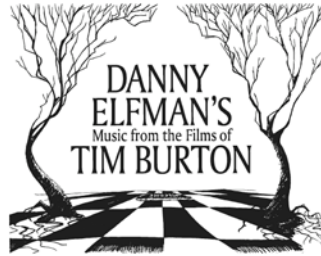




Select Critical Acclaim



Danny Elfman's Music from the Films of Tim Burton



Danny Elfman, singing, and John Mauceri conducting Mr. Elfman's Tim Burton scores, at Lincoln Center on Monday. Credit: Michelle V. Agins/The New York Times

The New York Times

"For all the costumed spectacle and fun, **this event was a substantive, rich and revealing concert.** Mr. Elfman's music and Mr. Burton's cinematic images are intricately enmeshed... Mr. Elfman took a more creative approach in creating this program. He devised suites for orchestra and chorus, fashioning his scores into sections of a two-part, evening-length composition with its own musical integrity...At one point, a slinky, sad waltz melody wafts from the strings ["Pee-wee's Big Adventure (1985)"]. Gradually, accents are nudged by dissonant chords, and the music morphs into a hard-bitten dance. **Imagine Prokofiev in Hollywood.**" – Anthony Tommasini, *New York Times*, July 7, 2015

"Elfman is rightfully celebrated for his epic, gleefully ghoulish symphonic soundscapes that manage to be creepy, exhilarating, apocalyptic, sweet, and hilarious all at the same time... *Mars Attacks* featured Stravinskian thrashing insouciantly laced with spooky theremin. Less expected but equally impressive were sequences highlighting Elfman's ability to wring maximum emotion from a scene... Many of **the suites landed as fully credible stand-alone orchestral works...** Conductor John Mauceri... stylish, precise, smooth, clear, and commanding... the unalloyed success of this ambitiously, brilliantly executed event." – Joshua Rosenblum, *Opera News*, July 8, 2015



“...**this concert was impeccable.** The projections added so much to the performance, bringing Tim Burton's presence into the venue. John Mauceri has been conducting this concert around the world for quite a while now and so has an intimate connection with it, which he conveys to the ensemble and, of course, having the composer there, singing with them, brought another level of excitement to the event...**the performance itself, in all respects, could not have been any better, and was the very best way to end the Adelaide Festival for this year.** Those three long standing ovations made it very clear what the audience thought. I have no doubt that every one of them would love a repeat performance.” – Barry Lenny, *BroadwayWorld.com*, March 16, 2015

“From *Pee-Wee's Big Adventure* to *Alice in Wonderland* and *Frankenweenie*, two of the more recent Elfman-Burton collaborations, we are drawn into an enthralling sound world of relentless rhythms, growling cellos, scurrying violins and ghostly wordless choruses...Displaying fine vocal chops and loping around on stage like a rock star, [Danny Elfman] **generated such a magnetic intensity that he had the Adelaide audience on its feet.**” – Graham Strahle, *The Australian*, March 16, 2015

“Sandy Cameron’s energetic violin solo performance during *Edward Scissorhands* was a highlight...The macabre vivacity of Elfman’s compositions and **the excellent performance by choir and orchestra** capably allow the audience to transcend the cavernous and necessarily banal ‘convention hall’ that is the Entertainment Centre and enter the quirky and dark world of Burton’s films.” – David Finch, *Performing Arts Hub*, March 18, 2015



Royal Albert Hall, World Premiere Performance of “Danny Elfman’s Music from the Films of Tim Burton” © Paul Sanders



“...a raucous and unforgettable evening powered by a full orchestra and choir...The finest moments included the suite from *Edward Scissorhands*, a fan-favorite dripping with icy heartbreak and anchored by Elfman’s Jewish folk melody for Edward; the choral ode to *Alice in Wonderland*, an infectious melody that rides a minor-third ostinato through Lewis Carroll’s brain by way of Burton; and (my personal favorite) the suite from *Big Fish*, which began with a bittersweet guitar/violin duet of the score’s love theme and bubbled up into choral-backed, orchestral triumph...**It was an inspiring example of how to do a film music concert that should be forever imitated** – a thoughtfully curated and varied program honoring the important marriage the music has to images while also letting the music breathe and come to life on its own.
– Tim Grieving, *LA Weekly*, November 1, 2013



Danny Elfman (composer & LA special guest) & John Mauceri (conductor)

“***The greatest moment of my life!***” proclaimed Danny Elfman as he received a triple standing ovation that cheered on his career and stunning singing performance with songs from *The Nightmare Before Christmas* but even though this brought the house down and closed the concert, we had already been treated to the **stunningly talented BBC Concert Orchestra, the Maida Vale Singers and conductor John Mauceri leading the way**. The latter has had an incredibly distinguished career and this made him the perfect choice to guide this celebration ...Something special happened in the old Hall and **it was easy to see and feel that unique, timeless connection between music and storytelling** that can often can be over- done or drift off insignificantly into the background...**a truly tremendous evening and celebration** of what’s achievable on that big screen that we all love so much, and these two gave us a sterling sampling of this art at its finest.” – Dan Bullock, *The Hollywood News*, October 8, 2013



From left: Tim Burton (films & artwork) & Danny Elfman (composer) – special guests, © Paul Sanders



“One of the longest standing ovations the Royal Albert Hall has seen in 2013 followed the stunning World Premiere of Danny Elfman’s Music from the Films of Tim Burton on 7 October 2013... **a triumphant World Premiere.”** – Matt Griffin, *Life at the Hall*, October 8, 2013



Danny Elfman (composer & UK special guest), performing live

“I don’t know if I can say that I’ve ever seen and heard such an **impressive display of music**...They [Elfman, Burton, & Mauceri] seem so uniquely designed to complement one another, almost like puzzle pieces completing some bizarre work of art...**The music, was sublime.**” – Jason Debord, *Rock Subculture*, November 1, 2013



From left: Helena Bonham Carter, Danny Elfman (composer) & Tim Burton (films & artwork) – all special guests, © Paul Sanders

“If Tim Burton is the virtuoso behind his films’ visuals, then Danny Elfman is his willing twin and gleeful partner in crime...A magnificent event before an adoring crowd, **this concert once again proves the appeal of classic movie music played live.**” – Tony Earnshaw, *Yorkshire Post*, October 11, 2013



The BBC Concert Orchestra & the Maida Vale Singers

amp

ARTIST MANAGEMENT PARTNERS
WORLDWIDE



“...the performance in Leeds last night proved an **absolute sonic spectacular; delivered with infectious passion, energy and flair** by the sublime musicians and conductor of the BBC Concert Orchestra...there was barely a moment in the two-and-a-half hour show where the audience’s attention was not fully captivated. There was a fun blast of *Mars Attacks!* – complete with wonderful theremin-induced 50s sci-fi sounds; the main theme from *Planet Of The Apes* provided a mighty clout of dramatic bombast; and extracts from *Big Fish* – one of Burton’s finest films – utterly entranced. That said, it was the most famous works that produced some **genuine shiver-up-the-spine moments**. The deliciously moody, eccentric opening of *Beetlejuice*; the stirring fanfare of *Batman*; and a perfectly-judged, spellbinding suite assembled from the beautiful *Edward Scissorhands* soundtrack...Moving from fairytale intro to industrial stomp and onto a virtuoso violin solo, it climaxed in a powerful, poignant and tear-inducing flourish accompanied by some of the movie’s most enduring images.”
– Mark Butler, *WOW247*, October 9, 2013



Danny Elfman (composer & UK special guest) & John Mauceri (behind) after the encore

“...**Hollywood is full of successful director/composer partnerships, few better loved than Tim Burton and Danny Elfman**...*Batman*’s Grammy award-winning soundtrack was filled with Gothic strings and galloping percussion, *Edward Scissorhands* featured a violin solo worth the admission fee alone and *Mars Attacks!* showcased the otherworldly whoosh of the theremin.”
– Rick Pearson, *London Evening Standard*, October 8, 2013

“A rare and rousing concert that sparked a **well-deserved standing ovation** from the entire NIA [The National Indoor Arena] audience.” – Mary Griffin, *Birmingham Mail*, October 11, 2013

“The touching tunes truly came to life in the [Royal] Albert Hall, the strings swopping, the chorus soaring, and a stunning violin solo **making the audience’s collective hairs stand up.**”
– Chris Tilly, *IGN*, October 11, 2013

“A celebration of a longstanding artistic alliance, the concert features suites derived and reorganized by Elfman from his own compositions for Burton’s films, while images of Burton’s feature-related artwork are seen on-screen.” – Tom Keogh, *The Seattle Times*, June 22, 2014