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Photo by Jim Calarese

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Movies and Music.

A message from Paul Surapine, Founder and Executive & Artistic Director

What have “movies” meant for us?

What would they be without Music???

It's probably safe to say that very close to 100% of us have lived our lives surrounded by, enveloped by and even guided by the movies that have permeated the very fabric of daily life for the last 80-plus years. Movies are something we talk about, think and ponder about, look forward to, return to and ultimately “share” with everyone around us in our lives. It's hard to conceive of a world or society without “movies,” but the genre and the industry are barely 100 years old, and “movies” as we think about them today are barely 50 years in longevity.

As a species, we love to tell and hear stories. It started around the first fire, in the cold of the night, with wild and scary animals outside the cave. The stories comforted us, inspired us, steeled us, and entertained us but most importantly kept us in touch with ourselves. Since the “Dawn of Man” we've been telling ourselves stories and histories, myths and legends and sending these narratives forward to the next generation so they will have a sense of their past and an education for their future.

From the Town Crier, to the village letter reader, to the printing press and the telegraph – we've constantly been working on a way to send the “story” out further and further. With the advent of the Twentieth Century – made possible by the “Age of Exploration and Science” of the Nineteenth Century – we have created yet another “genre” of story-telling” around the fire.

At first, movies were in black and white and silent. They were a new “amazement of the times” and interesting as a new “gadget,” but then someone saw the value of this new genre of technology to tell stories and make art. Soon after that, the idea that the experience of viewing a film in a theater house would be greatly enhanced with some music to underscore the dialogue being printed on the screen and the actors mouthed their lines. One man – Max Winkler – founded an entire music publishing empire –Belwin Mills – on the business plan of providing music excerpts to theaters who had pianists and even small orchestras playing along with the film!!

The introduction of “talkies” in the late 1920s sounded the death knell of live music employment in theaters across the country, BUT gave rise to a new vocation – that of “film score composer.”

From the 1930s into the 1950s, a new class of great movie music composers began to emerge – who developed a style based on classical compositional techniques and often were influenced or even “quoting” classical composers.

Many of those composers worked in both movie and symphonic composition, though many never received the acclaim for their “serious” compositions that their film scores received – composers like Miklas Rozsa – “Ben Hur” or Elmer Bernstein – “The Magnificent Seven.”

Partnerships began to emerge between directors and composers – David Lean films almost always had a Maurice Jarre score, or the great Italian “spaghetti western” director Sergio Leone worked almost exclusively with the composer Ennio Morricone.

With tonight's Season Finale “Movie Pops” I have tried to put together a program of some of the greatest film music composers past and present, and to also pay homage to the various genres of movies that have become icons of the American film artform – the “Western”, the epic “Saga”, historical/romantic dramas and the “Saturday afternoon B-movie serials” that we have grown up with as a backdrop to our lives.

Movies would be a totally different and perhaps sterile experience without the backdrop of the music as the story plays out on screen. Very often, the music becomes the focal point of the artistic creation and almost always – we are listening to “symphony” music as we watch.

For those in tonight's audience that join us because we are performing “movie music” – I invite you to join us throughout the next Silver Anniversary Season of CHSO! If you love “movie music” – guess what? YOU LOVE SYMPHONY MUSIC -- AND – You'll Love Every Single Moment of Every Single Clafin Hill Symphony Concert!

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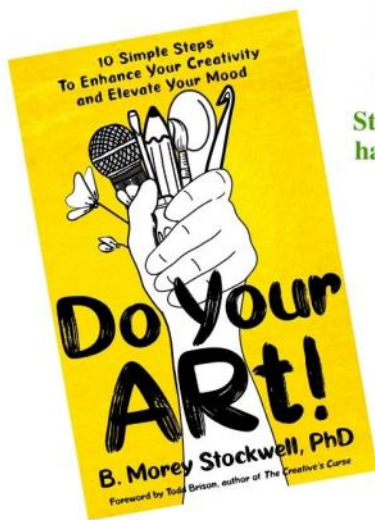
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You may know Bernadette for her work as Claflin Hill's Director of Development, but did you know that she's also an author? Stop by the membership table at the back of the hall tonight to pick up a copy of her debut book on the creative process.

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Praise for Do Your ART!

I just finished reading Do Your ART! and I am definitely inspired! I feel like everyone will have their own personal takeaways. For me, the parts that resonated the most are the foundations.

~ Chris Loring, Writer & CEO and Co-Owner, Dirigible Brewing Co.

If you want to get something finished, this book will get you there! Follow Stockwell's concrete steps to travel from idea to manifestation.

~LA Bourgeois, Creativity Coach & Freelance Writer

The processes Stockwell has outlined in Do Your ART! 10 Simple Steps to Enhance Creativity & Elevate Mood illustrate the methods and disciplines that will benefit any creative/performing artist. All who seek to be creative face the same obstacles – self-doubt, ennui, laziness, procrastination, lack of discipline, and fear of failure. Dr. Stockwell's outline helps one overcome self-imposed obstacles. The book provides a daily regimen and routine that, upon examination, has always been evident in the lives of most of the most outstanding creatives in human history.

~Paul Surapine, Founding Executive & Artistic Director, Claflin Hill Symphony Orchestra



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Presents

"Season 2023-24 – Our Twenty Fourth Season"

"Symphony Movie Pops Night!"

Saturday, April 27, 2024 7:30 PM
Milford Town Hall

PROGRAM

Superman Returns

John Williams

Arr. Victor Lopez

Magnificent Seven Suite

Elmer Bernstein

Edited by Patrick Russ

The Godfather Love Theme

Nino Rota

Intermezzo from "Cavalleria Rusticana"

Pietro Mascagni

Out of Africa Main Title

John Barry

Dr. Zhivago

Maurice Jarre

The Titanic Suite

James Horner

INTERMISSION

West Side Story

Leonard Bernstein

Arr. Jack Mason

Adagietto from Symphony No. 5 (as performed in "Maestro") Gustav Mahler

Cinema Paradiso

Ennio & Andres Morricone

Arr. Angela Morley

Gabriel's Oboe from The Mission

Morricone

Arr. Robert Longfield

Orchestral Suite from Star Wars

John Williams

Princess Leia

Imperial March

Yoda Theme

Throne Room/Main Title

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Program Notes—Symphony Movie Pops Night

Jon Ceander Mitchell

Ah! The movies!

The very thought of motion pictures conjures up visual images in our minds, yet from the industry's very beginnings, even in the silent era, the vast majority of films have featured some sort of musical accompaniment. From the start, some musical scores, such as Camille Saint-Saëns' accompaniment to *The Assassination of the Duke of Guise* (1908--the first by a major composer) have outlasted the films for which they were composed. Conversely, most films of the early sound era, such as Universal Studio's *Frankenstein* (1931)—which in Leonard Maltin's words "cries for a musical score"—feature music heard only during their title sequences. Only a couple of years later, with the improvement of sound-on-film systems, the concept of actual background music came into play.

Before discussing the actual film music at hand, there are two pieces on tonight's program from the late Romantic era that, in spite of becoming celluloid "hits," were never intended for films. A significant Italian opera composer in his day, **Pietro Mascagni** (1863-1945) is remembered today primarily for his relatively short 1890 opera, *Cavalleria rusticana* (*Rustic Chivalry*); it in turn is remembered today for its rousing drinking song and its simple yet luscious "Intermezzo." The Austrian composer **Gustav Mahler** (1860-1911) is known for his symphonic gigantism, both in terms of the size of the orchestra he required and in terms of the length of his compositions. At more than an hour and a half, his *Symphony No. 5* bears this out, yet its fourth movement, "Adagietto," a tender orchestral love letter to his wife Alma, is scored only for strings.

Most of the following classic film scores have achieved a permanent place not only on Turner Classic Movies but also in Symphonic Pops concerts and a few, such as Leonard Bernstein's Symphonic Dances from *West Side Story* (1957), regularly appear on non-pops classical concerts.

Tonight's concert opens with a work by **John Williams** (1932-present), who many would consider to be the Dean of film composers—living or departed. In addition to being a composer,

Williams was also conductor of the Boston Pops Orchestra for a fourteen-year period between Arthur Fiedler's tenure and that of the present conductor, Keith Lockhart. Volumes could be (and have been) written about Williams' extensive contributions to the genre. The work on tonight's program, suite from *Superman*, dates from 1978.

Elmer Bernstein (1922-2004) was one of the most prolific of film composers, having written some 150 scores for movies in a variety of styles, from the heavily romantic *The Ten Commandments* (1956) to the light-hearted *Ghost Busters* (1984). He was no relation to conductor Leonard Bernstein. The two Bernsteins were often distinguished from each other by location: *Bernstein West* (Elmer) and *Bernstein East* (Leonard), based on their bases of operation, respectively Hollywood and New York. Immediately after it was written, Elmer Bernstein's score to *The Magnificent Seven* (1960) became an instant classic, heard everywhere, including a plethora of television commercials.

Giovanni Rota Rinaldi (1911 – 1979), better known as **Nino Rota**, was an Italian composer, pianist, and conductor who is remembered primarily for his film scores, particularly those for *Romeo and Juliet* (1968) and the first two films of *The Godfather* trilogy (1972,1974). This reviewer became familiar with the latter's love theme not through its "proper" setting, but through a salsa version available in a juke box in a café in the mountains of Puerto Rico, proving that a great theme can survive just about anything.

John Barry Prendergast (1933-2011) was a prolific English composer best known for the "James Bond Theme" from *Dr. No* (1962) and the music for eleven subsequent James Bond films. For his musical score to the Academy Award winning *Out of Africa* (1985) he received a Grammy, and in 1999 he was made an Officer of the Order of the British Empire (OBE), a knight.

French composer **Maurice Jarre** (1924-2009) is best known for his work on films, particularly on those directed by David Lean (i.e. *Lawrence of Arabia* and *A Passage to India*). His "Lara's Theme", from *Dr. Zhivago* (1964) was transformed into "Somewhere My Love," with lyrics by Paul Francis Webster. Performed by the Mike Sammes Singers, it spent 38 weeks on the billboards chart, reaching a high of No. 14.

Los Angeles native **James Horner** (1953-2015) had a fantastic

career as a film composer before his life was cut short in a tragic single-engine plane crash (of which he was the pilot) in the Los Padres National Forest. From humble career beginnings, writing music for Roger Corman “B” movies, he ascended quickly to become perhaps the greatest film composer of his generation. He won two Academy Awards—one for Best Original Score, the other one shared with lyricist Will Jennings for Best Original Song (“My Heart Will Go On”)—both for James Cameron’s *Titanic* (1997); it became the best-selling orchestral film soundtrack of all time.

Italian **Ennio Morricone** (1928-2020) was an eclectic composer, at home with just about any musical ensemble, from heavy metal bands to full orchestra. He is best known for his collaboration with director Sergio Leone on the Spaghetti Western’s “Man with No Name” trilogy. His score to *The Mission* (1986), a drama about Spanish Jesuit priests and territorial rights in South America, over three million copies.

Massachusetts native **Leonard Bernstein** (1918-1990) is forever remembered as the conductor of the New York Philharmonic (or, in musical circles, as “The Man who Tamed the New York Philharmonic”) even though he served in that capacity for only eleven years. A “triple-threat” (equally adroit as a composer, pianist and conductor), Bernstein’s greatest stage and screen success is his *West Side Story* (stage—1957, film—1961). He was not happy with the scoring of the film by Sid Ramin and Irwin Kostel, for it tripled the size of the thirty-person orchestra used for the show. Nor was he pleased with the singing, and several years later he re-recorded the music with singers of his own choosing. It is not known what Bernstein would have thought of Steven Spielberg’s (some would say unnecessary and unfortunate) 2021 updating of the film.

It is a fitting tribute that the last collection of film music heard tonight is from the movie that is, perhaps, most associated with film music, *Star Wars* (1977). Many times **John Williams** has graciously acknowledged his debt to the great film composers of the 1930’s and 1940’s. It is no secret then, in fact a tribute, that the first five tones of the main *Star Wars* theme are the same ones employed more than three decades earlier by Erich Wolfgang von Korngold for his theme for *King’s Row* (1942)!

Jon Ceander Mitchell



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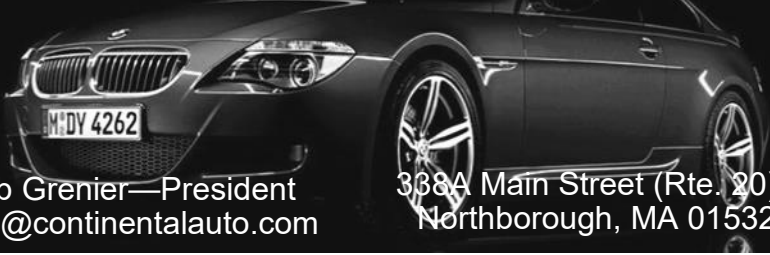
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