

# Classical Movie Music

TUESDAY | JULY 5 | 11 AM  
BLITHEWOLD MANSION



This concert is dedicated to **Sue Klau** in recognition of her generous support of Newport Classical.

**Gabriela Díaz**, violin | **Ariel Horowitz**, violin | **Jordan Bak**, viola  
**Jaqueline Choi**, cello | **Charlie Kim**, piano

**WILLIAMS** Three Pieces from *Schindler's List*

"Schindler's List"

"Jewish Town" Krakow Ghetto - Winter '41

"Remembrances"

(Approximate duration 12 minutes)

**WILLIAMS** E.T. Main Theme

(Approximate duration 4 minutes)

**WILLIAMS** Indiana Jones *Raider's March*

(Approximate duration 3 minutes)

**BADELT** Pirates of the Caribbean Medley

(Approximate duration 5 minutes)

**ZIMMER** The Lion King Medley

(Approximate duration 6 minutes)

**SHORE** Lord of The Rings

"Introduction"

"The War of Helm Deep"

"The Return of the King"

(Approximate duration 26 minutes)

**WILLIAMS** Harry Potter *Hedwig's Theme*

(Approximate duration 26 minutes)

**John Williams (b. 1932): Three Pieces from *Schindler's List***

*Schindler's List* is a 1993 American epic historical period drama film, directed and co-produced by Steven Spielberg and scripted by Steven Zaillian. It is based on the novel *Schindler's Ark* by Thomas Keneally, an Australian novelist. The film is based on the life of Oskar Schindler, an ethnic German businessman who saved the lives of more than a thousand mostly Polish-Jewish refugees during the Holocaust by employing them in his

his factories. John Williams, who frequently collaborates with Spielberg, composed the score for *Schindler's List*. The composer was amazed by the film and felt it would be too challenging. He said to Spielberg, "You need a better composer than I am for this film." Spielberg responded, "I know. But they're all dead!" Itzhak Perlman performs the theme on the violin.

Regarding *Schindler's List*, Perlman said:

Perlman: "I couldn't believe how authentic he [John Williams] got everything to sound, and I said, 'John, where did it come from?' and he said, 'Well I had some practice with *Fiddler on the Roof* and so on, and everything just came very naturally' and that's the way it sounds."

Interviewer: "When you were first approached to play for *Schindler's List*, did you give it a second thought, did you agree at once, or did you say 'I'm not sure I want to play for movie music'?"

Perlman: "No, that never occurred to me, because in that particular case the subject of the movie was so important to me, and I felt that I could contribute simply by just knowing the history, and feeling the history, and indirectly actually being a victim of that history."

### **John Williams (b. 1932): *E.T. Main Theme***

*E.T. the Extra-Terrestrial* is a 1982 American science fiction fantasy film co-produced and directed by Steven Spielberg, and written by Melissa Mathison. It tells the story of Elliott (Henry Thomas), a lonely boy who befriends an extraterrestrial, dubbed "E.T.", who is stranded on Earth. He and his siblings help it return home while attempting to keep it hidden from their mother and the government.

Longtime Spielberg collaborator John Williams, who composed the film's musical score, described the challenge of creating one that would generate sympathy for such an odd-looking creature. As with their previous collaborations, Spielberg liked every theme Williams composed and had it included. Spielberg loved the music for the final chase so much that he edited the sequence to suit it. Williams took a modernist approach, especially with his use of polytonality, which refers to the sound of two different keys played simultaneously. The Lydian mode can also be used in a polytonal way. Williams combined polytonality and the Lydian mode to express a mystic, dreamlike and heroic quality. His theme—emphasizing coloristic instruments such as the harp, piano, celesta, and other keyboards, as well as percussion—suggests E.T.'s childlike nature and his "machine."

### **John Williams (b. 1932): *Indiana Jones, Raider's March***

"My first task on *Raiders Of The Lost Ark* was to create a recognizable theme for the Indiana Jones character. Every time Harrison jumps on the horse or does something heroic, I wanted to pay reference to this theme. I remember playing Steven a couple of options on the piano. He loved them and simply said, "Why don't you use both?" So those two tunes became the main theme and bridge of what we know call 'The Raiders March'. The interesting thing about 'The Raiders March' is that it is a very simple little tune, but I spend more time on those bits of musical grammar than anything else. The sequence of notes has to sound just right so it seems inevitable, like it has always been with us. It was something that I chiseled away at for a few weeks, changing a note here and there, to find the correct musical shape. Those little simplicities are often the hardest things to capture.

I also remember doing pastiches of dark orchestral stabs that would represent the evil

Nazis when they got into their tanks, drive their cars, issued their orders. The orchestra hits these 1940s dramatic chords, the seventh degree on the scale of the bottom, which is like an old signal of militaristic evil. We just did it for the camp fun of it, and it seems that's admissible in the style of a film like *Raiders*.

For the opening of the Ark, I wanted to try to evoke a biblical atmosphere, turning pages backwards to early antiquity. The role of the orchestra and chorus is a complicated one in pieces like this. The music has to lure us in, so it seems like it is going to be a beautiful experience and then turn itself around into something much more terrifying. That kind of sonic transformation often occurs in opera and is one of the techniques a composer has at his disposal." -John Williams

### **Klaus Badelt (b. 1967): *Pirates of the Caribbean Medley***

From the blockbuster movie of 2003 comes a soundtrack filled with excitement, drama and power. John Wasson's excellent arrangement authentically recreates these marvelous themes for the mature concert band. The suite includes: *The Medallion Calls, The Black Pearl, To the Pirates Cave, One Last Shot and He's a Pirate*.

Although attributed to Klaus Badelt, the film score was the result of a combined effort by nine composers. Hans Zimmer, Klaus Badelt, Ramin Djawadi, James Dooley, Nick Glennie-Smith, Steve Jablonsky, Blake Neely, James McKee Smith, and Geoff Zanelli worked at a frantic pace to complete the music in three weeks' time. The reason behind the rush was that Alan Silvestri, who was to be the original composer, had a creative disagreement with producer Jerry Bruckheimer, and walked out on the project. There have been critics' charges that the score was plagiarized from other cues from other scores in the Remote-Control Productions Library (Hans Zimmer's group). If you listen carefully, you might be able to recognize some of the music as being from the film *Gladiator*. Unquestionably different from traditional pirate film scores, *Pirates of the Caribbean* romps in a minor key that is nevertheless heroic in emotion and intent.

### **Hans Zimmer (b. 1957): *The Lion King Medley***

No Disney animated film would be complete without those memorable musical moments where the characters break into song to advance the story, express an emotion or provide an element of entertainment that perhaps can't be achieved any other way. For "The Lion King," the filmmakers brought together a trio of musical talents to create one of the most integral, sophisticated and delightful collaborations in the studio's history.

Lyricist Tim Rice was the first member of the music team to join the project. He recalls, "The studio asked me if I had any suggestions as to who could write the music. They said choose anybody in the world and choose the best. I said, well, Elton John would be fantastic, but you probably won't get a hold of him simply because he's very busy and he hasn't done a film score like this in 25 years. They asked him and to my amazement, Elton said yes."

Executive producer Tom Schumacher was dispatched to London to present the story to Elton and persuade him to participate in the project. Rice had barely started on the assignment back in 1991 when he was asked to help out on "Aladdin" and spend the next six months collaborating with composer Alan Menken on the Academy Award-winning ballad, "A Whole New World,".

Rice became an integral part of the story team with his lyrics becoming just as important to the film as any other element of the script. He spent a great deal of time in meetings with the producer, directors and writers during the production. Once the lyrics and

placement of the songs were agreed upon, Rice would serve as the "go-between" with Elton.

Zimmer contributed in many ways to the overall emotional impact of the movie with his song arrangements and evocative score. "I think music is a great way of telling a story especially where words don't quite reach you," says the composer. "Emotions are universal and music is the universal language."

**Howard Shore (b. 1946): *The Lord of the Rings***

*The Lord of the Rings: The Fellowship of the Ring* was a spectacular success from 2001 (earning almost a billion dollars in world-wide distribution), and was nominated for thirteen Oscars, including Best Original Score. Composer Howard Shore is a native of Toronto, with ten Oscars, Golden Globes, and Grammys to his credit. In addition to film scores, he has written several concert works, including an opera and two concertos. A graduate of the Berklee College of Music, he has a background in jazz, and for a while was music director of Saturday Night Live, composing the theme for the show. A bit of trivia: apparently, he suggested the title for the movie, *The Blues Brothers*. Of his eighty-something film scores, he is well known for *The Silence of the Lambs*, *Gangs of New York*, and *The Aviator*. But his greatest success surely is that of *The Lord of the Rings: The Fellowship of the Ring*.

**John Williams (b. 1932): *Harry Potter, Hedwig's Theme***

Warner Brothers Pictures selected John Williams to compose the score to the 2001 film version. Harry Potter is an 11-year-old boy living in near servitude with his aunt and uncle in Surry, England. His adventures begin when he is invited to attend the Hogwarts School for Witchcraft and Wizardry. Mail delivering owls and flying broomsticks are the more docile beginnings as Harry and his Gryffindor friends Hermione and Ron face a three-headed dog, flying keys, and a deadly chess match against the villain Lord Voldemort. These adventures and their magic are portrayed in Williams' score.

**Festival Artist Biographies can be found on page 82.**