

PICTURES AT AN EXHIBITION

The Paintings of



LEONARD SLATKIN • LOS ANGELES FILM ORCHESTRA

PICTURES AT AN EXHIBITION: THE PAINTINGS OF BOB PEAK

to jump to the page, click ⇒

to jump to the page, click ⇒

About BOB PEAK ⇒

A Note from producer ROBERT TOWNSON ⇒

A Foreword from H.E. HUDA ALKHAMIS-KANOO ⇒

About LEONARD SLATKIN ⇒

About ROBERT TOWNSON ⇒

About ABU DHABI FESTIVAL ⇒

The LOS ANGELES FILM ORCHESTRA ⇒

CREDITS ⇒

The ARTWORKS and the commissioned MUSICAL WORKS with notes on the compositions and a composer profile

- 1 **Modest Mussorgsky** *Pictures at an Exhibition: Promenade No.1*
Robert Thies *piano solo*
- 2 **Maria Newman** *Rhapsody for a Golden Age: 1937 Academy Players Directory* ⇒
Robert Thies *piano*
- 3 **Mychael Danna** *Mother Teresa. Time Magazine, 1975* ⇒
Performed by Azam Ali
- 4 **Harry Gregson-Williams** *Two Girls with Sparklers, 1970* ⇒
- 5 **Ihab Darwish** *Curva Grande, Fastest Corners in Car Racing, Sports Illustrated, 1970* ⇒
- 6 **Jeff Beal** *New York World's Fair 1964-1965* ⇒
- 7 **Marco Beltrami** *The Spirit of Sport: Jack Nicklaus, Special Olympics 15th Anniversary, 1983* ... ⇒
- 8 **Michael Abels** *Unbound: Jesse Owens, 1936 Berlin Olympics* ⇒
- 9 **Marc Shaiman** *A Song About Audrey: Audrey Hepburn* ⇒
Orchestration by William Ross
Performed by Marc Shaiman
- 10 **Don Davis** *Golden Eagles, 1978* ⇒
- 11 **Bill Conti** *The Great Bridge: 100th Anniversary of the Brooklyn Bridge, 1983* ⇒

LOS ANGELES FILM ORCHESTRA
LEONARD SLATKIN

Produced by Abu Dhabi Festival and Robert Townson Productions



BOB PEAK 1927-1992

Bob Peak was an award-winning American illustrator best known for his 30-year contribution to the film industry, creating vibrant and exciting designs for modern movie posters. The United States Postal Service commissioned him to design 30 stamps for the 1984 Olympics, and throughout his prolific career Peak created cover art and illustrations for a wide variety of magazines. In addition, he taught at the Art Center College of Design in Los Angeles and at New York's Art Students League.

Born in Denver, Colorado, Peak grew up in Wichita, Kansas. At an early age he displayed a talent for art, revealing his own creative flair by age seven, and had an interest in becoming a commercial illustrator. While attending Wichita State University, Peak took a part-time job in the art department of a local printing and graphics firm, McCormick-Armstrong. After serving in the Navy during the Korean War, he enrolled in the Art Center College of Design in Los Angeles, California, where he graduated in 1951.

In 1953 Peak moved to New York City and worked on an Old Hickory Whiskey advertising campaign, followed by numerous assignments in such major national magazines as *Time*, *Esquire*, *Good Housekeeping*, *TV Guide*, and *Ladies' Home Journal*, among others. In 1961 United Artists film studio hired Peak to design the poster images for the film *West Side Story*, the success of which began a three-decade-long career in designing movie posters for such big-budget films as *My Fair Lady* (1964), *Camelot* (1967), *Superman: The Movie* (1978), five *Star Trek* films (1979-1989), and many others. He is credited with having a major impact on the development and style of subsequent movie poster artists and was in great demand by film directors throughout the 1980s.

Peak won more than 150 awards, from numerous organizations, such as The Society of Illustrators, New York; The Artists Guild, New York; Art Directors Club of New York; Art Directors Club of Philadelphia; Advertising Club of Boston, and *The Hollywood Reporter*. In 1977 the Society of Illustrators elected Peak to its Hall of Fame. In addition to the 30 postage stamps for the 1984 Olympics, he created 31 watercolors depicting various sports events in the history of the Olympics for the book titled *Golden Moments*, commissioned by the United States government.

Peak's work appeared in numerous art exhibitions and solo shows. His paintings of Anwar Sadat, Mother Teresa, and Marlon Brando hang in the Smithsonian Institution's permanent collection.

Bob Peak in his Central Park South, New York studio c.1960.



A Note from producer Robert Townson

There is no way for me to fully express how excited and grateful I am to now present this album recording of *Pictures at an Exhibition: The Paintings of Bob Peak*.

The concert premiere of this piece, which took place in Walt Disney Concert Hall on 14 June 2024, was the dream concert of my life! Anyone who knows me will understand very well. For me, it was my 12-year-old eyes and ears for Bob Peak and John Williams on *Superman: The Movie* and, one year later, for Bob Peak and Jerry Goldsmith on *Star Trek: The Motion Picture* that changed my life forever. These three giants never budged from the summit of the forces that inspired and drove me.

It is miraculous beyond belief that I would begin my career just a few years later and find myself working with all three of these heroes. But it's true and it all happened. I have loved film music, classical music, movie poster art and paintings by the masters my whole life since.

It was about 25 years ago - when I was producing new recordings with some of the greatest orchestras in the world and had also commissioned new works, such as a new *Star Wars* score for a book called *Shadows of the Empire* - that I had what, to me, was a beautiful and inspiring idea. I have countless favorite pieces of classical music, but one of my favorites has always been Mussorgsky's *Pictures at an Exhibition*. And as much as I love Mussorgsky's original piece, my idea was to create a new *Pictures at an Exhibition* for a new age, to have original music composed and have the inspiration for all the new music be the paintings of Bob Peak: not his film paintings - they already have music attached to them - his other artwork. He did almost everything: the New York World's Fair 1964, the 100th Anniversary of New York's Brooklyn Bridge, portraits of Mother Teresa, John Kennedy, Anwar Sadat and The Band that were featured on 45 different *Time* Magazine covers! He did paintings for the Olympics, Winter Olympics and the Special Olympics... for the United Nations and for the Academy of Motion Picture Arts and Sciences. He painted cars, beautiful women and couples, and the American West. He did so much work, it could inspire 50 different versions of *Pictures at an Exhibition*. For 25 years it was a dream, and one so big that I was never completely convinced it could one day become a reality. But here we are!

How did it happen?

In 2022 I collaborated with Abu Dhabi Festival and my composer friend Ihab Darwish's company Artwish on the commission, creation and production of a major international and interfaith symphony called *Symphony of Three: Peace - Love - Tolerance*, which was composed by David Shire, John Debney and Ihab Darwish. The piece was commissioned to celebrate the 2023 opening of *The Abrahamic Family House* in Abu Dhabi, consisting of a church, a synagogue, and a mosque. I first visited Abu Dhabi in November of 2021 to take part in the press conference to announce this exciting and beautiful new work. During this visit I first met and quickly developed a wonderful and warm relationship with Abu Dhabi Festival Founder Huda Alkhamis-Kanoo, an extraordinary woman. My admiration for her only grew as I learned more about her and all her philanthropic work on behalf of

Abu Dhabi Festival and Abu Dhabi Music & Arts Foundation. This first visit was a brief one and I still had upwards of a full year's work ahead of me on the new symphony project. We were, however, already all committed to the idea that *Symphony of Three* should mark the beginning of much more work that we wanted to do together. To make a long story short, it was during a wonderful and inspiring visit that I made with Huda Alkhamis-Kanoo's husband, businessman and artist Mohamed Abdul Latif Kanoo, to the Abu Dhabi Louvre where I first introduced my idea of a Bob Peak celebration concert and the commission of a new *Pictures at an Exhibition*, with Peak's work being the focus. An enthusiastic lunch set the stage for the discussion to continue at the Kanoo residence in Abu Dhabi on the last night of my trip. Mrs. Kanoo and I had so much to talk about and were sharing so many ideas, aspirations, and dreams, and one of these included a more detailed presentation of my idea for *Pictures at an Exhibition: The Paintings of Bob Peak* and a proposal to mount a major international co-production between Abu Dhabi Festival and Robert Townson Productions, with a premiere of the new piece in Los Angeles at Walt Disney Concert Hall. This would be big!

The Symphony was completed, and I along with my composer friends David Shire and John Debney were invited to Abu Dhabi in March of 2023 to each be presented with an Abu Dhabi Festival Award for Lifetime Achievement in the Arts. There were beautiful and touching ceremonies and celebrations surrounding the presentation. This time I was there for a full week and had so much more time to spend with my gracious hosts, my friends, Mrs. Huda Kanoo and Mr. Mohamed Kanoo.

What is this new *Pictures at an Exhibition*?

Like the Mussorgsky work, this new piece has ten movements. But unlike the Mussorgsky, there is not one composer... there are ten! And what a remarkable group of extraordinary composers we have: Michael Abels, Jeff Beal, Marco Beltrami, Bill Conti, Mychael Danna, Ihab Darwish, Don Davis, Harry Gregson-Williams, Maria Newman and Marc Shaiman.

Each of them has composed a new movement for the all-new *Pictures at an Exhibition*, each inspired by a different painting by the great Bob Peak! We've got Mother Teresa, the World's Fair, Jesse Owens, a pair of Golden Eagles, Audrey Hepburn, New York City and the Great Brooklyn Bridge, and more!

Anyone who attended the concert *Basil Poledouris: The Music and The Movies* in 2022 will know well that the Los Angeles Film Orchestra is a virtuoso, all-star group of the best musicians in Los Angeles!

And to conduct both the World-Premiere Concert of *Pictures at an Exhibition: The Paintings of Bob Peak*, as well as this album recording, we had one of the greatest maestros in the world, the legendary Leonard Slatkin! September of 2024 saw the milestone of the maestro's 80th birthday!

We celebrated just a little early.

The first half of the concert was a tribute to Bob Peak's legendary Hollywood career.

Bob Peak's first film painting was the poster for *West Side Story* in 1961! Courtesy of the Leonard Bernstein Estate we had the film overture from *West Side Story*! We played *My Fair Lady* and the world premiere of Alfred Newman's arrangement of Frederick Loewe's *Camelot*! We could not leave out *Apocalypse Now*, and what music could we have performed other than Wagner's *Ride of the Valkyries*! This was followed by the surprise performance of Bach's *Toccatto in D minor* on the Disney Hall organ, performed by the LA Phil's Joanne Pearce Martin, which was of course accompanied by Peak's *Rollerball* paintings. One of my favorite film cues of all time, Jerry Goldsmith's *The Enterprise* from *Star Trek: The Motion Picture*, was also conducted by Leonard Slatkin! Another dream. Just imagine the beauty? As if that wasn't enough, we had Bruce Broughton's *Silverado* and John Williams's *Superman: The Movie*!!

For this album, recorded on the famed Newman Scoring Stage at Fox Studios, we recorded only the new *Pictures at an Exhibition* piece. The sessions took place on 12 and 13 June 2024, the two days immediately preceding the concert. The sessions also represented a historic return to the Fox scoring stage for Slatkin since the days of his famous father, Felix, playing as concertmaster for the legendary Alfred Newman.

Thank you to Her Excellency Huda Alkhamis-Kanoo and Abu Dhabi Festival, the Peak family, all the composers, all the musicians and Leonard Slatkin, Steven Allen Fox, Victor Pesavento and the staffs of the Abu Dhabi Festival, Robert Townson Productions, the Los Angeles Film Orchestra, Walt Disney Concert Hall, Fox Studios and everyone who contributed to this production and recording.

I hope that that the commission of this new musical work will contribute to giving everyone an even greater appreciation of the extraordinary artwork of the legendary Bob Peak and the scope of his magnificent career. And what a magical experience you are in for, with the premiere of ten new pieces of music from some of my favorite composers in the world.

We had a packed Walt Disney Concert Hall on 14 June 2024, but now I am so excited to share this piece with music and art fans all over this world! Enjoy!



A Foreword from Her Excellency Huda Alkhamis-Kanoo, Founder and Artistic Director of Abu Dhabi Festival

In 2024, Abu Dhabi Festival marked its 21st year under the slogan “The Will for Hope”. This theme continues to be a guiding principle for the Festival as it enters its third decade: a steadfast commitment to art and culture as instruments of enlightenment, coexistence, and peace.

With this commitment in mind, it is with great pride and excitement that Abu Dhabi Festival collaborates once more with Robert Townson Productions to present *Pictures at an Exhibition: The Paintings of Bob Peak*. Bridging generations, genres and cultures, it is our pleasure to invite you to listen to this extraordinary world-premiere recording which, together with the concert premiere, underscores an important truth: pleasure and entertainment bring people together, no matter the art form. In enthusiastic enjoyment – whether of film, illustration, sport, music, or architecture – the will for hope is ignited, propelling shared humanity forward.

Bob Peak, whose prolific career spanned 30 years, won over 150 awards and earned a place in the Society of Illustrators Hall of Fame. A true visionary of his craft, Peak transformed the visual landscape of cinema and, with his distinctive style, created unforgettable posters for films such as *West Side Story*, *My Fair Lady*, and *Apocalypse Now*. On this album, the genius of the legendary American illustrator is brought to life through performances of new music by ten acclaimed composers who pay tribute to Peak – these include Academy Award winners Mychael Danna and Bill Conti, Emmy winner Jeff Beal, Tony winner Marc Shaiman, Pulitzer Prize winner Michael Abels and Emirati maestro Ihab Darwish.

An exciting highlight of this world premiere is the contribution of Emirati composer Ihab Darwish, who Abu Dhabi Festival has commissioned to write this work’s fourth movement, inspired by Bob Peak’s painting of three-time Formula 1 world champion Sir Jackie Stewart. Darwish’s integration into this stellar line-up of composers exemplifies a convergence of cultures and artistic expressions, embodying the UAE’s spirit of unity and creativity.

Each of these composers has made vast contributions to music in their own right, and they encounter Peak’s artistry with their unique voices and diverse backgrounds. The original compositions that constitute the ten movements of *Pictures at an Exhibition: The Paintings of Bob Peak* are performed by the Los Angeles Film Orchestra under the baton of the legendary Leonard Slatkin.

In his paintings, Peak created vibrant records of significant figures and moments in history. The newly commissioned music responds to some of these works, including the cover for *Time* Magazine of Mother Teresa, the depiction of Jesse Owens at the 1936 Olympics, and the commemoration of the 100th anniversary of the Brooklyn Bridge. From sport to film, each image and each poster holds a special place in our shared memory, transcending geographic and generational boundaries. This concert, a musical tour of cultural landmarks, is a testament to the power of cross-disciplinary exchange, where the inexpressible dimensions of human experience and social history emerge between art forms, heightening the power of each.

Our previous collaboration with the prolific Robert Townson also drew on the language of music in a spirit of exchange. In 2021, *Symphony of Three: Peace – Love – Tolerance* brought together Ihab Darwish and two giants in film, television and theatre composition: Emmy winner John Debney and Oscar winner David Shire. The symphony marked the opening of the Abrahamic Family House in Abu Dhabi, an event and a musical collaboration that embodied a spirit of unity between religions. Transcending linguistic barriers, it looked forward to a future of harmony and coexistence. In both of our creative partnerships to date, Abu Dhabi Festival and Robert Townson have shared a commitment to cultural exchange.

Film, music, and art tell stories that inspire our highest good, a will for hope founded in curiosity and empathy. In moments of popular transcendence and transformation, bridges of understanding and collaboration are built and strengthened.



1937
ACADEMY PLAYERS
D I R E C T O R Y



Academy of Motion Picture Arts & Sciences

Track 1 1.47

Modest Mussorgsky

PROMENADE

[Pictures at an Exhibition]

ROBERT THIES *piano solo*

Track 2 5.36

Maria Newman

RHAPSODY

FOR A

GOLDEN AGE

1937 Academy Players Directory

ROBERT THIES *piano*



A Note from Maria Newman

It is the greatest of privileges to be a part of this toweringly impactful multimedia art and music project honoring the brilliance, influence, and inspiration of visual artist Bob Peak, whose paintings have always been inextricably woven into my life. And with equal importance, I must offer my most heartfelt thanks to the visionary producer and entrepreneur, Robert Townson, for this rare opportunity to connect with my past, present and future on so many levels. For, here in the present time, Robert Townson has furthered Bob Peak's life and work to that of a household name for me, and I am grateful to possess a new and enlightened understanding of many memorable moments of my past.

Years ago, when I was a small child, my father, Alfred Newman, was working from home. Although I was very young, I was entranced nonetheless by the profound musical material emanating from my father's piano as he composed for his score (it would go on to win the Oscar that year) for the 1967 film *Camelot*. Yet, not only was I spellbound by the music, now an artwork representing the upcoming film arrived, so fascinating and beautiful that it became a world unto itself to be forever etched in my mind. And though I didn't realize it in my youth, it was a piece by the great Bob Peak.

That artwork truly shaped me, for after that time I do not remember my existence without that art: framed and lovingly displayed in our family home; the charmed tales that took shape as I fell asleep at night picturing magical scenes; dreaming about the richness of the story as I perused Peak's record cover art. I would stare at the mesmerizing facets of his artistic intellect gloriously displayed. And today, with an adult's understanding, I am humbled to offer my own musical work in a tribute to Bob Peak's astonishing brilliance.

In the process of creating and pairing my new musical work with artwork for Bob Peak's staggering 1937 Academy Players Directory (which illustrates early titans of Hollywood in true Peak fashion), I have scored/orchestrated my composition in homage to early Hollywood and my own beloved father. I have striven to work in a similar fashion to the direction Alfred was given when embarking upon the composition of his marvelous "Street Scene". I have endeavored to honor the excitement of that bombastic, mercurial, and soaring style, while revealing my own personal characterizations and compositional voice.

My original music for *Rhapsody for a Golden Age* features a highly virtuosic solo piano as the major spotlight in partnership with the symphonic sounds of a golden-age Hollywood orchestra. Straight out of American film history, I have derived inspiration from where it all began, with the New York clickety-clack rhythms of trains, machines, street traffic, big city sounds, and, of course, the clatter of early Hollywood as it sprang to life in the first part of the 20th century.

Composing and orchestrating for this ensemble of instruments, and writing for my masterful colleagues, is the distinction of a lifetime. It is an extraordinary moment to have the opportunity to work beside pianist Robert Thies, Maestro Leonard Slatkin, and the great Los Angeles Film Orchestra. I feel fortunate to live and create among our milieu of musical giants. Here, more memories are to be made, inside the world of Robert Peak."

American composer/conductor/violinist/violist/pianist and educator **Maria Newman** has been commended and recognized by the U.S. Congress for her work in the field of music composition, performance, and recording, as well as earning accolades as an Annenberg Foundation Composition Fellow, a Mary Pickford Library & Foundation Composition Fellow, and a Variety American Music Legend. As composer and performer, Newman's original concert works, as well as her scores for film and historic silent films, are presented around the globe in the world's major municipalities, including such domestic venues as Carnegie Hall, the John F. Kennedy Center for the Performing Arts, the U.S. Capitol Building on Capitol Hill and the National Archives in Washington, DC, the Music Scoring Stages of 20th Century Fox, MGM, Paramount, Sony, Universal, and Warner Bros., to name but a few.

Often referred to as the "Musical Newman Family Dynasty", Maria Newman is the daughter of nine-time Academy Award-winning composer, Alfred Newman; the sister of Academy Award-nominated film composers and conductors Thomas Newman and David Newman; and the cousin of Academy Award-winning singer-songwriter and film composer Randy Newman.

Pianist ROBERT THIES



Track 3 6.03



Mychael Danna
**MOTHER
TERESA**

Time Magazine, 1975

performed by

AZAM ALI



A Note from Mychael Danna

Robert Townson and I have known each other since 1994, when as head of Varèse Sarabande Records he released the score to my film *Exotica*. As fellow Canadians in Los Angeles, we've always shared a bond over film music. When he approached me with his *Pictures at an Exhibition* commission and assigned me the Mother Teresa portrait, I had to laugh. Was this typecasting? She spent most of her life in India, and I've always had a connection to church music, but I have to admit I rolled my eyes at the idea of writing a piece of music about someone I assumed was a saintly person far above the rest of us struggling mortals. I wondered how I could possibly find a connection to her. My go-to method of procrastination is to do research on my subject, and so I ordered three books, and settled down on the couch to read. One of the books was a collection of her letters that she had written to her spiritual advisors over the last several decades of her life. To my complete shock and amazement these letters expressed in the most passionate manner a hellish inner torment and struggle. She begged the church for 20 years to destroy these letters and never let the public read them. Vatican wisdom prevailed, and the decision was made to preserve and eventually publish them. In them is revealed years and years of "untold darkness, loneliness, pain deep in heart, I long and long for God and then it is I feel that He does not want me. My heart cries out 'my God!' and there is nothing there." In an extraordinary expression of courage, she hid this inner agony from all except her confessors. And to those in her circle, the sisters of the Missionaries of Charity and the many many thousands who she ministered to, she radiated love and peace and joy.

Although she spent most of her life in India and spoke the languages fluently, she apparently never took in any of the ancient Hindu philosophy right outside her door. One can't help wonder if there she might have found some comfort. The one exception to this self-

imposed segregation is that in 1981 at a gathering in London, she read a prayer for peace that she wished people to recite around the world, every day at noon local time, creating a never-ending chain of prayer circling the globe. This prayer was adapted from a famous mantra from the Upanishads, ancient Sanskrit texts conveying the oldest concepts of Hinduism. I've incorporated a translation of the prayer, as well as the original Sanskrit ślokas.

Amazingly, these letters were still unpublished in 1975 when Bob Peak painted this painting. And yet the eye of this artist saw through her careful projection and portrayed a woman in internal agony, her face riven and carved like a weather-worn shard of wood, in appearance very like the faces of the discarded street people of Calcutta that were her special charge. An incredibly perceptive and sensitive portrait, and an inspiration to this music, darkness overcome by a supreme expression of heroic love.

Mychael Danna is an Academy Award-winning film composer recognized for his evocative blending of non-western traditions with orchestral and electronic music. His works include the score for Ang Lee's *Life of Pi* (2012) – his third collaboration with Lee after *The Ice Storm* (1997) and *Ride with the Devil* (1999) – which won him an Oscar and Globen Globe in 2013. Among his other awards are the Emmy for Outstanding Music Composition for the mini-series *World Without End* (2013), the Frederick Loewe Award for Film Composing (2013), the World Soundtrack Awards for Film Composer of the Year, and Best Score of the Year (both 2013), and the Hollywood Film Award for Composer of the Year (2016). In September 2021, Danna received a Career Achievement Award from the Zurich Film Festival.

Singer AZAM ALI





Track 4 4.27

Harry Gregson-Williams

TWO GIRLS WITH SPARKLERS

1970



A Note from Harry Gregson-Williams

I was thrilled to be invited to contribute to this musical celebration of the paintings of Bob Peak, particularly as his art is associated with some of my favorite films from days gone by.

My composition draws inspiration from my own love of fireworks, and in particular sparklers, which dates back to my childhood and continues to this day. My intention was to reflect the thrilling journey of the senses so vividly captured in this painting. From the anticipation and excitement of the fuses initially being lit through to the joy and wonder experienced as magical sparks begin to fly and colors explode into the night. In essence, it's a celebration of the exuberance of youth.

Harry Gregson-Williams is one of Hollywood's most sought-after and prolific composers whose long list of film and television credits underscores the diverse range of his talents. Gregson-Williams was the composer on all four installments of the animated blockbuster *Shrek* franchise, garnering a BAFTA Award nomination for the Oscar-winning *Shrek*. He also received Golden Globe and Grammy Award nominations for his score for Andrew Adamson's *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe*. He has collaborated multiple times with a number of directors, including Ben Affleck on the films *Live by Night*, *The Town* and *Gone Baby Gone*; Joel Schumacher on *Twelve*, *The Number 23*, *Veronica Guerin* and *Phone Booth*; Tony Scott on *Unstoppable*, *The Taking of Pelham 123*, *Déjà Vu*, *Domino*, *Man on Fire*, *Spy Game* and *Enemy of the State*; Ridley Scott on *The Martian*, *Kingdom of Heaven*, *The Last Duel*, *House of Gucci* and *Gladiator II*; Bille August on *Return to Sender* and *Smilla's Sense of Snow*; Andrew Adamson on the *Shrek* series, the first two *Narnia* movies and *Mr. Pip*; and Antoine Fuqua on *The Replacement Killers*, *The Equalizer* and *The Equalizer 2*. Other recent credits include Disney's live-action feature film *Mulan*, *The Meg*, *Early Man* (Annie Award nominated) and *Penguins*. His television credits include *Return to Space* and *Philip K. Dick's Electric Dreams*, both of which he was Emmy nominated for, as well as *Catch-22* and most recently *The Gilded Age*, both with his brother, Rupert Gregson-Williams.

Cosmopolitan

1775 BROADWAY, NEW YORK, N.Y. 10019

HELEN GURLEY BROWN
EDITOR

October 13, 1965

Dear Bob,

I think your illustrations for November Cosmo are some of the most smashing I've ever seen in a magazine - that I should have all of them in one issue is practically too good to be true! We are very very honored and hope you'll take over an issue again.

All my best wishes,

A handwritten signature in cursive script that reads "Helen Brown".

Mr. Robert Peak
Doubling Road
Greenwich, Connecticut

Helen Brown:jj

Track 5 5.16



Ihab Darwish **CURVA GRANDE**

Fastest Corners in Car Racing, Sports Illustrated, 1970



A Note from Ihab Darwish

Curva Grande, a musical piece I've had the pleasure of composing, seeks to modestly capture the essence of Formula 1's exhilarating pace within a symphony's embrace.

In this composition, I breathe life into the strokes of Bob Peak's legendary canvas, *Curva Grande*. The piece stands as a testament to the profound impact of visual art on my creative spirit, weaving the symphonic threads into a tapestry of sound that reflects the painting's vibrant strokes. With every crescendo and cadence, I translate the artistry of the brush into the language of the orchestra, capturing the original's essence with each note.

When I gaze upon Peak's work, I'm swept up in an exhilarating rush of thrills, palpably present danger, the poignant pulse of tragedy, and whispers of heroism that ignite the spirit of competition. This musical journey transforms the orchestra into the painting's voice, each melody a line drawn in color, each harmony a shadow, morphing the silent art of painting into a living symphony of sounds and emotions. I structured the piece into six distinct phases, each narrating a segment of a race car driver's pulse pounding journey, a saga I've brought to life through my music.

(0.00–0.32) ITALY, MONZA

The musical piece begins with a melody that blossoms into an Italian-inspired orchestration, evoking the picturesque beauty of Monza, a city that effortlessly captures the heart.

(0.33–1.18) ENTER THE TEMPLE OF SPEED

In the second part, a heroic theme emerges, guiding the audience into the heart of the Monza Circuit, where it artfully illustrates the symphony of teamwork as crews prepare the cars for the grand race and drivers steel themselves for the challenge ahead.

(1.19–2.13) THE BIG RACE

The music shifts into "Race Start and Initiation", a vibrant, energetic movement propelling listeners into the action, with the orchestra's voices embodying the engines' roar. As we move into "The Big Race", the tempo quickens, mimicking the rush of engines and the whirl of the circuit, allowing audiences to visualize the powerful machines vying for dominance. "The Challenges and Risks" introduce a complexity and intensity to the score, reflecting the driver's encounters with the precarious turns and high-stakes decisions on the track.

(2.14–3.16) THE ACCIDENT

The music offers a poignant counterpoint, where the music dips into minor tones, evoking the tension and unforeseen trials of the race. The music paints a tragic moment, a serious accident reflected in the driver's mirror, with flames and wreckage impacting other cars.

(3.17–3.37) RISE UP

It builds up in a dramatic crescendo, echoing a moment of resurgence and unwavering determination to continue the race. The music then swells into a symphony of competitive spirit, capturing the resilience and indomitable will that define the essence of racing.

(3.38–5.10) FINAL LAP

As the final lap unfurls, it propels you into a moment brimming with excitement, where the race theme resurfaces in a forceful orchestration, its tempo climbing steadily. The race tightens, a breathless duel between two contenders vying for victory beside the finish line, with the crowd's roars crescendoing, engines thundering in a high-speed chase to the climactic close.

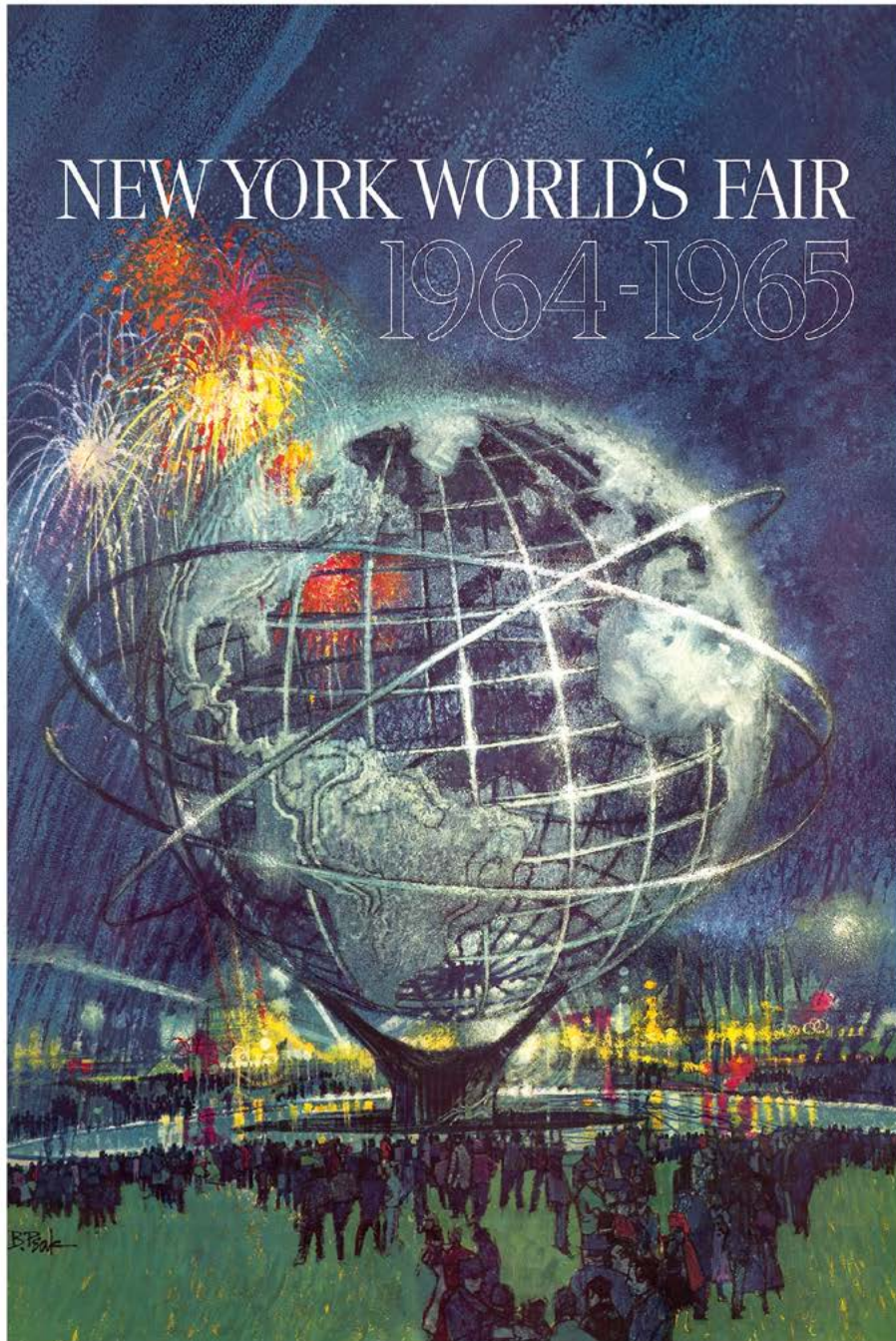
Emirati artist **Ihab Darwish** is an exceptional musical figure in the UAE. He possesses the ability to effectively communicate the UAE's cultural vision and values to a global audience and attract the international spectator's attention through the transcendent language of music. He is a music composer and producer with extended experience in leadership, business management and sonic and visual branding. Founder and President of Emirati Musicians' Association and Artwish Music & Events, he was the first Emirati to join the voting members of the Recording Academy, famous for the Grammy Awards. His significant works include *Waves of My Life*, *Hekayat: Symphonic Tales* and *Symphony of Three*, acclaimed for their narrative richness and global resonance, with collaborations spanning over 600 musicians from 40 countries.

“Bob Peak, in my view, is the inarguable Godfather of the modern movie poster and he is certainly one of the key influences on all modern illustration.”

— JOHN ALVIN

Poster artist for E.T., Cocoon and Gremlins

Track 6 4.46



Jeff Beal
**NEW YORK
WORLD'S
FAIR
1964-1965**



A Note from Jeff Beal

The first time I visited New York City was in the late 1970s. As a high school junior, I had won a trip from a San Francisco Symphony concerto competition to New York City: to see concerts and take in the cultural capital of the world. Our flight from the west coast landed at JFK, and I recall during our drive into Manhattan someone in our group pointing out the site of the 1964 World's Fair. As I looked out of the cab window I spotted a towering, giant globe which was quite striking.

The theme of the 1964 fair was "Peace Through Understanding". Nothing could better symbolize this theme of Bob Peak's wonderful painting than this towering metal sculpture, called the "Unisphere". The 1964 fair was a celebration of all things futuristic, such as computers, telecommunication, and technology. The Unisphere itself was commissioned to celebrate the dawn of the space age.

For my piece I thought of conjuring up this sense of excitement and adventure, mixed with a bit of cacophony; the idea of different cultures and languages, first clashing awkwardly, eventually meeting to form a common thread: understanding. Various musical sentences are designed to sound disparate and dissonant and gradually blend into a celebratory whole.

That 1970s pilgrimage to Manhattan was enthralling for me. The energy, pace, and culture of the Big Apple was a shot of life force I had never witnessed. I took some of my cash prize from the concerto competition over to Giardinelli instrument shop and purchased my first flugelhorn and piccolo trumpet. We went to art galleries, NY Philharmonic concerts, and jazz clubs.

Today, as of 2024, over 40 years since that first visit, I find myself a Manhattan resident. I feel the painting and my piece also channel some of my love of this vibrant and colorful place on the globe – it was then, and it is now.

It's no coincidence that **Jeff Beal's** music began to garner notice with the acclaimed film *Pollock* (2000). Beal composes, orchestrates, conducts, mixes and often performs on his own scores – no other artist's brush strokes touch his canvas. An accomplished and recorded jazz musician, Beal uses his improvisational skills to read the emotional tone of a scene.

A five-time Emmy winner, Beal's improvisatory method, sense of timing and sophistication have made him a favorite of directors including Ed Harris, David Fincher, Oliver Stone and Lauren Greenfield. Beal has also scored many documentaries including *Blackfish* and Al Gore's *An Inconvenient Sequel*. His dramatic scoring credits include HBO's *Rome*, *Carnivàle*, *The Newsroom*, USA's *Monk* and Netflix's *House of Cards*. His recent film projects include the documentary *The Biggest Little Farm* and *Breaking News in Yuba County*.

Beal's concertos and symphonic works have been performed by many leading orchestras and conductors including St. Louis (Marin Alsop), Pacific (Carl St. Clair), Frankfurt, Munich, Berkeley (Kent Nagano) and Detroit (Neeme Järvi).

Diagnosed with multiple sclerosis in 2007, Beal credits his current remission to listening and creating music, as well as healthful nutrition, cardiovascular exercise and meditation.

It was across the country at the Eastman School of Music that Jeff would discover both his musical voice, as a student of Christopher Rouse and Rayburn Wright, and the love of his life, soprano Joan Sapiro Beal, who frequently performs his music. In 2015, the couple donated funds for the creation of The Beal Institute for Film Music and Contemporary Media at Eastman.

*“He took the movie business by storm!
A Bob Peak campaign actually sent a signal
to the industry and to moviegoers that there was
something special coming. The beauty of his
artwork lives on in the history of motion pictures.”*

— SID GANIS

*Producer, President of the Academy of Motion
Pictures Arts and Sciences, 2005 – 2009*

Track 7 5.07



Marco Beltrami

THE SPIRIT OF SPORT: JACK NICKLAUS

Special Olympics 15th Anniversary, 1983



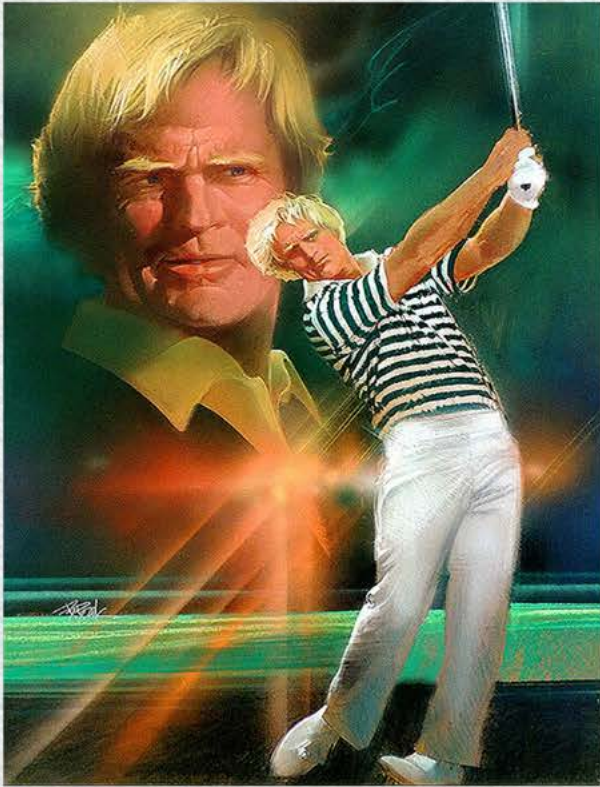
A Note from Marco Beltrami

As a kid, practicing piano, I developed strong emotional attachments with certain pieces. One piece I always associated with playfulness and exuberance was Bach's Prelude in C sharp from the *Well-Tempered Clavier*. I would entertain myself by playing through the piece and then improvising my own ideas off of it as they came to me – a free-form expression of creativity and inspiration. When Bob Townson showed me the Peak painting I immediately thought of my time as a kid getting lost in my own musical world and decided I would use this Prelude as an inspirational source to create my composition for the concert. Specifically, I took the keyboard pattern and harmony from Bach as a starting point and changed the tempo and development – almost as if Bach provided the raw materials from which I could create my own narrative and meaning. I feature a lot of soloists in the work, sometimes on their own, sometimes in tandem, mimicking the idea of kids playing together – sometimes running off on their own, sometimes coming together as a group. Hopefully it will be as fun to play as it was to write it!

Born in New York, **Marco Beltrami** studied music at the Yale School of Music, then in Italy, before apprenticing with legendary composer Jerry Goldsmith in LA.

Marco Beltrami received Academy Award nominations for his iconic scores to *3:10 to Yuma* and *The Hurt Locker*. He has lent his voice to such unique hit films as *Live Free or Die Hard*, *Terminator 3: Rise of the Machines*, *I, Robot*, and the *Scream* series. His other scores include *The Homesman* directed by Tommy Lee Jones, *Snowpiercer*, directed by Bong Joon Ho, the rock-climbing thriller *Free Solo* (for which Beltrami received an Emmy Award) and the James Mangold films *The Wolverine*, *Logan* and *Ford v Ferrari*. Beltrami also scored the horror-thriller *A Quiet Place* and its sequel.

He received Belgium's WSA Composer of the Year Award in 2014.



*“To love a game – to play it –
is the greatest joy of childhood.*

*Only later do we learn
it is one of the greatest joys of life.”*

— JACK NICKLAUS

“Bob Peak was able to harness the power of the human spirit found in our Special Olympics athletes and created lovely works of art that not only celebrate our athletes’ accomplishments, but embody their true potential.”

— EUNICE KENNEDY SHRIVER
Founder of Special Olympics



*Bob Peak
and Eunice
Kennedy Shriver*

*“Ever since I was a child, I dreamt about flying.
Because of gymnastics my dream became reality.
Bob Peak’s masterful illustrative technique
captures the vision of my dream exactly.”*

— NADIA COMANECI

Olympic Gold Medalist

Vice President, Special Olympics





Michael Abels **UNBOUND**

Jesse Owens, 1936 Berlin Olympics



A Note from Michael Abels

Jesse Owens is an incredibly inspiring figure to me. He's known for being a multi-gold-medal-winning Olympic athlete who broke world records in front of Hitler in 1930s Berlin, exposing the fallacy of any ideology based on racial superiority. Add to this the fact that he trained for those achievements in the US at that time, with segregation and unequal access to resources. And Owens' unprecedented victories did not assure him financial success as they would today. Instead, he continued to work many different jobs to support his family throughout the rest of his life. In that context, his achievements are more superhuman than even gold medals can convey. So the piece I've written is of course a powerful, energetic fanfare, but one that depicts a victory in a struggle that continues far beyond the finish line of a single athletic event.

Bob Peak's painting of Owens was commissioned by the US Postal Service, as part of a series it issued in celebration of the 1984 Los Angeles Olympics. Peak's portrait depicts the athlete in mid-air, during his victory in the long jump. When describing the key to his success, Owens was quoted as saying "I let my feet spend as little time on the ground as possible." Peak's painting seems to capture Owens personifying this idea. To me this suggested music that needed to feel both powerful and yet lighter-than-air. So my musical portrait is at turns sprinting and soaring, much as world-class athletes can.

Formally the piece is a very traditional orchestral overture. After a brief introduction, there is a straightforward statement of the main theme, as well as most of the motifs that will ultimately create the final fanfare. Then a B section offers gentler contrasts without ever losing the constant momentum. An exciting transition introduces in the first major fanfare, which leads to a full-bore declaration

of the theme as a heroic anthem. The piece concludes with an uplifting and victorious coda.

Harmonically the music enjoys playing a bit with modes and pentatonic scales. This could be interpreted as symbolic of Owens competing in Eurocentric spaces. But it is also an ongoing expression of my approach to writing orchestral music.

2023 Pulitzer Prize-winning and Emmy- and Grammy-nominated composer **Michael Abels** is best known for his genre-defying scores for the Jordan Peele films *Get Out*, *Us* and *Nope*. The score for *Us* won a World Soundtrack Award, the Jerry Goldsmith Award, a Critics Choice nomination, multiple critics awards, and was named "Score of the Decade" by *The Wrap*. Both *Us* and *Nope* were shortlisted for the Oscar for Best Original Score. In 2022, Abels' music was honored by the Vancouver International Film Festival, the Middleburg Film Festival, and the Museum of the Moving Image. *Nope* was awarded Best Score for a Studio Film by the Society of Composers & Lyricists. Other recent projects include the films *Bad Education*, *Nightbooks*, the docu-series *Allen v. Farrow* and the Disney+ series *Star Wars: The Acolyte*.

Abels' creative output also includes many concert works, including the choral song cycle *At War With Ourselves* for the Kronos Quartet, the Grammy-nominated *Isolation Variation* for Hilary Hahn, and *Omar*, an opera co-composed with Grammy-winning recording artist Rhiannon Giddens which won the Pulitzer Prize for Music in 2023.

Abels' other concert works have been performed by the New York Philharmonic, the Chicago Symphony, the Los Angeles Master Chorale, and many others. Recent commissions include *Emerge* for the National Symphony and Detroit Symphony, and a guitar concerto *Borders* for Grammy-nominated artist Mak Grgić. Abels is co-founder of the Composers Diversity Collective, an advocacy group dedicated to increasing the visibility of composers of color in film, gaming and streaming media.



Track 9 3.04



Marc Shaiman

Orchestration by William Ross

**A SONG
ABOUT
AUDREY**

Audrey Hepburn

Performed by

MARC SHAIMAN



A Note from Marc Shaiman

When Bob Townson asked me to be part of this wonderful concert and recording, it was a full year before the event. I was scared to say yes because who ever knows where one will be in a year? But like Ado Annie, I can't say no.

And sure enough, when the deadline started peeking out across the horizon, I was not only inhumanely busy but stymied artistically by my choice to musically illustrate Bob Peak's elegant drawing of Miss Audrey Hepburn. How could I possibly attempt to write a song for her, when one of the most iconic and beautiful songs ever written already is forever associated with her?

Well, finally, I sat down and wrote a stream of consciousness song that described everything I was feeling. I hope you enjoy reliving with me all the conflicting emotions that drove me to write it.

Marc Shaiman, award-winning composer, lyricist, orchestrator and musician, has successfully created music for TV, film and theater since entering show business at the age of 16 in 1976.

Recently, Marc co-wrote the songs "Save the City" for the fictional *Rogers: The Musical* on the Disney+ show *Hawkeye*, "Which of the Pickwick Triplets Did It?" (From *Only Murders in the Building: Season 3*) and the new musical version of *Some Like It Hot*.

Marc has been Oscar nominated seven times (for *Mary Poppins Returns*, *Sleepless in Seattle*, *Patch Adams*, *The First Wives Club*, *The American President* and *South Park: Bigger, Longer & Uncut*). He has received two Tony Award nominations (winning one for co-writing the score to *Hairspray* with co-lyricist Scott Wittman), five Grammy Award nominations (winning one for The Original Cast Recording of *Hairspray*), twelve Emmy Awards (winning one for his work on Billy Crystal's Academy Award hosting), four Golden Globe nominations (including *The Star*, song co-written with Mariah Carey), and two BAFTA nominations (*Sleepless in Seattle* and *Mary Poppins Returns*).

Shaiman's other film work includes *Beaches*, *When Harry Met Sally*, *Misery*, *City Slickers*, *The Addams Family*, *Addams Family Values*, *A Few Good Men* and *Sister Act* (1 & 2). He served as an Executive Producer on the successful film adaptation of his Broadway musical *Hairspray*.

In addition to *Hairspray*, his other original Broadway musical credits include *Martin Short: Fame Becomes Me*, *Catch Me If You Can*, and *Charlie and The Chocolate Factory*.

Shaiman has co-produced and arranged Grammy-winning recordings for music icons such as Bette Midler, Harry Connick Jr. and Mariah Carey, including the songs "The Wind Beneath My Wings" and "From A Distance".

MARC SHAIMAN



Track 10 5.08



Don Davis **GOLDEN EAGLES** 1978



A Note from Don Davis

The Bob Peak painting *Golden Eagles* suggests a grandeur and majesty that I felt I needed to evoke musically in something of an aerial tone poem. In searching for musical metaphors to summon the imagery of birds in flight, rising, falling, soaring over forests and valleys at dusk amid red streaked clouds, I looked to a narrative of ballet-like airborne movements implying the exuberance and euphoria of the life of a bird of prey. I believe that Bob Peak also had a patriotic portrait in mind when he created this work, as the title is “Golden Eagles” rather than the more obvious “Bald Eagles” which he portrayed, suggesting a soundscape of Americana splendor, solemnity and reminiscence.

Don Davis is the legendary composer of *The Matrix* (1999), the high-tech, virtual-reality action thriller starring Keanu Reeves and Laurence Fishburne, which turned out to be not only one of the biggest blockbusters of all time, but one of the best received films of the year. He composed the music for the film’s two sequels as well.

His full-length three-act opera *Río de Sangre* premiered in October, 2010 at the Florentine Opera Company in Milwaukee, Wisconsin. The full production included ten principals with a 40-voice choir and an eleven-piece stage ensemble, accompanied by the Milwaukee Symphony Orchestra conducted by Joseph Rescigno. Don Davis’s new string quartet *Screaming Into the Void* had its world premiere at the renowned new music venue National Sawdust in Brooklyn on 24 June 2023, performed by the Lutosławski Quartet. It was written for the Lutosławski Quartet and is dedicated to Krzysztof Penderecki and in memory of the many victims of the disastrous war in Ukraine. It is Don Davis’s fourth string quartet, intended as a display of virtuosity in the tradition set forth by Penderecki and, of course, Witold Lutosławski, who is recognized in the ensemble’s eponymous homage. *Screaming Into the Void* was commissioned by the Polish Cultural Institute New York.

Track 11 8.01



Bill Conti
**THE
GREAT
BRIDGE**

100th Anniversary of the Brooklyn Bridge
1983



A Note from Bill Conti

A bridge: a structure spanning a river, road, or railway, facilitating passage from one side to the other.

In the mind of an architect, the concept of a bridge takes shape, but mere conception isn't sufficient. Before design commences, a clear vision of the specific bridge is essential. Creation necessitates not just an idea, but also the expertise and know-how to realize it. A blueprint, a process, and a team are indispensable to bringing this vision to fruition before reveling in its completion.

In the atmospheric introduction in B minor, two themes emerge. Theme A embodies the essence of the bridge, initially hinted at by the tuba. Theme B follows – a fugue segment reflecting the intricacy of the plan and construction process. The subsequent section introduces the woodwinds, with theme A now in D major. Theme C ensues in the horn, representing the architect's mind. Then, the brass takes up theme A in B flat major, succeeded by the strings offering theme C in B flat minor.

Transitioning to a section in three-quarter time, Theme D emerges, symbolizing the laborers constructing the bridge and the future users. As the music approaches its zenith, a brief interruption occurs, signaling a shift in atmosphere and direction. The initial introduction resurfaces, but transformed into an exhilarating B flat major. Theme B follows suit, undergoing its own metamorphosis. Meanwhile, theme A is concurrently rendered by the violins, played at half the pace by the basses, and doubled in speed by the trumpet.

With theme A returning, evolved and refined, the excitement continues to mount. It's time to herald the bridge's opening. The music achieves for the ears what Bob Peak's painting accomplishes for the eyes. Let us rejoice in *The Great Bridge*.

Bill Conti is one of the greatest legends in film music today. Conti's big break came in 1976, when United Artists hired him to compose the music for *Rocky*. The film, of course, became a phenomenon and won three Oscars at the 49th Academy Awards, including *Best Picture*. The same ceremony was also the first time Conti served as musical director for the telecast, a role he reprised 19 times, more than any other person. His training montage, "Gonna Fly Now", topped the Billboard singles chart in 1977, and earned him an Academy Award nomination for Best Original Song.

In 1983 Conti took an Oscar home with him after his conducting gig that year, when he won Best Score for *The Right Stuff*. Along with scoring four *Rocky* sequels, Conti wrote the music for *The Karate Kid* (1984) and its three sequels. His *Karate Kid* themes are still being featured in the hit *Cobra Kai* series.

Conti's long list of classic scores also includes *F.I.S.T.*, *Slow Dancing in the Big City* and *An Unmarried Woman* (all 1978), *Gloria* and *Private Benjamin* (1980), *Victory* and the James Bond film *For Your Eyes Only* (1981), *I, The Jury* (1982), *The Terry Fox Story* and *Bad Boys* (1983), *F/X* (1986), *Broadcast News*, *Masters of the Universe* and *A Prayer for the Dying* (1987), *Blood In, Blood Out*, *Rookie of the Year* and *The Adventures of Huck Finn* (all 1993) and *The Thomas Crown Affair* (1999). Conti was nominated for three Academy Awards.

Conti is also responsible for some of the greatest TV themes and scores of all time! *Dynasty* and *Falcon Crest* (1981), *Cagney and Lacey* (1982), *North and South*, Books 1 and 2 (1985, 1986). Conti was nominated for 13 Emmy Awards, winning five of them. In April 2008 Conti was inducted into the Louisiana Music Hall of Fame.



LEONARD SLATKIN CONDUCTOR

Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), Conductor Laureate of the St. Louis Symphony Orchestra (SLSO), and Principal Guest Conductor of the Orquesta Filarmónica de Gran Canaria (OFGC). He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator.

Slatkin has received six Grammy Awards and 35 nominations. His latest recordings are Jeff Beal's *The Paper Lined Shack* on Supertrain Records and *Slatkin Conducts Slatkin*, a compilation of pieces written by generations of his musical family, including three of his own compositions, on Naxos Records. Naxos has also recently remastered and reissued audiophile editions of his recordings of Gershwin's and Rachmaninoff's orchestral works (with the SLSO) for Vox. Other Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninoff, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

The 2023/24 season included engagements with the Oregon Symphony, Orquesta de València, Orquesta Sinfónica de Radio Televisión Española, Polish National Radio Symphony Orchestra, National Symphony Orchestra (Ireland), ONL, SLSO, Manhattan School of Music Symphony Orchestra, Carnegie Mellon Philharmonic, Vancouver Symphony Orchestra, George Enescu Philharmonic Orchestra, OFGC, Prague Symphony Orchestra, and Bilbao Orkestra Sinfonikoa.

A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business: Unveiling the Mystery Behind the Maestro*. His second book, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published by Amadeus Press in 2017, followed by *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021). Two volumes of a new series comprising essays that supplement the score-study process were released by Rowman & Littlefield in 2024. He is also working on several new compositions.

Slatkin has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, DC; London (with the BBCSO); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland.

For more information, visit leonardslatkin.com







ROBERT TOWNSON PRODUCER

Robert Townson is the most prolific producer of film music in the world. Working with the legends of film music, past and present, including Jerry Goldsmith, Alex North, Elmer Bernstein, John Williams, James Horner, Alan Silvestri, Hans Zimmer, Danny Elfman, Alexandre Desplat, Michael Giacchino, Brian Tyler and almost everyone else, Robert produced nearly 1500 film music recordings for Varèse Sarabande Records, over his 30-year career there.

Robert began producing a series of film music concerts during his days recording with the Royal Scottish National Orchestra and today collaborates with nearly all the world's major film music festivals and biggest events including London's Abbey Road Studios 80th Anniversary concert, Hollywood's Universal Pictures 100th Anniversary concert and China's first film music concert featuring the Macao Orchestra at the Venetian Resort Hotel.

Robert has also produced celebration and tribute concerts for composers including Jerry Goldsmith, Elmer Bernstein, Lalo Schifrin, and Basil Poledouris, and earned numerous accolades for his contributions in film music. He received the Fimucité Award in 2009, the Krakow FMF Ambassador Award in 2017, the Rome Film Music Festival Life In Film Music Award in 2022, and the Abu Dhabi Festival Award for Lifetime Achievement, International Sound and Film Music's Crystal Pine Honorary Award and World Soundtrack Industry Award in 2023. After his three decades with Varèse Sarabande, Robert went on to launch his own company, Robert Townson Productions in 2019, to continue his album and concert production activities bringing great film music, live and recorded, to audiences all over the world. His newest recordings include *Cinema Morricone*, with Sony Classical and *John Williams Reimagined* with Warner Classics. Robert was co-producer of the World Soundtrack Awards 2023 album *Laurence Rosenthal: Music for Film and Television*, with the Brussels Philharmonic.

For more information, visit roberttownson-productions.com



ABU DHABI FESTIVAL PRODUCER

Founded in 2004 under the Founding Honorary Patronage of His Highness Sheikh Abdullah bin Zayed Al Nahyan, Minister of Foreign Affairs of the United Arab Emirates, and the Patronage of Her Highness Sheikha Shamsa bint Hamdan bin Mohammed Al Nahyan, the Abu Dhabi Festival was generously granted the patronage of the President of the United Arab Emirates, His Highness Sheikh Mohamed bin Zayed Al Nahyan, from 2007 to 2011. The first Abu Dhabi Festival was held under the patronage of His Highness Sheikh Abdullah bin Zayed Al Nahyan, the then Minister of Information and Culture.

Abu Dhabi Festival is the festival of “Bilad Al Khayr”, the land of blessings, the land of Zayed, and embraces the values of dialogue, tolerance, respect and peace. The annual festival is a time of celebration, gathering and exchange. It is where the year’s work is shared, lasting encounters are orchestrated and innovative ideas materialise, where long-standing partnerships are forged, new collaborations are shaped, and artists and audiences connect. Each year, the festival commissions, produces, preserves and presents the greatest works of music and art to create rich cultural experiences in the UAE and beyond as part of its commitment to building and sustaining the nation’s creative economy.

About Abu Dhabi Music & Arts Foundation (ADMAF)

Under the Patronage of His Excellency Sheikh Nahyan bin Mubarak Al Nahyan, Minister of Tolerance and Coexistence of the United Arab Emirates, the Abu Dhabi Music & Arts Foundation (ADMAF) was established in 1996 as one of the earliest cultural foundations in the Gulf region and Arab World. ADMAF supports the sustainability and creativity of the cultural industry and contributes to enriching Abu Dhabi as a cultural beacon.

For more information, visit abudhabifestival.ae



Violins

Alyssa Park *concertmaster*
Ana Landauer *asst. concertmaster*
Tereza Stanislav *3rd chair 1st violin*
Shalini Vijayan *principal 2nd violin*
Tamara Hatwan
asst. principal 2nd violin
Luanne Homzy
Charlie Bisharat
Helen Nightengale
Sarah Thornblade
Jackie Brand
Ben Jacobson
Sara Parkins
Marisa Kunej
Songa Lee
Natalie Leggett
Paul Henning
Neel Hammond
Paul Cartwright
Matt Oshida
Maya Magub
Rafael Rishik
Eun Mee Ahn
Heather Powell
Radu Pieptea
Alwyn Wright
Jenny Takamatsu

Violas

Luke Maurer *principal*
Rob Brophy *asst. principal*
Shawn Mann
Alma Fernandez
Drew Forde
Zach Dellinger
Erik Rynearson
Stefan Smith
David Walther
Linnea Powell

Cellos

Timothy Loo *principal*
Dennis Karmazyn *asst. principal*
Jacob Braun
Charlie Tyler
Leah Metzler
Niall Ferguson
Ross Gasworth
Vanessa Freebairn-Smith

Double Basses

Mike Valerio *principal*
Eric Shetzen *asst. principal*
William Johnson
Geoff Osika
Steve Dress
Thomas Harte

For more information, visit lafilmorchestra.com

Flutes

Sara Andon *principal*
Amy Tatum *alto flute*
Sarah Jackson *piccolo*

Oboes

Ted Sugata *principal*
Chad Smith
Jessica Pearlman *cor anglais*

Clarinets

Don Foster *principal*
Josh Ranz
Jonathan Sacdalan *bass clarinet*

Bassoons

Anthony Parnter *principal*
Jon Stehney
William May *contrabassoon*

Saxophone

Chad Smith

Horns

Dylan Hart *principal*
Allen Fogle
Emily Pesavento
Teag Reaves
Katie Faraudo
Lisa McCormick

Trumpets

Jon Lewis *principal*
Dan Rosenboom
Rob Schaer
Dustin McKinney

Trombones

Alex Iles *principal*
Alan Kaplan
Steve Suminski
Noah Gladstone *bass trombone*

Tuba

Doug Tornquist

Timpani

Wade Culbreath

Percussion

Greg Goodall *principal*
MB Gordy
Pete Korpela
Ted Atkatz
Ken McGrath

Keyboards

Robert Thies *piano*
Jonathan Hughes *synthesizer*

Harp

Gayle Levant



00039002

139 2

The Great Bridge

Produced by **Abu Dhabi Festival** and **Robert Townson Productions**

Leonard Slatkin · Los Angeles Film Orchestra

Recorded: 12 & 13 June 2024, Newman Scoring Stage, Fox Studios, Century City, California
Concert Premiere: 14 June 2024, The Music Center's Walt Disney Concert Hall, Los Angeles, California

Recording Producer **Robert Townson**

Recorded and Mixed by **Nicholas Tipp**

Pro Tools Operator **Larry Mah** · Scoring Supervisor **Victor Pesavento**

Digital Editing **Gabe Burch** · Mastering **Patricia Sullivan** at **Bernie Grundman Mastering**

for the Los Angeles Film Orchestra

Artistic Director **Steven Allen Fox** · Music Director **Victor Pesavento** · Contractor **Timothy Loo**

Music Preparation **Mark Graham, JoAnn Kane Music Services**

Poster and Cover Design **Jim Titus**

Special thanks to **Thomas Peak** and **Blue Trimarchi** for access to the Bob Peak digital archive

Special thanks to **Toufic Maatouk, PhD** (Deputy Executive Director, Abu Dhabi Music & Arts Foundation) and to **Sara Andon**

Publishers: ② Montgomery Arts House Press (ASCAP); ③ Soft Pedal (SOCAN); ④ Wavecrest Music (BMI); ⑤ ESMAA Arabia FZ-LLC; ⑥ Post Meridian Music (BMI);
⑦ Sky Dry Music (ASCAP); ⑧ Subito Music Corp (ASCAP); ⑨ Winding Brook Way Music (ASCAP) ⑩ Donavis Music, Inc. (BMI); ⑪ Billco Music (ASCAP)

Photography: Michael Grecco (p.4, Townson); courtesy of ADMAF (p.6, H.E. Alkhamis-Kanoo); Kyle Espeleta (pp. 7, 13, 31, 34 & 42, Concert Premiere);
Juan Tallo (p.9, Newman); Hannah Arista (p.10, Theis); Tyler Curtis (p.12, Danna); Christopher Kennedy/Paramount/PA (p.15, Gregson-Williams);
Ali Arbes (p.18, Darwish); SESAC (p.21, Beal); Eric Schwabel (p.30, Abels); Robert Trachtenberg (p.33, Shaiman); Leftéris Pavados (p.36, Davis);
David Hartig (p.38, Conti); Matthew Joseph Peak (pp. 39, 41 & 45); Cindy McTee (p.40, Slatkin)

Design & Editorial: WLP London Ltd

A Warner Classics release, © 2026 Robert Townson Productions under exclusive licence to Parlophone Records Limited

© 2026 Parlophone Records Limited

roberttownson-productions.com · warnerclassics.com

All rights of the producer and of the owner of the work reproduced reserved.

Unauthorised copying, hiring, lending, public performance and broadcasting of this record prohibited.



robert townson
P R O D U C T I O N S



