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PRESENTS

THE BRIDE OF FRANKENSTEIN

with LIVE Orchestra

A Universal Picture

LA Opera Orchestra
Jenny Wong, *conductor*

DIRECTED BY
James Whale

SCREENPLAY BY
William Hurlbut

MUSIC BY
Franz Waxman

PRODUCTION CREDITS
Producer: John Goberman
Music Consultant: John Waxman
Live Orchestra Adaptation: Pat Russ

Stage Manager: Miranda Wilson

A Symphonic Night at the Movies is a production of PGM Productions, Inc. (New York) and appears by arrangement with IMG Artists.

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PROGRAM NOTE

Describing how he got the assignment to compose the score for *The Bride of Frankenstein*, Franz Waxman wrote in 1964:

I shall be eternally grateful to Erich Pomer. I was a young music student when he hired me in 1930. He gave me my great opportunity – the assignment to write the score for Fritz Lang’s version of Ferenc Molnár’s Liliom starring Charles Boyer. [Liliom is better known to American audiences in the musical version Carousel.] We engaged the best orchestra in Paris, rented the Théâtre des Champs-Élysées for the recording and brought in a portable projector so we could synchronize the music. Since the last part of the picture plays in the ‘heaven’ of Liliom’s imagination, I wanted the music to have the spacious sound which today which is achieved by artificial echo, at that time at that time virtually unknown. So I recorded with several microphones, some of which were placed in the dome of the empty theatre, where they picked up the true effects of space and echo. In addition to the full symphony orchestra, I also employed three electronic instruments called ondes martenot. Their weird sound helped to establish a strange atmosphere for Liliom’s heavenly adventure.

When director James Whale saw the scene, he knew he had found the composer to score the sequel to his *Frankenstein* (Universal, 1931). Based on Mary Shelley’s classic horror novel, *The Bride of Frankenstein* stars Boris Karloff, Elsa Lanchester and Ernest Thesiger. This was the first extended score for the horror and science fiction genre, and many fans still consider it to be the ultimate. The music was reused by Universal in the late ‘30s and ‘40s in their popular serials *Flash Gordon*, *Buck Rogers*, and *Radio Patrol*. Many film buffs have noticed the striking similarity of the ‘Female Monster’ theme to a hit song from a Broadway show composed 14 years later.

The Bride of Frankenstein was one of the first Hollywood scores to use the symphony orchestra in an impressionistic way, musically depicting the chilling noises of the horror film laboratory equipment. The eerie music coupled with spectacular visual effects on the screen produced new dimension in terror. ‘The Creation of the Female Monster’ is the highlight of the film’s score. It was a ‘super horror’ movie and demanded hauntingly weird and different music.

During ‘The Creation of the Female Monster’ sequence of the film, an obsessive heartbeat (represented by the timpani) accompanies ghostly string and wind sonorities as the female creature is “born” amidst blinding electrical effects and the tolling of mock wedding bells. —*John W. Waxman*

ARTISTS



Jenny Wong

CONDUCTOR

From: Hong Kong. **LA Opera:** debut. **About:** Jenny Wong is Director of the San Francisco Symphony Chorus and Associate Artistic Director of the Los Angeles Master Chorale. Recent conducting engagements include the Los Angeles Philharmonic Green Umbrella Series, San Francisco Symphony Chorus, The Industry, Long Beach Opera, Pasadena Symphony and Pops, Phoenix Chorale and Gay Men’s Chorus of Los Angeles. In 2022, her performance of Frank Martin’s *Mass for Double Choir* with the Los Angeles Master Chorale was named by *The New Yorker* as one of ten “Notable Performances and Recordings of 2022.” In 2021, she was a recipient of OPERA America’s inaugural Opera Grants for Women Stage Directors and Conductors. Staged and opera works include the Peter Sellars staging of di Lasso’s *Lagrima di San Pietro* (Melbourne International Arts Festival, Festival Internacional Cervantino, Palacio de Bellas Artes in Mexico, and in the U.S.), The Industry’s *Sweet Land* (2021 Award for Best New Opera by the Music Critics’ Association) by Du Yun, and Schoenberg’s *Pierrot Lunaire* and Kate Soper’s *Voices from the Killing Jar* in collaboration with WildUp. (JennyWong-conductor.com)

LA Opera Orchestra

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FIRST VIOLIN	CELLO	BASSOON	TIMPANI
Armen Anassian CONCERTMASTER	Michael Kaufman PRINCIPAL	William May PRINCIPAL	Gregory Goodall PRINCIPAL
Kathleen Sloan ASSOCIATE CONCERTMASTER	Helen Altenbach ASSOCIATE PRINCIPAL	William Wood	PERCUSSION
Loránd Lokuszta ASSISTANT CONCERTMASTER	BASS	HORN	Theresa Dimond PRINCIPAL
Olivia Tsui	Nathan Farrington PRINCIPAL	Steven Becknell PRINCIPAL	John Wakefield
Radu Pieptea	Frances Liu Wu ASSOCIATE PRINCIPAL	Jenny Kim	Jonathan Schlitt
Heather Powell		TRUMPET	HARP
SECOND VIOLIN	FLUTE	Ryan Darke PRINCIPAL	Allison Allport PRINCIPAL
Hana Kim PRINCIPAL	Ben Smolen PRINCIPAL	David Washburn ASSOCIATE PRINCIPAL	PIANO
Florence Titmus ASSOCIATE PRINCIPAL	Angela Wiegand	TROMBONE	Lucas Nogara PRINCIPAL
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Cynthia Moussas	Jennifer Cullinan	TUBA	Brady Steel ORCHESTRA PERSONNEL MANAGER
VIOLA	CLARINET	P. Blake Cooper PRINCIPAL	Melisandra Dunker MUSIC LIBRARIAN
David Walther PRINCIPAL	Stuart Clark PRINCIPAL		
Aaron Oltman ASSOCIATE PRINCIPAL	Steve Piazza		
Karie Prescott			

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