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FILM FEST GENT and  
BRUSSELS PHILHARMONIC present  
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Conductor: **Dirk Brossé**

# ALAN SILVESTRI



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WORLD  
SOUND  
TRACK  
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AWARDS  
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# ALAN SILVESTRI

This album celebrates one of the most talented composers of his generation. Although Alan Silvestri succeeded in writing successful film scores that can be appreciated outside the film experience, his name remains associated with several of the most popular films of the last decades, including *Back to the Future*, *Who Framed Roger Rabbit* and *Forrest Gump*. It's certainly no coincidence that these three films were directed by Robert Zemeckis: since the innovative director asked Silvestri in 1984 to compose the score for his third feature film *Romancing the Stone*, all his forthcoming films were scored by Silvestri, which probably makes their thirty-one year director/composer collaboration the longest in film history.

His superb score for the time travel adventures of the *Back to the Future Trilogy* (1985-1990) not only shows his trademark love of brassy orchestrations and abundant thrills, but more importantly reveals a brilliant musical storyteller.

With *Forrest Gump* (1994) Silvestri had to face a daunting challenge: his material had to compete with Zemeckis' extensive use of period songs to guide the audience through this epic vision of American history as witnessed by a dimwitted young man (played by Tom Hanks). Eventually he concocted four major themes that find their way in the magnificent *Forrest Gump Suite*, dominated by a gentle piano theme.

The composer showed a remarkable restraint in his score for the survival tale *Cast Away* (2000). Silvestri's main and only theme wasn't

introduced until the final third of the film when Tom Hanks finally escapes from the desert island in the Pacific. In this delicate and touching 'less is more' musical contribution we only hear a simple piano theme accompanied by bittersweet strings.

Silvestri delivered a real blockbuster score for Zemeckis's *The Polar Express* (2004) an adaptation of Chris Van Allsburg's popular children's classic: the soundtrack for this magical train ride is a true musical feast full of swelling choral arrangements.

In his work with other directors, Silvestri also maintained a high level of invention and proved his chameleon-like talents by jumping between action, thriller, fantasy and comedy.

Arnold Schwarzenegger battling a gruesome creature in the jungle of Central-America in John McTiernan's *Predator* (1987) offered Silvestri his first venture in grand horror. The result was a driving score led by an extremely catchy percussive rhythm. For *The Quick and the Dead* (1995), Sam Raimi's lovely salute to the visual mischief of the spaghetti western, Silvestri payed homage to the pioneering work of Ennio Morricone in inventing new sounds to replace the western movie music clichés.

Silvestri's imaginative score for the modern slapstick comedy *Mousehunt* (1997) not only captures the film's whimsical tone but is also a playful mix of a lot of genres: from exuberant jazz to silent movie music pastiche.

His work for the adventure/fantasy sequel *The Mummy* (2001) is suitably oversized. Full of exotic

accents and middle eastern color, his score packs a powerful punch with it's driving percussion and blasting brass.

Silvestri, who already scored *Captain America: the First Avenger*, also wrote the music for *The Avengers* (2012) about the coming together of the four iconic characters of Marvel Comics superhero saga (Iron Man, Thor, Captain America, The Hulk). For those who want majesty and heroic awe, Silvestri delivers with this 'old school' score full of bold brass fanfare and driven by a great propulsive theme.

For the TV-miniseries documentary *Cosmos: A Spacetime Odyssey* Silvestri wrote a lush and varied new-age like score, drawing us into a soundscape that sparks the imagination and immersing us in an adventure of awesome galactic proportions.

**Patrick Duynslaegher**  
*Artistic Director Film Fest Gent*

01 **The Polar Express** (2004)

**Suite** 06:03

Universal Music Publishing

02 **Forrest Gump** (1994)

**Suite** 08:53

Sony/ATV Melody

03 **Mousehunt** (1997)

**Suite** 05:35

MGC/Glamour Bone Music

04 **The Quick and the Dead** (1995)

**Main Theme** 03:36

OLE Triple Celestial Music

05 **Back to the Future** (1985)

**Suite** 05:40

USI B Music Publishing

06 **Cast Away** (2000)

**End Credits** 03:53

Fox Film Music Corporation

07 **Predator** (1987)

**End Credits** 03:48

Fox Film Music Corporation

08 **Cosmos: A Spacetime Odyssey** (2014)

**Suite** 08:42

Chappers Music/Cosmos Studio Music Publishing

09 **The Avengers** (2012)

**The Avengers** 02:03

Marvel Superheroes Music

10 **The Mummy Returns** (2001)

**The Mummy Returns** 06:46

Universal Music Publishing



# FROM NOTES TO GRAPES...

A unique mix of orchestral and electronic music, with fresh notes as well as heroic motifs supported by brass, can be found in Alan Silvestri's over a hundred highly varied film scores, which have made him one of today's leading film composers. Before Silvestri, born on 26 March 1950 in New York, became the legendary house composer for Bob Zemeckis and a number of heroes from the Marvel Comics stable, among others, he stumbled into the film music profession randomly and literally almost overnight. He had been drumming since the age of three and swapped his drum kit for a guitar when he was fifteen. He then went to the renowned Berklee School of Music in Boston, but left after a couple of years. With his self-formed band, he sought his fortune in Las Vegas. A record deal there came to nothing, and then, by chance, he met a songwriter there who had been asked to compose music for a film. Since he only felt at home writing songs, he asked Alan Silvestri whether he would be interested in doing it. Silvestri went to a bookshop and among his purchases was 'Scoring for Films' by Earle Hagen, which he read from cover to cover that night. Fourteen days later, he submitted his score for... 'The Doberman Gang'.

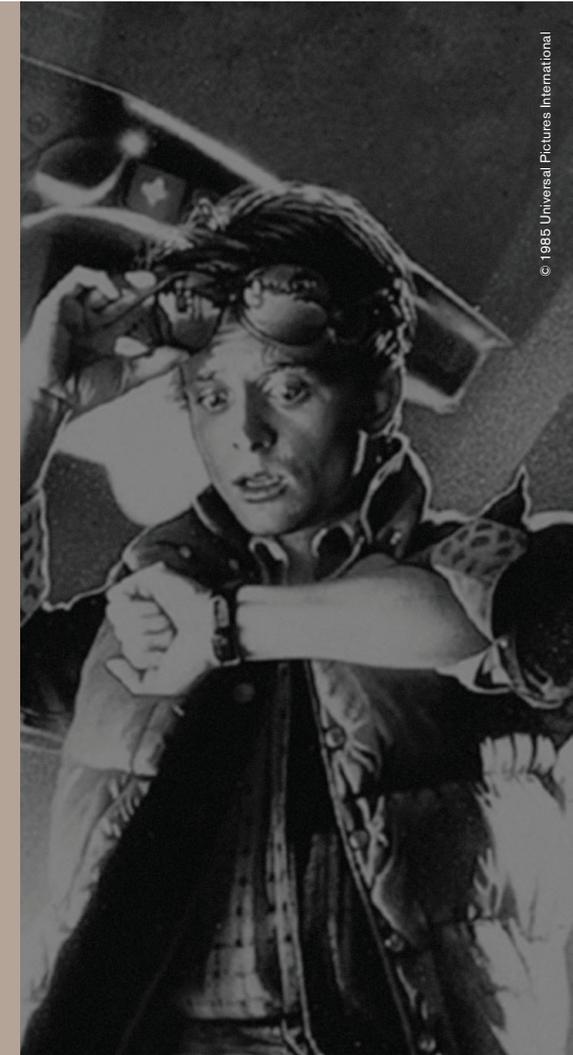
A second 'Doberman' came along and he subsequently ended up working on the TV series 'CHiPs', where he learned to work under constant pressure, with 120 episodes produced. A collaborator on 'CHiPs' was also involved in the music editing for 'Romancing the Stone' and, because director Bob Zemeckis was not happy with the music, the music editor

suggested Alan Silvestri's name. As a test, Zemeckis asked Silvestri to provide music for the jungle sequence in which Kathleen Turner was pursued by a gang of machete-wielding thugs. It became a three-minute masterpiece.

With 'Back to the Future', he sealed the friendship and collaboration with Bob Zemeckis that would last several decades. "Visually, I have nothing big to offer you", the director said to the composer when he came up with the project. "You've gotta make something big out of something small." Alan Silvestri fulfilled this task brilliantly and it is perhaps one of the best examples of his musical talent. Just think what Silvestri creates out of a falling feather in 'Forrest Gump'. But it's hard to imagine a greater contrast than that between 'Gump' and, say, 'Captain America'. From innocence to heroism, Silvestri manages to do it all. He remains level-headed about his work, regarding it as his ongoing duty to "help realise the director's vision". He combines this with an optimistic view of humankind, which contrasts with the exuberant, uniformed heroes from the films who secretly carry out all kinds of heroic deeds.

What you may not know is that Alan Silvestri is also a winegrower. He loves making wine and music because they both consist of a mixture of art and science. "A note is a voice in a melody and a grape lends its unique personality to a wine." (Cheers, Alan Silvestri!)

**Raf Butstraen**  
Film Fest Gent



## DIRK BROSSÉ - COMPOSER, CONDUCTOR

Dirk Brossé, born in Ghent, Belgium, in 1960, is a multi-faceted composer and a respected conductor on the international music scene. He is currently Music Director of 'The Chamber Orchestra of Philadelphia', Music Director of the Film Festival Ghent and Music Director and principal conductor of the 'Star Wars in Concert World Tour'.

He began his music studies at the Music Conservatories of Ghent and Brussels. He subsequently specialised in conducting, which he studied in Maastricht, Vienna and Cologne. Alongside his many guest professorships, he is currently Professor of composition and conducting at the School of Arts / Royal Conservatory of Music in Ghent.

Dirk Brossé has conducted all the leading orchestras, among them, the London Symphony Orchestra, l'Orchestre de la Suisse Romande, the Philharmonic Orchestra of Shanghai, the Vancouver Opera, the KBS Symphony Orchestra of South Korea, l'Orchestra de l'Opéra de Lyon, the World Symphony Orchestra Japan, the Camerata St Petersburg, and the Rotterdam Philharmonic Orchestra.

Besides this, on numerous occasions, Dirk Brossé has composed for the theatre and the cinema. His best-known soundtracks are 'Koko

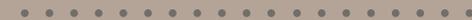
*Flanel*, 'Licht', Stijn Coninx's 'de Kavijaks' and 'Daens' (Academy Award Nominee, 1993), Marian Handwerker's 'Marie', Martin Koolhoven's 'Knetter', and Jaques Feyder's 1925 silent film 'Visages d'Enfants'. He wrote the score for the renowned BBC/HBO TV series *Parade's End*.

In 2007 Dirk Brossé made his debut in the Royal Albert Hall, conducting the London Symphony Orchestra in 'A Night of Music from the Movies', with guest appearances by such renowned actors as Emma Thompson and Kenneth Branagh.

Dirk Brossé has been awarded the title 'Cultural Ambassador of Flanders'. He has received numerous prizes, among them, the Flemish Government's 'Gouden Erepenning' award for merit and the prestigious Achiel Van Acker Award. He is an Advisory Board Member of the independent think tank 'Itinera Institute'.

In late 2010 EMI Classics released the 6 CD Box 'Dirk Brossé, A Portrait in Music'.

[www.dirkbrosse.be](http://www.dirkbrosse.be)



## BRUSSELS PHILHARMONIC

The Brussels Philharmonic was founded in 1935 by the Belgian public broadcaster (NIR/INR). Over the years, the orchestra has performed with many top conductors and soloists. It enjoys an excellent reputation for performing premieres of new works and has collaborated with world-renowned composers such as Bartók, Stravinsky, Messiaen and Francesconi.

In 2015, Stéphane Denève takes over the baton as musical director. This top French conductor plans to design his programmes to combine 21st century music with the great classics, thereby opening up a dialogue between the repertoire of the past and that of the future.

At the international level, the Brussels Philharmonic has made a name for itself, with regular appearances

in the major European capitals (including Paris, London, Berlin, Vienna, Salzburg).

The Brussels Philharmonic has also gained an international reputation in film music. For the performance and recording of soundtracks it regularly partners with Galaxy Studios and Film Fest Gent. International recognition has come, among others, in the form of the Oscar-winning score for 'The Artist' (music by Ludovic Bource).

In several joint ventures, the orchestra is working on a series of CD's, one of which is developed with Film Fest Gent and is devoted to great film music composers.

[www.brusselsphilharmonic.be](http://www.brusselsphilharmonic.be)

## FLEMISH RADIO CHOIR

The Flemish Radio Choir was founded in 1937 by the Belgian public broadcaster. Today it has become a choir of exceptionally high quality that counts both domestically and internationally among the top ensembles. The 24 singers rehearse under the

baton of chief conductor Hervé Niquet in Studio 1 of the well-known Flagey building in Brussels, and perform throughout Flanders and Europe.

[www.vlaamsradiokoor.be](http://www.vlaamsradiokoor.be)

## BRUSSELS PHILHARMONIC MUSICIANS

## HENRY RAUDALES - CONCERTMASTER

## FLEMISH RADIO CHOIR / SINGERS

### Violin 1

Bart Lemmens (1)  
Katarina Bassez (3)  
Stefan Claeys  
Anton Skakun  
Ann Lafaille  
Cécile Lantenois  
Wim Lauwaert  
Veerle Houbraken  
Eline Pauwels  
Elizaveta Rybentseva  
Stefanie Van Backlé  
Veerle Van Roosbroeck  
Gillis Veldeman

### Violin 2

Olivia Bergeot (1)  
Mari Hagiwara (1)  
Mark Steylaerts (3)  
Ion Dura  
Yuki Hori  
Bruno Linders  
Eléonore Malaboeuf  
Karine Martens  
Sayoko Mundy  
Francis Vanden Heede  
Bartolomiej Ciaston  
Cristina Constantinescu

### Viola

Béatrice Derolez (1)  
Griet François (3)  
Philippe Allard  
Agnieszka Kosakowska  
Patricia Van Reusel  
Benjamin Braude  
Phung Ha  
Maryna Lepiasevich  
Alexander Pavtchinskii

### Cello

Karel Steylaerts (1)  
Kirsten Andersen  
Jan Baerts  
Barbara Gerarts  
Julius Himmler  
Emmanuel Tondus  
Elke Wynants  
Francis Mourey

### Double Bass

David Desimpelaere (1)  
Sandor Budai  
Simon Luce  
Philippe Stepman  
Thomas Fiorini  
Jens Similox

### Flute

Lieve Schuermans (1)  
Dirk De Caluwé (3)  
Sofie Verbeeck (3)

### Oboe

Joost Gils (1)  
Carola Dieraert  
Maarten Wijnen (3)

### Clarinet

Anne Boeykens (1)  
Danny Corstjens (3)  
Midori Mori (3)

### Bassoon

Luc Verdonck (1)  
Alexander Kuksa  
Jonas Coomans (3)

### Horn

Hans van der Zanden (1)  
Pierre Buizer  
Mieke Ailliet (3)  
Gery Liekens

### Trumpet

Ward Hoornaert (1)  
Steven Devolder  
Sebastien Lemaire

### Trombone

David Rey (1)  
Lode Smeets (3)  
Pieter Vandermeiren  
Tim Van Medegael (3)

### Tuba

Jean Xhonneux (3)  
Florian Schuegraf (3)

### Timpani

Gert François (1)

### Percussion

Pieter Mellaerts (3)  
Gert D'haese (3)  
Bjorn Denys  
Gert Nulens  
Tom Pipeleers

### Harp

Eline Groslot (3)  
Lara Verbeeck

### Keyboard

Geert Callaert (3)  
Anastasia Goldberg (3)

### Guitar

Jo Mahieu

### Saxophone

Hendrik Pellens

### Glossary

(1) *principal*  
(2) *co-principal*  
(3) *soloist*

### Soprano

Inge Van de Kerkhove  
Evi Roelants  
Sarah Van Mol  
Maria Mannisto  
Laurence Servaes  
Lilith Verhelst

### Alto

Helena Bohuszewicz  
Eva Goudie-Falckenbach  
Noëlle Schepens  
Marleen Delputte  
Marion Kreike  
Lieve Mertens

### Tenor

Gunter Claessens  
Frank De Moor  
Paul Foubert  
Ivan Goossens  
Paul Schils  
Roel Willems

### Bass

Conor Biggs  
Joris Derder  
Lieven Deroo  
Paul Mertens  
Philippe Souvagie  
Jan Van der Crabben

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Pey-hwa Wang  
Mesple Wang



What makes Film Fest Gent unique in the fully booked festival calendar is the focus on music and the celebration of the film composer, unfortunately often the forgotten key figure in the artistic and/or commercial success of a film.

Ever since 1982 Film Fest Gent has experienced a growing focus on music in cinema with a special section dedicated to music in films. This led to the addition of screenings with live musical performances, big film music concerts, annual Film Music Seminars and recordings of several CDs.

Over the years, Film Fest Gent became a meeting place for composers such as Dario Marianelli, Angelo Badalamenti, Ennio Morricone, Gabriel Yared, Howard Shore, Hans Zimmer, Elmer Bernstein, Patrick Doyle, Gustavo Santaolalla, Francis Lai and Maurice Jarre. To consolidate this growing focus on music in cinema, the World Soundtrack Academy was created in 2001, aiming to offer a strong platform for emerging film music talent, through the presentation of awards, as well as through the development of other promotional activities, such as seminars, workshops, master classes, music events, etc.

*"Ghent's World Soundtrack Awards have inspired*

*clones throughout Europe"* (Variety). The approach of Film Fest Gent has been very influential and has a great follow-up. Many other festivals started to spend more attention to film music or also started to organize concerts and award composers. *"However, Ghent can lay claim to having played a pioneering role in this field"* (Gabriel Yared).

The culmination point of Film Fest Gent's film music programme is the annual World Soundtrack Awards Ceremony & Concert where several awards are distributed to celebrate outstanding achievements in scoring music for motion pictures.

Each year a major film music composer is invited to present his work during this closing event. Furthermore Film Fest Gent and partner Brussels Philharmonic record a CD with their music. This year we are honoured to be inviting one of the most brilliant composers of his generation, Alan Silvestri, as the WSAwards Guest of Honor. His best known scores from *'Back to the Future'*, *'Forrest Gump'*, *'The Mummy Returns'* and many others are collected on this unique and exclusive compilation album.

[www.filmfestival.be](http://www.filmfestival.be)  
[www.worldsoundtrackawards.com](http://www.worldsoundtrackawards.com)

*"With their magnificent hearts, minds, voices, and hands Maestro Brossé, The Flemish Radio Choir, and The Brussels Philharmonic have given me the thrill of a lifetime. Simply wonderful!!!"*

**Alan Silvestri**

## CREDITS

**Album produced by:** Film Fest Gent & Brussels Philharmonic  
**Under exclusive license to:** Silva Screen Records

**Orchestra:** Brussels Philharmonic  
**Choir:** Flemish Radio Choir

**Conductor:** Dirk Brossé

**All music composed by:** Alan Silvestri

**Recording, Mix & Mastering:** Galaxy Studios Mol ([www.galaxystudios.com](http://www.galaxystudios.com))  
**Music Supervisor & Balance Engineer:** Patrick Lemmens  
**Assistants:** Rutger Arents,

Jasper Derksen & Kate Tary  
**Mastering Engineer:** Tom Van Achte  
**Production Manager:** Sian Bolland

**Introduction:** Patrick Duynslaegher

**Photo cover:** Alan Silvestri (picture thanks to the courtesy of 'Hollywood in Vienna')

**Coordination:** Valerie Dobbelaere

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**Alan Silvestri:** *"I would especially like to thank Valerie Dobbelaere, Mark Graham and David Bifano for all they have brought to this most rewarding project."*

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