



REEL
CLASSICS

ICONIC MOVIE MUSIC

SUN 27 SEP

CONCERT HALL, QPAC



QUEENSLAND SYMPHONY
ORCHESTRA

LISTENING GUIDE

20th Century Fox Fanfare

Alfred Newman (1900–1970)

Star Wars (Main Title)

John Williams (b. 1932)

In 1933, Hollywood composer Alfred Newman wrote a fanfare for the film company 20th Century Fox. It was the studio's standard logo music for a couple of decades but gradually Fox used it less and less. Until in 1977 a film director named George Lucas decided he wanted to resurrect Newman's fanfare for the opening of his new film *Star Wars*, which was itself meant to be a nostalgic throwback to old-fashioned swashbucklers – but set in space.

Not only this, composer John Williams decided to write an opening melody that would also be a fanfare to match Newman's music. That fanfare, now known as the *Star Wars* Main Title theme, has surely become the most iconic film music of all time. We can think of no better way to open this concert than with these two fanfares together.

Symphony No.7 in A major, Op.92

Ludwig van Beethoven (1770–1827)

II. Allegretto

This movement (section) of Beethoven's 7th Symphony begins with an incredibly simple idea. The low strings begin a hypnotic rhythm: LONG-short-short-LONG-LONG – which will continue for almost the entire piece. Building on that rhythm, Beethoven creates music of incredible intensity. Maybe because of the strong emotion of this piece, it has been used in many films, including *Immortal Beloved* (1994), *Mr Holland's Opus* (1995), and *Knowing* (2009). But the film that really put this piece on the map was *The King's Speech* (2010). Beethoven becomes the musical backdrop as Colin Firth's King George VI announces the entrance of Britain into World War II.

Harry Potter and the Philosopher's Stone (Harry's Wondrous World from Children's Suite for Orchestra)

John Williams (b. 1932)

John Williams only wrote the music for three of the eight *Harry Potter* films, but his music so captures the feeling of J.K. Rowling's magical world that they are surely the tunes that play in everyone's head when they think of the boy wizard and his friends. This particular theme 'Harry's Wondrous World' is from the end of the first film and features a warm and celebratory tune on the strings, constantly punctuated by magical flourishes from the other instruments of the orchestra.

Intermezzo from *Cavalleria rusticana*

Pietro Mascagni (1863–1945)

Cavalleria rusticana (translated 'Rustic Chivalry') is a one-act opera created in 1890 that told a rather violent tale of love, jealousy and murder set in a Sicilian village. However, in the midst of all the violent goings-on, there is a beautiful moment just for orchestra – the Intermezzo. Because of this potent mix of peace, violence and Sicily, it was perhaps no surprise that this music featured in the finale of *The Godfather Part III*, as the ageing Mafia boss Michael Corleone pays the ultimate price for the life he has chosen to live. It was also used to striking effect in Martin Scorsese's film *Raging Bull*.

Belle (Suite)

Rachel Portman (b.1960)

English composer Rachel Portman is one of the busiest film composers of the last few decades, adding her signature musical touch to many great films, including winning an Academy Award for her score to the 1996 adaptation of *Emma*. Today we feature Portman's evocative music from the 2013 film *Belle*, which tells the tale of Dido Elizabeth Belle, one of the few black women to enter into the high social circles of 18th century England.

Star Wars (Princess Leia's Theme)

John Williams (b. 1932)

Princess Leia's theme is one of the most beautiful melodies John Williams has ever composed. Passed quietly around from instrument to instrument on a bed of shimmering strings, it established the heart of this character almost as much as Carrie Fisher's performance. This concert version of the theme builds to a magnificent and moving conclusion.

The Lord of the Rings: The Fellowship of the Ring (Symphonic Suite)

Howard Shore (b. 1946)

There is barely a moment in Peter Jackson's gargantuan three-film adaptation of *The Lord of the Rings* that does not feature Howard Shore's music. Written for a huge orchestra (and choir in some parts), the music is as much a feature of the film as its acting and ground-breaking special effects. Fans of the films will recognise many of the themes in this suite: the folksy sound of Hobbiton, the brassy world of the heroic Fellowship who set out to destroy the One Ring, and the grim and harsh clashing notes that signify Mordor and the Orcs.

Cinema Paradiso (Love Theme)

Ennio Morricone (1928-2020)

One of the sad losses of 2020 was the passing of Italian film composer Ennio Morricone, who created a unique sound world across many different genres from spaghetti Westerns to gangster films. As a tribute to his genius, we present one of his most-loved compositions, the Love Theme from *Cinema Paradiso*.

On the Beautiful Blue Danube, Op.314

Johann Strauss Jr. (1825-1899)

This grand Viennese waltz apparently wasn't a huge hit when it first appeared in 1866. However, its popularity grew over the years in the orchestral world. But Johann Strauss Jr. could perhaps never imagine that this music would become forever tied to space imagery. Director Stanley Kubrick used the waltz to striking effect in the space scenes in *2001: A Space Odyssey*. The floating nature of the music perfectly matched Kubrick's incredible depictions of weightlessness.

E.T. the Extra-Terrestrial (Flying Theme)

John Williams (b. 1932)

We finish this performance with two of the most triumphant musical moments ever created by John Williams. The first is the flying theme from *E.T. the Extra-Terrestrial*. Created to accompany imagery of young Elliott and his alien friend E.T. riding a flying bicycle, it is music that can literally be described as "soaring" in every sense of the word. From the excited strings at the beginning to the grand brass finale, it is a masterpiece of film music.

Star Wars Suite (Throne Room and End Title)

John Williams (b. 1932)

We return to the world of *Star Wars* one last time for the finale and end credits of the original film. In one grand sweep, John Williams recaps every major theme from the film, from the Leia theme to the Main Title. Showcasing each instrument of the orchestra to its utmost, it is a fitting close to one of the most-loved films of all time.

COMING UP



BEETHOVEN 5

FRI 16 OCT 11AM | SAT 17 OCT 3PM & 7.30PM

Conductor Johannes Fritzsich

Strauss *Don Juan*

Beethoven Symphony No. 5 in C minor



BEETHOVEN'S EMPEROR

SAT 21 NOV 3PM & 8PM

Conductor Johannes Fritzsich

Piano Daniel de Borah

Beethoven Piano Concerto No. 5 in E flat (Emperor)

Respighi *Pines of Rome (Pini di Roma)*

ARTIST BIOGRAPHIES



Dane Lam
Conductor

The young Australian-Chinese conductor, Dane Lam, Principal Conductor of China's Xi'an Symphony Orchestra, enjoys a career spanning three continents. Dane made his debut, aged only eighteen, with the Sydney Symphony at the Sydney Opera House and has since conducted an array of leading international orchestras and opera companies including: the Queensland, Adelaide, Canberra, Dunedin, Kunming, Shandong, and Suzhou Symphony Orchestras, Münchner Rundfunkorchester, Het Residentie Orkest, City of London Sinfonia, Manchester Camerata, South Bank Sinfonia, Liverpool Philharmonic Ensemble 10/10, RTÉ Concert Orchestra, Beethoven Orchester Bonn, Verbier Festival Orchestra, Juilliard Orchestra and Opera Australia, Opera Queensland, Scottish Opera, Chelsea Opera Group and Bury Court Opera.

His London mainstage debut with Opera Holland Park's *La Cenerentola* attracted widespread critical and popular acclaim. Subsequent appearances at OHP have included *Così fan tutte*, *L'arlesiana*, *Don Giovanni*, *Aida*, *Il barbiere di Siviglia*, *Norma* and Will Todd's *Alice's Adventures in Wonderland*. Dane was honoured by the broader opera community with a nomination as Best Newcomer in the International Opera Awards 2018.

Previously, Dane was Assistant Conductor to Kurt Masur at the Orchestre National de France and a Young Artist with Opera Queensland. He is an International Ambassador for the Royal Northern College of Music and currently divides his time between London, Xi'an, and Brisbane.



Jason Barry-Smith
Host

Jason Barry-Smith's study in Brisbane, Munich, London and Rome has led him to a singing career embracing many varied musical styles in concert halls and on stages around Australia, New Zealand, and Asia.

He's performed in some of Opera Queensland's most successful productions, including *Songs to Die For*, Sir Despard in *Ruddigore*, Dandini in *Cinderella*, Pish-Tush in *The Mikado*, Handsome in *The Girl of the Golden West*, Count Danilo and Baron Zeta in *The Merry Widow*, Papageno in *The Magic Flute*, Guglielmo in *Così fan tutte*, Gabriel von Eisenstein and Doctor Falke in *Die Fledermaus*, Mercutio in *Romeo & Juliet*, Schaunard in *La bohème*, *Waltzing our Matilda*, and the title roles in *The Barber of Seville* and *Don Giovanni*.

He's also a well-known singing teacher and musical director who specialises in community based arts projects, and has held the positions of Sessional Singing Teacher at the Queensland Conservatorium, Griffith University, Artistic Director of the Queensland Youth Choir, Director – Young and Developing Artist Program at Opera Queensland, and Creative Director of Open Stage at Opera Queensland.

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