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HOLLYWOOD HITS

Friday, August 27 • 7:00 PM

Saturday, September 4 • 7:00 PM

Monday, September 6 • 2:00 PM



EDMONTON
SYMPHONY
ORCHESTRA



Lucas Waldin
guest conductor



June Kim
oboe



Laura Veeze
violin

WILLIAMS *E.T. – Flying Theme*

ZIMMER *Gladiator* (ARR. WASSON)

MORRICONE *The Mission – Gabriel's Oboe* (ARR. LONGFIELD)

MORRICONE *Cinema Paradiso* (ARR. BATEMAN)

BADELT *Pirates of the Caribbean:
The Curse of the Black Pearl* (ARR. RICKETTS)

LOPEZ *Frozen* (ARR. KROGSTAD)

MENKEN *Beauty and the Beast – Overture*

INTERMISSION (20 minutes)

WILLIAMS *Jurassic Park*

SHORE *The Lord of the Rings: The Fellowship of the Ring*
(ARR. WHITNEY)

various *Star Trek Through the Years* (ARR. CUSTER)

WILLIAMS *Harry Potter and the Sorcerer's Stone*
– Hedwig's Theme

WILLIAMS *Star Wars, Episode IV: A New Hope – Main Title*

Composer **John Williams** (b. 1932) and director Steven Spielberg have long had one of the most symbiotic relationships in Hollywood. Their many collaborations have each helped the other achieve success, critical acclaim, and influence. Spielberg has hired Williams to score nearly every movie he's ever made. For his part, Williams has earned three of his five Academy Awards and ten of his staggering 38 Oscar nominations for Spielberg films. Of all the Williams scores we present tonight, only one is from a film not directed by Spielberg (see below). Tonight, we've chosen to begin with the memorable music that propelled Elliott's bicycle into the air at the climax of the 1982 blockbuster ***E.T.***

German-born **Hans Zimmer** (b. 1957) has been one of

the most famous and prolific film composers since the 1980s. With over 150 films to his credit, Zimmer won an Oscar (among the 11 for which he was nominated) for his score to the original animated version of Disney's *The Lion King* in 1995. He is noted for combining electronic instruments into orchestral scores, but is also justly famous for Media Ventures, the institute he founded in Santa Monica, California to train and encourage aspiring film scorers. The fruits of that endeavour have certainly borne out – and evidence is provided below. His score for the 2000 Ridley Scott-directed film ***Gladiator*** was Academy Award-nominated, and has been arranged for orchestra by John Wasson.

With more than 400 scores for cinema and television,

as well as more than 100 classical works, **Ennio Morricone** (1928-2020) is widely considered as one of the most prolific and greatest film composers of all time. He was nominated six times for film-scoring Oscars. Though he won only once (for *The Hateful Eight* in 2015), Morricone is one of only two composers to have been bestowed with honorary Academy Awards since the awards' inception in 1928 (the other was Alex North). Morricone earned his second Academy Award nomination for ***The Mission***. Roland Joffé's 1986 epic starred Robert DeNiro and Jeremy Irons, from which we will hear **Gabriel's Oboe**, featuring ESO Principal Oboe June Kim. Morricone won his first Oscar nomination for ***Cinema Paradiso***, a 1988 movie that was kind of a romance – about falling in love with movies. In it, a filmmaker

returns to his native Italian village, and recalls how his friendship with the local theatre projectionist awakened his love for movies. Morricone's bittersweet score, as arranged by Paul Bateman sets its main theme for violin and orchestra, which features ESO First Violinist Laura Veeze.

Never has a theme park ride enjoyed a second life as much as the gently tongue in cheek boat ride through Disneyland's Pirates of the Caribbean. In the hands of producer Jerry Bruckheimer, director Gore Verbinski, and a winning cast including Johnny Depp, Orlando Bloom, Keira Knightley, and a scene-chewing Geoffrey Rush, the ride was transformed into a delightfully grand adventure, which has spawned a franchise of films that is still ongoing. Another winning

aspect of the film was **Klaus Badelt's** (b. 1967) music, first heard in the franchise's debut movie ***Pirates of the Caribbean: The Curse of the Black Pearl*** (2003). Previous to this, Badelt's Hollywood credentials were largely as a secondary film scorer – so this was his first real “leading role.” Badelt trained with **Hans Zimmer** at Media Ventures (see above), and it was his mentor's busy schedule that gave him a chance to take over for *Pirates of the Caribbean*. Not bad for a rookie!

In recent years, the Disney animation machine has done much to redress the “damsels in distress” of its early films with strong female lead characters who conquer obstacles and enemies themselves. 2013's ***Frozen*** took the idea, and hit it out of the park,

as sisters Anna and Elsa each take on separate challenges in differently thought-provoking, yet still highly entertaining ways. The movie has made gazillions, largely on repeat business. A whole generation of children have every detail of the movie committed to memory, including, naturally, the music. **Robert Lopez** (b. 1975, who, at 39 years old, became the youngest member of the EGOT club for having won an Emmy, a Grammy, an Oscar, and a Tony award) has written for Broadway shows such as *Avenue Q* and *The Book of Mormon*, television (including *Phineas and Ferb* and *The Simpsons*), as well as film. He composed the music for ***Frozen***; his wife **Kristen Anderson-Lopez** wrote the words to that movie's songs. "**Let It Go**" won the Oscar for best song from a film.

As the 1980s were coming to an end, and after many years of seemingly half-hearted attempts at keeping alive the faltering flame of feature-length animated movies, the Disney studios began getting it right again. That renaissance began with 1989's *The Little Mermaid*. A large part of the credit has to go to the memorable scores of **Alan Menken** (b. 1949). Like Lopez, Menken cut his teeth off-Broadway, winning accolades for the madcap and satiric musical *The Little Shop of Horrors*. In 1991, **Disney's *Beauty and the Beast***, also with a soundtrack by Menken, was the first animated feature film nominated for Best Picture at the Academy Awards. In 2017, the movie was re-made as a live-action film, once again using the Menken score. We will hear an overture arranged for

the concert hall by Michael Kosarin and orchestrated by Doug Besterman, which features many of the movie's famous melodies.

In 1993, Steven Spielberg released two of his most acclaimed movies – polar opposites of each other. ***Jurassic Park*** could not have been more different than *Schindler's List*. An unabashed blockbuster action film, full of incredible special effects and edge-of-your-seat excitement, ***Jurassic Park*** was also, for a time, the most successful movie in Hollywood box office history. And while **John Williams'** score had plenty of exciting moments, the film's most memorable tune is a grand, sweeping, even romantically-tinged melody.

Eventually to win a boatload of Academy Awards, Peter Jackson's astounding film treatment of J.R.R. Tolkien's ***The Lord of the Rings*** made its debut in 2001 with ***The Fellowship of the Ring***. The New Zealand director got Canadian composer **Howard Shore** (b. 1946) to capture the magic, danger, heroism, and broad landscapes of the movie with one of the richest film scores of the 21st century. Tonight's brief suite, arranged by John Whitney, has several of the film's memorable themes, taking us from the Shire to Rohan to the gates of Mordor.

When ***Star Trek*** first appeared as a television series in 1966, creator and executive producer Gene Roddenberry envisioned it as "Captain Horatio Hornblower in space." At a time when most TV

sci-fi was kids' entertainment with comic robots and cheesy effects, his mature vision of an idealized future featured a federation of planets that had united to defeat such 20th-century ills as racism, poverty, and colonialism in favour of seeking knowledge.

While its original concept lasted only three seasons, all of which struggled in the ratings, it has spawned one of the most diverse and malleable universes in all of entertainment. Feature films, spinoff and stand-alone TV series, and even responsible for the launch of the entire Fantasy/Sci-Fi convention industry, ***Star Trek*** has entertained generations of fans in all manner of treatments. So it's no wonder that it has also spawned dozens of memorable soundtracks. Tonight, we present a brief overview of the way several film composers, from Alexander Courage to Jerry

Goldsmith and beyond, have brought Roddenberry's groundbreaking vision to life.

It was a foregone conclusion that J.K. Rowling's series of books about boy wizard Harry Potter would become a film franchise, and certainly **John Williams** was a likely candidate to bring the stories to life, musically. Williams wrote the scores to the first three films in the series. ***Harry Potter and the Sorcerer's Stone***, released in 2001, was the first, and introduced several important themes that even later film scorers would adapt into their compositions. Chief among these was **Hedwig's Theme**, the intriguing and mysterious *leitmotif* of the entire franchise, now instantly recognizable by nearly everyone.

In 1977, ***Star Wars*** changed pretty much everything about movies. A groundbreaker in its use of visual effects, the grand saga was essentially a Hollywood western of young good guys up against incredible, evil odds – wielding light sabers and riding spaceships instead of six-shooters and horses. Small wonder, then, that **John Williams'** equally groundbreaking music had the same heroism and big-sky feel of the grandest westerns, with catchy themes for good and bad alike. "A long time ago in a galaxy far, far away" appears onscreen at the start of every film in the series, followed by the memorable, heroic main theme.

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