

Conducted by Dr. Luciano Silvestri, Jr

# Reinterpretation

"I don't like to use the word 'remake,' I think reinterpretation is a better word. It's just a matter of respecting the source, and then trying to make your own film, and trying not to be inhibited by being so beholden to every single thing... We respect the source, but we make changes to it."

—Spike Lee

Friday, March 8th, 2024, 7:30pm

www.lovelandorchestra.org

MOUNTAIN VIEW HIGH SCHOOL 3500 Mountain Lion Dr Loveland, CO 80557

# From the Conductor

Welcome to our March installment of the season-long theme of "Beg, Borrow, and Steal!"

This may just be the most fun of all the shows we've put together this season (so far!). Tonight, you're in for a real treat as Hollywood and the "Classical" world converge. *Star Wars* is iconic, and tonight you'll hear all of your favorites from the movies! But to get to that big soundtrack



achievement, we'll pass through several other iterations of some of those very same musical motives and ideas, from Holst to Korngold. *The Planets* also inspires another great film score composer in Hans Zimmer to make his mark on the movies with his music from *Gladiator* (which in turn fuels another, even more prominent Zimmer film score). Without the rhythms and orchestration of Brahms (who takes a theme from the great Haydn), the rest of the evening's music is likely not possible. Tonight is a night of great music... some 191 years in the making! Sit back and enjoy some of the finest cinematic and stage works the world knows! We're glad you've joined us for our adventure!



Friday, April 19th, 7:30pm MOUNTAIN VIEW HIGH SCHOOL

Purcell: Rondo from Abdelazar Beethoven: Symphony No. 5
Britten: Young Person's Guide to the Orchestra
Grieg: Piano Concerto, featuring Madison Suh,
2024 Young Artist Competition Winner





Conducted by Dr. Luciano Silvestri, Jr

Presents

# ReinterPretation

# Program

## Variations on a theme by Haydn, Op. 56a

**Johannes Brahms** 

(1833-1897)

Theme. Chorale St. Antoni. Andante

Variation I. Poco più animato (Andante con moto)

Variation II. Più vivace (Vivace)

Variation III. Con moto

Variation IV. Andante con moto (Andante)

Variation V. Vivace (Poco presto)

Variation VI. Vivace

Variation VII. Grazioso

Variation VIII. Presto non troppo (Poco presto)

Finale, Andante

## Music from Gladiator

Hans Zimmer

(b. 1957)

## The Planets, Op. 32

I. Mars, the Bringer of War

## **Gustav Holst**

(1874-1934)

#### INTERMISSION

## Suite from King's Row

Erich Wolfgang Korngold (1897-1957)

#### Star Wars Suite

I. Main Title

John Williams

(b. 1932)

II. Princes Leia's Theme.

III. The Imperial March (Darth Vader's Theme)

IV. Yoda's Theme.

V. Throne Room & End Title

# Program Notes

# Variations on a Theme by Haydn, Op. 56a

Johannes Brahms (1833-1897)

In the summer of 1873, Brahms decided to try his hand at an orchestral set of variations and chose as his theme the "St. Anthony Chorale" from a wind ensemble work by Franz Joseph Haydn...at least we believe it was by Haydn. Frequently, unidentified tunes would receive famous composer authorships to make them more marketable. Music historians are still unsure whether the theme Brahms used was truly by Haydn (they are just as unsure as they are sure). Regardless of the source, Brahms created a charming and diverse set of eight variations and a finale. It was this compositional task that many believe set Brahms up for success, in both his forthcoming first symphony, and a form he would come back to in the finale of his fourth symphony. Each of the variations carries its own character, with the Finale itself being another self-contained complete set of variations using the harmonic structure of the opening theme. The first performance was conducted by Brahms himself on November 2, 1873.



# Music from Gladiator

Hans Zimmer (b. 1957)

Hans Zimmer has established himself as a force to be reckoned with the in the film score industry, scoring such blockbusters as Interstellar, Inception, and Pirates of the Caribbean, but it might surprise you to learn that he was also the composer of The Lion King and Kung Fu Panda. His musical style is characterized by broad musical gestures, unexpected harmonic turns, and driving rhythms... all things he may have picked up

naturally in listening to other composers on tonight's program. His score to Gladiator looks back towards the music of Holst but also forward to a number of his other musical projects. The rigor of battle and the sense of honor contained in the movie is well-reflected in the musical score.

# "Mars, the Bringer of War" from The Planets, Op. 32

Gustav Holst (1874-1934)

Holst became a fan of astrology in the summer of 1913, becoming heavily involved in the subject after a friend's suggestion. Because the work was to be of astrological significance, and not astronomical significance, Earth was not included in the suite. Additionally, Pluto was discovered in 1930, well after The Planets had been written. Though Holst was to live an additional four years after the new planet's discovery, he rejected the notion of writing a "Pluto movement," as a general irritation had set in that so much focus on The Planets was thereby relegating his other compositions (which he deemed much better in many respects) to obscurity.

The suite was written between 1914 and 1916 and shows the influence of Schoenberg, Rimsky-Korsakov, Glazunov, and Stravinsky in its orchestration. The first performance (though incomplete) occurred on September 29, 1918, as World War I was winding down. A fellow composer friend of Holst (H. Balfour Gardiner) financed the Queen's Hall Orchestra in a Sunday morning private performance for Holst and about 250 guests. Although the performance was hastily put together (with the

orchestra musicians having roughly two hours to look at the complicated music before the performance), it was a huge success.

Those in attendance at the first performance had access to the score for the opening Mars movement prior to the premier...but even they were taken aback by the aggressive nature of the work. This would later serve as a blueprint for Hollywood to create a driving musical film score.



# Suite from King's Row

Erich Wolfgang Korngold (1897-1957)

One could safely put Erich Korngold into a very short list of musical prodigies that includes the likes of Mozart, Schubert and Mendelssohn. By age 11, Korngold had become a celebrity composer and his compositional powers steadily continued to grow. Among all of his concert hall compositions, he is probably known best for his violin concerto. It was, however, as an one



of the early film score composers in Hollywood that he made his mark, scoring some 16 films and rising to fame. His score to the 1942 *King's Row* is perhaps his best known film score. His use of orchestral color and complex rhythms are a hallmark of his style. His compositions were the start of a defining trend in film scores of a larger-than-life orchestral sound that musically told the story along the visual storytelling. This sound later caught the ears of Hollywood producers and directors who would ask future movie score composers to mimic elements of the style in their accompaniments to film.

## Star Wars Suite

John Williams (b. 1932)

The popularity of *Stars Wars* (now all nine episodes... and counting) transcends all movie music. It is the standard by which all other soundtracks are measured. What began in 1977 as a Hollywood experiment has become the biggest thing Hollywood has ever produced in terms of interest, finances, and audience appeal. The music, owing much to Wagner and his use of *Leitmotif* depicts an interstellar world that is both fantastical as well as touching. In a matter of minutes, Williams sets the stage for the power of all the drama, the grace of the princess, the relentlessness of Darth Vader, and the thrill of intergalactic victory in his best-known film score works from the *Stars Wars* series. Of the music he writes "I have always felt privileged to have had the opportunity to compose music for these landmark films, and the ongoing interest in the films and their music has continued to be one of my greatest joys."

## Personnel

#### **VIOLIN 1**

Diana Averill
Katie Buttermore
Clare Freeseman
Keith Freeseman
Michael Mawle\*\*
Evangeline Nelson
Paige Palmer
Amman Starr

#### **VIOLIN 2**

Kassidy Fenske Kaylee Jensen Felina Koulov April Maston\* Diana Mortensen Teri Ong Rachael Patinella Vanessa Rotchadl Claire Stratman

#### **VIOLA**

Emily Demmler\* Stephanie Lilley Jonathan Ogle Marci Ryan Mike Sutton Madison Widick Grace Womack

#### **CELLO**

David Burlingame Ivy Dixon\* Anita Kufeld Chris Matkins Andrea Pinedo Lauren Steege Katie Westenberg

#### STRING BASS

Lexie Cordle Matt Dumm Greg Hill\* Dan Parks

## PICCOLO/FLUTE

Vicky Paul-Bryant

#### FLUTE

Emma Stark Nicole Steinmetz\*

#### CLARINET

Kay Broughton Clark Burnside Shannon Lavey\*

### **BASS CLARINET**

Kathy Gustad

#### ENGLISH

HORN/OBOE

Ron Liav

#### OBOE

Gwen Lombard

#### **BASSOON**

Steve Hanna\* Kyle Minthorn

#### FRENCH HORN

Braden Bruntzel Jennifer Daigle Susie Fritts\* Brendan Inkster Lindsey Meyer Kayleigh Smith

#### TRUMPET

Brooke Fuchs Jeff Grundvig\* John Pirillo Kristin Rousom

#### TROMBONE

Davis Harwell\* Silas Riep

#### **BASS TROMBONE**

**Brian Bernethy** 

#### **EUPHONIUM**

Adria Leos

#### TUBA

**Justin Frank** 

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Linda Anderson\* John Hoffman Vince Jackson Finnegan Maston

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**Bradley Maston** 

#### VOCALS

Diana Mortensen

\*principal

\*\*concertmaster

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