



GREAT MOVIE THEMES

THE LORD OF THE RINGS • DANCES WITH WOLVES
SPIDERMAN • HARRY POTTER AND THE SORCERER'S STONE
SCHINDLER'S LIST • JAMES BOND • CHARIOTS OF FIRE
CHAMPIONS • FORREST GUMP • GLADIATOR • TITANIC
OUT OF AFRICA • RAIDERS OF THE LOST ARK

Royal Liverpool Philharmonic Orchestra
conducted by **Carl Davis**

Great Movie Themes

Music has been central to films from their earliest days ('silent' cinema is very much a misnomer) and has been used to underline mood, or stoke or suppress excitement. Later, film companies saw that they could make more money by releasing recordings of the music, some of which became popular and even developed a life of its own outside the films. So it is with this selection, which includes a variety of popular themes, block-busters and Oscar-winners.

With 45 nominations and five wins (and no prospect of the stream drying up) composer John Williams is the most Oscar-nominated person alive. His 1981 nomination was for Steven Spielberg's **Raiders of the Lost Ark**. A homage to Saturday serials, it is set in Egypt in 1936 where archaeologist Indiana Jones battles with Nazis for the Ark of the Covenant. Williams wrote an extensive score for the film and this selection uses the *Raider's March* to bookend the theme of Marion, Indy's old flame.

John Barry Prendergast – he dropped his last name – was born in 1933, the son of a Yorkshire cinema-owner. In the early 1960s, after a successful pop career, he moved into cinema, working on dozens of films in many genres, though he is probably best-known for his James Bond scores. For **Out of Africa** (1985) director Sidney Pollock wanted the music to tell most of the story of author Karen Blixen's life in Africa. Barry won the third of his four Oscars for the lush score, whose full-throated romantic main theme has a tender introduction.

Danny Elfman, born in 1956, was a composer and multi-instrumentalist in his brother Richard's performance art/new-wave rock band The Mystic Knights of Oingo Boingo (progressive shortenings of the name left only the last word before dissolution in 1995). One of his

biggest influences is Bernard Herrmann, as reflected in the driving rhythms and dark, glittering orchestration of **Spider-Man** (2002). Elfman has scored several comic-book adaptations and sees *Spider-Man* as an "American" score, in contrast to the more Prokofiev-like *Batman* (1989). For this concert piece, the *Main Title* leads into a ghostly *Farewell* before a brief restatement of the main title.

John Williams' Oscar for Spielberg's **Schindler's List** (1993) was just one of the seven that the film picked up. Based on Thomas Keneally's docu-novel *Schindler's Ark*, it told of a Czech factory owner who, by various subterfuges, set out to save many of his Jewish workers from Auschwitz. But Schindler is a complex character: he starts the war by frankly exploiting his Jewish workforce, and never relinquishes his drinking and womanising. Keneally's book was subsequently republished under the film's title (ironically, in German 'list' also means 'cunning'). Williams' gently rocking and appropriately Jewish-sounding lullaby-like theme is in the form of a miniature violin concerto and was played on the film soundtrack by its dedicatee, the Israeli violinist Itzhak Perlman. Time constraints, however, meant that the trailer used Wojciech Kilar's *Exodus*, causing an upsurge in interest in that piece. It was recorded on Naxos 8.554788.

In scoring Ridley Scott's **Gladiator** (2000) Hans Zimmer avoided a 'Roman' feel or music like Alex North's for *Spartacus* (1960), though many people encouraged him in that direction. He would undercut expectations by using the 'anti-action' form of the waltz: "My Rome is Viennese waltzes turned upside down and made savage and barbaric." He consciously evokes *Mars* from Holst's *The Planets* (the middle section rather than

the famous rhythm) and *Siegfried's Funeral March*, paralleling the way that Scott draws on the films of Nazi propagandist Leni Riefenstahl. After a brief statement of the mysterious *Barbarian Horde* comes the Holstian *Battle*, slowing to the gentler string-led *Earth* but this is swept aside by a longer statement of *The Barbarian Horde*.

Carl Davis (born 1936) has been enormously prolific in both cinema and television and is one of the foremost composers of new scores for silent films. **Champions** (1984) is the true story of the jockey Bob Champion, who was diagnosed with cancer in 1979 but recovered and won the 1981 Grand National on Aldaniti. *Champions Theme* and *Grand National*, recorded here by the composer, capture the galloping exhilaration of the event and, appropriately, have occasionally been used since as the theme music for broadcasts of the race.

Howard Shore (born 1946) worked in pop music and television before making a name in film music in collaborations with fellow Canadian, director David Cronenberg. Shore spent over three years working on Peter Jackson's **The Lord of the Rings**, discussing his long-hand sketches with the director for over a year before shooting began. Shore regards several of his film scores as operatic (he specifically cites *Silence of the Lambs* (1991) and *Looking for Richard* (1996), and his operatic version of Cronenberg's 1986 film *The Fly* will have its première in Paris in 2008. He regards *The Lord of the Rings* trilogy as a three-act opera, though he has adapted it into a six-movement symphony. The Symphonic Suite from the films' middle panel, *The Two Towers*, incorporates seven of the trilogy's fifty-plus motifs including instrumental versions of some of the songs.

The British film industry has long had its ups and downs. When Hugh Hudson's **Chariots of Fire** (1981)

won Best Film, Screenplay and Music Oscars, writer Colin Welland famously cried: "The British are coming!", though that was perhaps overstating the case. The film tells the true story of two runners, a Christian and a Jew, who overcome bigotry and face difficult moral decisions in preparing for the 1924 Olympics. The music by Greek composer Vangelis (born 1943) spawned a hit single and the image of the athletes training on the beach at dawn accompanied by the obsessive music exemplified the story and became a target for many tributes and parodies. Oddly, for a film set in 1924, the original soundtrack was entirely electronic though it was later arranged for orchestra.

Monty Norman was a successful composer but his 1961 show *The Ballad of Dr Crippen* was critically panned. Nevertheless Cubby Broccoli, one of its backers, invited Norman to score the new film he was producing, **Dr No**. For the main theme Norman remembered the song *Bad Sign Good Sign* from his unstaged musical based on VS Naipaul's *A House for Mr Biswas*, which began: "*I was born with this unlucky sneeze and what is worse I came into the world the wrong way round."* With the rhythm slightly tweaked Norman presented it, and John Barry arranged it. Led to believe that he was only working on the main title, Barry was shocked to see that the arrangement was "plastered all over the film". But he was assured that his contribution had been recognized and he went on to score eleven more Bond films, creating the sound that is inseparable from the series.

With a ballooning budget and terrible overruns, there were dire predictions that the most expensive film ever made could not turn a profit. But **Titanic** (1997) went on to triumph, becoming the highest grossing film of all time. Director James Cameron wanted Enya to write the music but when she refused he turned to James Horner (born 1953). Coincidentally Horner saw Enya's Gaelic

new-age sound as an appropriate model for his own score. Cameron did not want to use a title song but Horner secretly recorded *My Heart Will Go On* with Celine Dion, and presented it to Cameron, who changed his mind. The short suite follows the plot, from Rose's memories, through the departure from Southampton, to the sinking and, after the famous song, a short epilogue.

Robert Zemeckis' **Forrest Gump** (1994) shows recent American history through the eyes of an extremely good-hearted man with a low IQ. Computer animation allowed star Tom Hanks to meet people including Kennedy, Nixon and John Lennon, and to take part in the Vietnam War. But Gump is unaware of the importance of these events or of his sometimes profound influence on history. In keeping with the story, the music by Alan Silvestri (born 1950) has a feeling of homespun Americana.

Dances with Wolves (1990) was a controversial project, as Kevin Costner, though an established actor and star of the film, was to make his directing debut with a very long Western at a time when the genre was out of favour and, viewing Indian culture sympathetically, it would have several scenes in the Sioux's

Lakota language. Civil war Lieutenant John Dunbar joins a Sioux tribe and takes the name Dances with Wolves but as the US army approaches he has to decide on which side he will stand. In the event the film was very successful and Costner's director's cut added nearly an hour to the original three-hour running time. John Barry won his fourth Oscar for the score, with its elegiac evocation of the old West.

J. K. Rowling's seven Harry Potter books have been a publishing phenomenon and film versions naturally followed. Using the American title of the book, **Harry Potter and the Sorcerer's Stone** (2001) was the first, and the series is planned to end in 2010. John Williams wrote the music for the first three but, though Patrick Doyle and Nicholas Hooper took over for the fourth and fifth instalments, they still used the main themes. It remains to be seen who will score the last two episodes. *Harry's Wondrous World* is a suite from the first film. With its easy flying grace and glittering gamelan-like percussion, it quickly conjures the world of Hogwarts' apprentice sorcerer.

John Riley

Carl Davis

Born in New York, Carl Davis continues to draw on his early years of work, which provided him with his broad musical background. In 1959, with his fellow-student, Stephen Vinaver, he wrote the revue *Diversions* which won him an Obie (Off-Broadway). When it was presented at the 1961 Edinburgh Festival and from there to London, Ned Sherrin commissioned him to compose for *That Was The Week That Was*, paving the way for many radio and television commissions, from the BBC's acclaimed *Pride and Prejudice* to *The Naked Civil Servant* and *Good Night Mr Tom*. His feature film scores include *The French Lieutenant's Woman*, *Champions*, *Scandal*, Ken Russell's *The Rainbow*, *Widow's Peak*, Mike Leigh's *Topsy Turvy* and *The Book of Eve*. Carl Davis has composed a unique series of scores for restored prints of silent films, originally commissioned by Channel Four in 1980. The series featured Abel Gance's epic film *Napoleon* and in 1983 the French Minister of Culture presented him with the order of Chevalier des Arts et des Lettres after a screening of the film in Paris. Live cinema performances of other classic films continue to take place around the world, and his association with the London Philharmonic Orchestra has led to regular presentations of these classic films from the silent era. For eight years Carl Davis held the post of Artistic Director and Conductor for the Royal Liverpool Philharmonic Orchestra's Summer Pops Season. As part of the Royal Liverpool Philharmonic Orchestra's 150th anniversary celebrations, he and Paul McCartney wrote *Paul McCartney's Liverpool Oratorio*, given its première under Carl Davis at the Anglican Cathedral, Liverpool, in June 1991 and subsequently around the world. He has shown particular skill in composing music for dance, with a number of ballet scores to his credit. In 1999 he made his début at the BBC Proms with a concert of film music with the BBC Concert Orchestra. The association continues with Proms in the Park. In 1992 he received an Honorary Fellowship from Liverpool John Moores University and in 1994 he was awarded an Honorary Doctorate of Arts by his old College 'Bard' in New York. More recently, he was awarded an Honorary Doctorate of Music by Liverpool University. In 2003 he received a BAFTA Special Lifetime Achievements Award for his contribution to the worlds of film and television. In the same year he received an award for Best Score with *An Angel for May* at the Ale Kino Film Festival in Poland. In July 2005 he was awarded the CBE (Hon) for the significant contribution he has made to the world of music as both composer and conductor over the years.

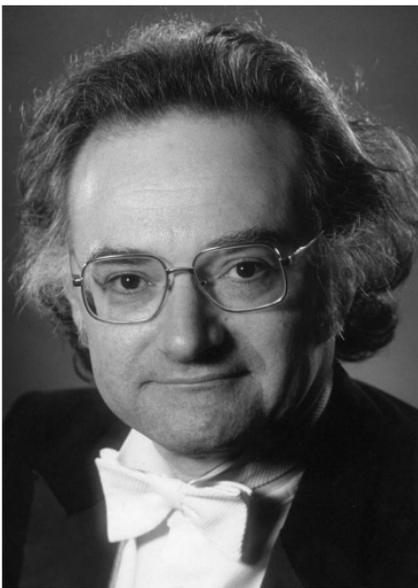


Photo by Gered Mankowitz

Royal Liverpool Philharmonic Orchestra

The Royal Liverpool Philharmonic Orchestra gives over sixty concerts from September to June in Liverpool's art deco Philharmonic Hall and presents concerts throughout the United Kingdom, in addition to tours abroad. Members of the orchestra are involved in a number of innovative community education projects. One of the oldest concert-giving organisations in the world, the RLPO dates back to 1840. In 1957 it acquired the title 'Royal', and in 1991 it was the first organization to be granted the freedom of the City of Liverpool. The first professional conductor of the Liverpool Philharmonic, in 1844, was Jakob Zeugheer, followed by Alfred Mellon, Max Bruch, Charles Hallé, Frederic Hymen Cowen, and Thomas Beecham. In 1942 Malcolm Sargent became resident conductor, followed in 1948 by Hugo Rignold as music director. Subsequent incumbents have included Efreim Kurtz and John Pritchard, Walter Weller, David Atherton, Marek Janowski, Libor Pešek, Petr Altrichter and Gerard Schwarz. Vasily Petrenko became Principal Conductor in September 2006.

Thelma Handy

Thelma Handy is joint leader of the Royal Liverpool Philharmonic Orchestra. She studied in London with Jaroslav Vanáček at the Royal College of Music, where she won several prizes and subsequent scholarships, which enabled her to study with Franco Gulli in Indiana. She became a member of the English Chamber Orchestra in 1987 and for the next eight years toured extensively with them. During that time she also played with all the major London orchestras and the Chamber Orchestra of Europe. She has given many solo and concerto performances, including Mozart's *A major Concerto* in Brisbane with the Queensland Philharmonic Orchestra and the Sibelius *Violin Concerto* and Brahms *Double Concerto*. She has been a guest leader of several orchestras including the Hallé, Bournemouth Symphony Orchestra, Northern Sinfonia and the London Mozart Players. Thelma Handy joined the Royal Liverpool Philharmonic Orchestra as Associate Leader in 1995 and has also appeared with them on many occasions as soloist or director. She was appointed Joint Leader in September 2005. Since moving to Liverpool she has enjoyed the opportunity to perform in a wide range of chamber ensembles with players from the orchestra, as well as Ensemble 10/10, the Royal Liverpool Philharmonic's contemporary music group.

Playing
Time
70:22

FILM MUSIC CLASSICS



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Great Movie Themes

Royal Liverpool Philharmonic Orchestra • Carl Davis

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| 1 | Raiders of the Lost Ark (JOHN WILLIAMS) | 5:42 |
| 2 | Out of Africa (JOHN BARRY) | 3:53 |
| 3 | Spider-Man (DANNY ELFMAN, arr. John Wasson) | 5:08 |
| 4 | Schindler's List (JOHN WILLIAMS) Thelma Handy, solo violin | 4:25 |
| 5 | Gladiator (HANS ZIMMER, arr. John Wasson) | 6:30 |
| 6 | Champions: Theme (CARL DAVIS) | 3:07 |
| 7 | Champions: Grand National (CARL DAVIS) | 2:17 |
| 8 | The Lord of the Rings: Suite from The Two Towers
(HOWARD SHORE, arr. Jerry Brubaker) | 8:25 |
| 9 | Chariots of Fire (VANGELIS, arr. Andy Vinter) | 3:29 |
| 10 | Dr No: The James Bond Theme (MONTY NORMAN, arr. Nic Raine) | 3:24 |
| 11 | Titanic (JAMES HORNER, arr. Edward Peak) | 8:18 |
| 12 | Forrest Gump (ALAN SILVESTRI, arr. Calvin Custer) | 6:02 |
| 13 | Dances With Wolves (JOHN BARRY, arr. Nic Raine) | 4:08 |
| 14 | Harry's Wondrous World (Suite from Harry Potter and the Sorcerer's Stone) (JOHN WILLIAMS) | 4:40 |

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