

**CLASSIFIED**

Department of [REDACTED]  
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REDACTED 1st June 2024





# Mission Report

Intrigue, subterfuge, and a critical mission to complete: for almost a millennium, the world of espionage has captivated audiences through the silver screen, and in recent times, through a plethora of games.

These films rely heavily on soundtrack scoring and the negative space between tracks to build tension, bringing viewers along from inception to mission execution. The first spy film was arguably Fritz Lang's 'Spies', a 1928 German silent thriller with a soundtrack scored by Werner R. Heymann, who went on to write music for classics such as Preston Sturges' 1944 Hail the Conquering Hero. Alfred Hitchcock then popularised the genre in the 30s with The Man Who Knew Too Much (1934) and The 39 Steps (1935). Created in a time of political turmoil, war, secrets, and smoke and mirrors, these films were often designed as a commentary on the state of affairs, but also helped provide their audiences with a window, albeit a narrow one, into a world of intrigue of which only a privileged few were aware.

The rise of modern filming techniques, and the creation of the video game in 1958, ushered in a new era of spies, secret agents, and masterful detectives, who ignited the imagination of the young and old alike, often through the power of the scores accompanying their daring endeavours. The escapades of James Bond and Ethan Hunt are familiar to us all and are intrinsically linked in our minds with the timeless themes that you will hear today. And so, without further ado -

**Your mission, should you choose to accept it,** is to immerse yourself in the world of spies and secrets, usually only accessible to a select few, but opened this afternoon to all of you.

Justina Hanna - President



# Musical Director's Briefing

Of the many tropes associated with espionage - trench coats, martinis and Chesterfield doors among them - none are quite so stylish as the music that underscores every mission.

From the seductive (dulcet vibes and smooth strings) through the tense (anxious woodwinds abound) to the dramatic (brass stabs and thundering timpani) the sounds of the orchestra impart a very human character to agents who might otherwise, by necessity, remain nameless and discreet. Well, most of them. Bond's opening number this afternoon is *You Know My Name* from *Casino Royale* and, of course, he always makes sure that anyone who is unaware of his identity is relieved of their ignorance quick-smart. Spider-Man's theme at least understands the meaning of discretion, presenting a simple four-note motif disguised in shifting rhythmic and harmonic contexts.

Music of *Fortnite* revives the classic espionage sounds of yesteryear while agents of older eras show up in the form of Edward Kenway and Newt Scamander, bravely operating undercover against global threats. And the story of Alan Turing in *The Imitation Game* reminds us that not all such operatives are welcomed home once their work is done. So slide into your tuxedo, holster your Walther or wand and decode the files inside Classified...

Joshua McNulty - Musical Director





# You Know My Name

*Cornell, Arnold arr. Joshua McNulty*

*"The name's Bond... James Bond."*

The release of *Casino Royale*, featuring Daniel Craig's first appearance as 007, marked a shift towards a grittier tone and a more fallible Bond. This evolution is reflected in the film's aggressive yet sophisticated opening song, "You Know My Name".

British composer David Arnold teamed up with Soundgarden frontman Chris Cornell to write this introduction to the new era of Bond films. Arnold also composed the scores for *Tomorrow Never Dies* (1997), *The World Is Not Enough* (1999), *Die Another Day* (2002), *Casino Royale*, and *Quantum of Solace* (2008).

"You Know My Name" has been arranged for orchestra by TFO's Musical Director Joshua McNulty.



**Name:** James Bond

**Organisation:** M16

**Designation:** 007

**Other titles:** Commander (Royal Naval Reserve)

**Known Locations:** London, England  
Casino Royale, Montenegro



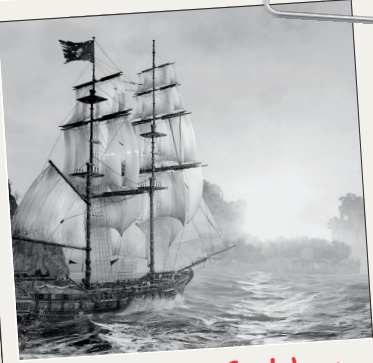
# Under the Black Flag

Brian Tyler, arr. Andrés Soto

*Assassin's Creed IV: Black Flag* is the sixth game in the alternate-history series that pits the Order of Assassins against the Knights Templar, in a millennia-old power struggle. Set in the early 1700s during the Golden Age of Piracy, this 2013 release was notable for its large open-world gameplay, compared to the more linear gameplay of previous instalments.

Brian Tyler's brutal, swashbuckling soundtrack reflects the freedom enjoyed by the protagonist – geographically, and from the law.

"Under the Black Flag" features a ruthless violin solo played by TFO Concertmaster, Mark Rossman.



Jackdaw

**Name:** Edward Kenway

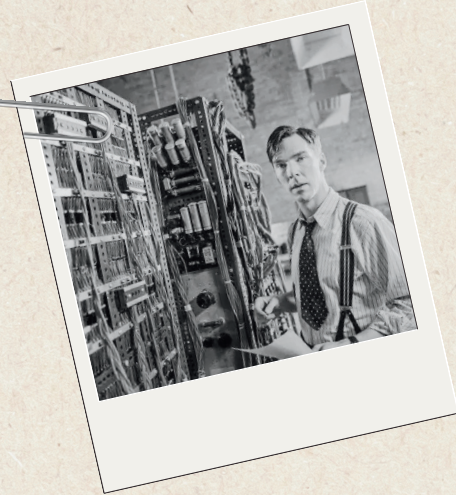
**Organisation:** [REDACTED]

**Other titles:** Privateer (Royal Navy)

**Affiliates:** Jackdaw Crew, West Indies Brotherhood, Haytham Kenway



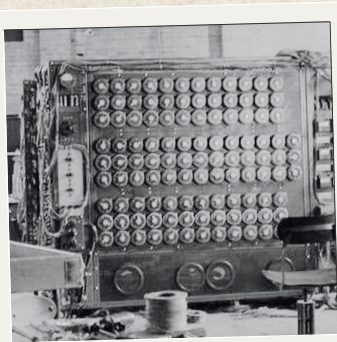




# The Imitation Game

*Alexandre Desplat, arr. D. de la Rosa*

The Imitation Game (2014) is based on the true story of the brilliant mathematician Alan Turing. Through their top-secret work at Bletchley Park, Turing and his colleagues cracked the German military's "Enigma" code, changing the course of World War II.



Christopher

French composer Alexandre Desplat's score sensitively accompanies the story of Turing's trauma, genius, and relationships. The suite performed today includes the "Decrypting" theme: a percussion trio of marimba, vibraphone and glockenspiel embodies the clicking machinery of the code-breakers and recreates the urgency of their work. The final theme, "Alan Turing's Legacy", is heavy with sadness. Turing was convicted under anti-gay laws of the time, ending his career. In 2009, fifty-five years after Turing took his own life, UK Prime Minister Gordon Brown issued a posthumous apology for the treatment he was subjected to. In 2013, Turing was granted a royal pardon.

**Name:** Alan Turing

**Organisation:** ~~British Intelligence~~

**Published Works:** Alan Turing's Systems of Logic: The Princeton Thesis

**Known Location:** The Mansion, Bletchley Park,  
Sherwood Dr, Bletchley, Milton Keynes MK3 6EB,  
United Kingdom





# The Device

*Phill Boucher, arr. Andrés Soto*

Fortnite captured the imagination of the gaming community upon its 2017 release, amassing 500 million players with its massively multiplayer Battle Royale mode. New elements of the game are continually released, with Chapter 2: Season 2 (early 2020) dominated by the presence of an ominous device, a supercharged orb assumed to be a doomsday machine.

Fortnite's soundtrack, by American film and video game composer Phill Boucher, is charged with tension and turmoil. The mysterious and dramatic opening of "The Device" sets the scene, then segues into an urgent martial motif. As the super-weapon emerges from its bunker, its true purpose is revealed. A musical resolution suggests the Device may have been made safe, but the relief is short-lived.

# The Pink Panther

*Henry Mancini, arr. Calvin Custer*

The original film in this enduring series, *The Pink Panther* (1963), introduced the inept Inspector Clouseau to the silver screen as the bumbling detective attempting to thwart a master jewel thief. The theme song's sneaky woodwinds tiptoe around slinky strings, as the swinging brass section sashays forth with unearned confidence.

Composer Henry Mancini began composing for film in postwar Hollywood after serving as an engineer in the United States Air Force during World War II. In addition to the smooth, jazzy theme song, Mancini provided the scores for eight of the nine films in the original Pink Panther series, ending with *Son of the Pink Panther* (1993). The theme was also used in the animated *Pink Panther Show* (1969-1978).



**Name:** Inspector Jacques Clouseau

**Mission:** Recover the Pink Panther Diamond

**POI's:** The ~~Maharajah~~, The Phantom



# Mission: Impossible

*Lalo Schifrin, arr. Calvin Custer*

The Mission: Impossible television series ran from 1966 to 1973, with its opening theme song proving unforgettable despite its unusual 5/4 time signature (five beats per bar, instead of the more common four beats). The famous rhythm derives from the Morse code for "M.I.": - - • •

The theme remains a staple of the Mission Impossible film scores (1996 onwards). It bears influences from composer Lalo Schifrin's education in classical, jazz and Latin music during his early life in Buenos Aires. Schifrin worked as a pianist for Astor Piazzolla, pioneer of the modern tango, before relocating to Los Angeles in the 1960s where he composed for film and television until his retirement in 2015.



# Music from Spider-Man

*Danny Elfman, arr. John Wasson*

The original trio of Spider-Man films were some of the earliest films based on Marvel comics (and while not part of the Marvel Cinematic Universe, this has proved no problem for a franchise that has been unafraid to reinvent itself over the years).

The fast-paced main theme from Danny Elfman's score for Spider-Man (2002) is inseparable from the story's urban setting; the high-rise buildings of New York City provide our web-slinging hero with the means to traverse the city far above street level. This arrangement also features Spider-Man's "Farewell" theme, illustrative of Peter Parker's turmoil as he is flung into the responsibilities of both regular adulthood and of being an undercover superhero.

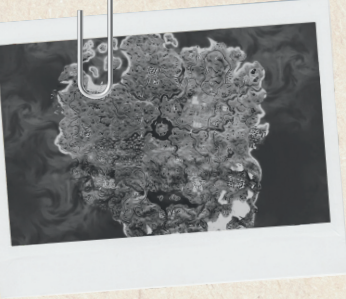
**Alias:** Spiderman

**Alias (Other):** The Human Spider

**Location:** New York

**Adversaries:** Green Goblin, Doc Ock, Sandman, Venom, J. Jonah Jameson





# Spies!

*Phill Boucher, arr. Andrés Soto*

While the focus of Chapter 2: Season 2 of Fortnite was the Device, the broader theme for the season was "Spies", introducing mystery and intrigue into the storyline of the massive player-versus-player multiplayer game.

The frenzied opening gives way to a sultry symphonic rock theme. The piece is punctuated by an impossibly mellow interlude featuring hotel-lobby piano, flute and vibraphone, before flinging us back into the action, this time a little off-balance with a rollicking rhythm in 5/4 time.

**Places of Interest:** The Grotto, The Agency Slurpy Swamp, Lazy Lake, The Shark

**Mission Length:** 17 Weeks

**Groups of Interest:** E.G.O, A.L.T.E.R

## Fantastic Beasts

*James Newton Howard, arr. Patrick Roszell*

Fantastic Beasts and Where to Find Them (2016) draws us into the bureaucratic machinations of the Wizarding World, taking place out of sight of the residents of inter-war New York City.

James Newton Howard's music for the film includes nods to John Williams's rich scores for the first three Harry Potter films. This collection of themes from Fantastic Beasts opens with a bright, majestic flourish in irregular metre. Also included is the playful yet slightly sinister "MACUSA Headquarters", and "Newt's Friend", a tender and serene portrait. The end title music that closes this arrangement hurtles forward with momentum, soaring like a magical creature over the city skyline.

**Name:** Newt

Scamander

**Organisation:**

Independant

**Concerns:** In posession of dangerous and rare magical creatures





# Themes from 007

*Norman, Conti, McCartney, Barry, arr. Calvin Custer*



The world first heard the James Bond Theme with the release of 1962's *Dr. No*, the first Bond film adapted from the novels by Ian Fleming. Swelling strings, jangly guitar and brash brass introduce the suave super-spy with a licence to kill. Authorship of this iconic theme has been disputed in two British court cases, both of which ultimately found that Monty Norman was the composer. Norman's composition was however arranged for the film by John Barry, who went on to score eleven Bond films.



The medley played today also features classic Bond songs from films of the same names: the romantic "*For Your Eyes Only*" (originally performed by Sheena Easton, 1981), the swaggering "*Live and Let Die*" (*Wings*, 1973) and the beguiling "*Goldfinger*" (*Shirley Bassey*, 1964).

## Acknowledgements

The FilmHarmonia Orchestra would like to thank the Inner West Council for generously subsidising the hire of Petersham Town Hall. We also extend our gratitude to Homebush West Public School for use of their hall and storage facilities during our rehearsals. Special thanks to Steve Machamer for instrument hire, and a big shout-out to the Three Sisters for afternoon tea. We gratefully acknowledge Andrea Leong and Aimé Langeveldt's time and work on the program. Thanks also to our advertising partner, 2MBS Fine Music Sydney, for once again supporting us through another season. Finally, a heartfelt thank you to our devoted musicians, our hardworking committee members, and our wonderful patrons, without whom this season would not have been possible.



# The Orchestra

## Violin One

Mark Rossman\*

Thuy Agius

Jesse Chen

Justina Hanna+

Camille Hanrahan-Tan

Madeleina Hanrahan-Tan

Alvin Wan

## Violin Two

Daniel Zhou\*+

Ben Callaghan+

Katerina Frnka

Aiden Quan+

Rhea Sullivan

Ashur Varde

## Viola

James Constable\*

David Loonam

Renee Richardson

## Cello

Mina Scarrat\*

Eryn Deys

Mike Feghali

Chris Lawn

Kay Lin Ng

## Double Bass

George Machado\*

Paignthor Acevedo-Martin

## Flute

Alex Woof\*

Jessica Campbell

Milia Cavallaro (Piccolo, Bass)

Morgan Ridley-Smith (Alto)+

## Oboe

Hannah Kovilpillai\*

William Kollen

## Cor Anglais

Hannah Kovilpillai

## Clarinet

Talia McLennan\*+

Rebecca Basclain

Hisashi Nakahara

## Bass Clarinet

Helen Hamlin\*

## Bassoon

Keith Mitchell \*

## Saxophone

Jessica Campbell (Alto)

Milia Cavallaro (Baritone)

Helen Hamlin (Tenor)

\* Principal

+ Committee Member

## French Horn

Alex Green\*

Emily Hackney

Aimé Langeveldt+

Julia Leung

## Trumpet

Micah Napier\*

Will Angus

Angelo Valdivia

## Trombone

Ben Basclain\*

Angus Blake

Conor Bratty

## Bass Trombone

Sebastian Djayasukmana\*+

## Tuba

Andrew Smith\*

## Piano

Emma Stanton

## Guitar

Aaron Bonduriansky

## Percussion

Steven Machamer \*

Cameron Hall

Andrea Leong

Enning Li

Freya Steele



The FilmHarmonia Orchestra (TFO) is a Sydney-based ensemble of roughly 60 musicians who have come together since 2018 to play film, game, stage and television soundtracks, with two primary goals:

1. Provide a quality orchestral group in which musicians collaborate to create authentic and artistically expressive performances of both popular and lesser-known soundtracks,
2. Present entertaining, informative and engaging public concerts in order to raise the profile of soundtracks as a valid and meaningful artform.

We are very proud of the diverse demographics from which our musicians hail. FilmHarmonia members include professional musicians, music teachers, engineers, doctors and students.

We are a registered charity and rely heavily on ticket sales and the continued support of our audience to continue our mission and we thank you for allowing us to do so.

If you would like to make a donation, go to [filmharmonia.com/support-us](https://filmharmonia.com/support-us) or scan the QR code below.



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FilmHarmonia  
Orchestra