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CLASSICAL CINEMA
SUNDAY, OCTOBER 27, 2002 – 3:00 PM
MEANY HALL – UNIVERSITY OF WASHINGTON

Swend Ranning, violon
Emily Lunde, mezzo-soprano

ORCHESTRA SEATTLE

SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JONW WILLIAMS (1932)–
Children’s Suite from “Harry Potter and the Sorcerer’s Stone”

Hodwig’s Flight
Hogwarts Forever
Voldemort
Nimbus 2000
Fluffy’s Harp
Quidditch
Family Portrait
Diagon Alley
Harry’s Wondrous World

MIKŁÓS RÓZSA (1907-1995)
Concerto for Violin and Orchestra, Op. 24

Alllegro non troppo ma passato
Lento cantabile
Alllegro vivace
Swend Ranning, violon

– Intermission –

SERGEI PROKOFIEV (1891-1953)
Alexander Nevsky Cantata, Op. 78

Russia Beneath the Yoke of the Mongols
Song about Alexander Nevsky
The Crusaders in Poker
“Arise, People of Russia”
The Battle on the Ice
The Field of the Dead
Alexander’s Entry into Poker

Emily Lunde, mezzo-soprano

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

UNION الرواق

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He went on to write music for many television programs in the 1960s, winning two Emmys, and broke into films scoring low-budget dramas and silly comedy films. After breakthrough dramatic scores for movies such as The Revilers (1959) and Images (1972), he scored The Sugarland Express (1974), the first feature film by a young director named Steven Spielberg; the following year they scored an entire nation with Jaws, and Williams has gone on to score all but one of Spielberg's films, including Close Encounters of the Third Kind (1977), Raiders of the Lost Ark (1981), E.T. (1982), Schindler's List (1993), Saving Private Ryan (1998), A.I. (2001), Minority Report (2002) and the forthcoming Catch Me If You Can. Spielberg later turned to引进 Williams to George Lucas, who asked him to score Star Wars in 1977; he has since composed music for all of the sequels: The Empire Strikes Back (1980), Return of the Jedi (1983), The Phantom Menace (1999) and Attack of the Clones (2002).

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"When I wrote the full orchestral score for Harry Potter and the Sorcerer's Stone, I hadn't planned to write the eight miniatures presented here. The film's score did not require them, and they were, unusually, very difficult in the film world, made no provision for their arrival.

"However, if I can be permitted to put it a bit colorfully, each piece seemed to insist on being 'hatched' out of the larger body of the full score.

"I began writing Hedwig's little piece, and each of the others followed quickly as they seemed to be all clamoring for their individual identities. I selected a combination of instruments that suited each theme, and this suite of pieces if the result.

"Hedwig, the beautiful owl who magically and mysteriously delivers mail to Harry Potter at Hogwarts School, is musically contrary in the first miniature by the celesta, a luminous little instrument which is capable of producing nearly crystalline tones at dazzling speeds. The celesta begins its flight alone, but is quickly joined by the violins, possibly the only other instrument capable of attaining the dizzying pace needed to defy gravity and achieve flight.

"Hogwarts School of Witchcraft and Wizardry, that august institution that has trained and taught young wizards for
Russia Under the Yoke of the Mongols

Song about Alexander Nevsky

It happened on the Neva River, on the Neva, the great water.
There we slaughtered the evil army, the evil army of the Swedes.
Oh, how we fought, how we slashed!
Oh, how we chopped our boats into kindling.
We did not spare our golden blood in defense of our great Russian land. Hey!
Where the ax passed, there was a street, where the spear flew, and alley.
We mowed down our Swedish enemies like feather-grass on dry soil.
We shall not yield up the Russian land. Whoever invades Russia shall be killed.
Russia has arisen against the foe; arise for battle, glorious Novgorod!

The Crusaders in Polov

A foreigner, I expected my feet to be shod in cymbals.

Arise, People of Russia

Arise, people of Russia, for the glorious battle, for the deadly battle, arise, free people, to defend our honest land.

To living warriors, respect and honor, and to the dead, eternal glory.
For our fathers' home, our Russian soil, arise, people of Russia.

Arise, people of Russia...

In our native Russia, in great Russia, let no foe exist.
Raise yourself up, stand up, our own mother Russia!

Arise, people of Russia...

Let no foe march through Russia, let no regiments rove across Russia, let them not see the paths to Russia, let them not tread on the fields of Russia.

Arise, people of Russia...

centuries, is probably best described by the French horn section of the orchestra. No other instrument seems so perfectly suited to capturing the scholarly atmosphere of Hogwart's than the noble and stately French horn.

"In the third miniature we meet Harry Potter's arch enemy, the evil Lord Voldemort, who is portrayed here by two bassoons and a contrabassoon sounding their mysterious, leatheryly deep and menacing tones."

"The Nimbus 2000 is Harry Potter's own personal broomstick. To musically depict this ingenious mode of transportation we have the woodwind section, with its flutes, oboes, clarinets and bassoons, all capable of extraordinary leaps and astounding agility, forming a perfect match for the nimble Nimbus 2000."

"On the third floor of the Hogwarts School we find Fluffy, the huge three-headed guard dog. Fluffy is a music lover who can only be made to fall asleep to the sound of music. Here the contrabassoon represents the snoozing Fluffy, while his music is provided by the beautiful...and in this case...soporific harp."

"In the Harry Potter books, Quidditch is a form of intramural competition played on flying broomsticks. The games are conducted every year at the Hogwarts School with great pageantry, featuring colorful flags and cheering crowds. In the sixth miniature, the pomp and ceremony of this Quidditch game is best represented by the blazing bell section of the orchestra, with its tuba, French horns, trombones and heraldic trumpets."

"In the seventh miniature, 'Family Portrait,' the clarinet introduces themes that relate to the disparate parts of Harry Potter's emotional life, and here it is accompanied by the cello section of the orchestra, which produces a wonderfully warm and beautiful sound."

"Diagon Alley is a sort of shopping mall of the wizard world. Along with the wondrous things to be seen in the Alley, we are also transported by the sounds of antique recorders, hand drums, and percussion instruments of all kinds. There is even an elaborate solo part for the violin, cast in the role of the witch's fiddle."

"With all of the miniatures presented, the suite concludes with the entire orchestra as it explores many of the themes heard throughout 'Harry's Wondrous World.'"

"My fondest hope is that instrumentalist and listeners alike might share in some of the joy that I have felt in writing music for this delightful story."

MIKLÓS RÓZSA

Concerto for Violin and Orchestra, Op. 24

Rózsa was born April 18, 1907 in Budapest and died July 27, 1955 in Los Angeles. He composed his violin concerto during the summer of 1953 at Rapallo, Italy, revising it over the course of the next two years in consultation with Jascha Heifetz, who gave the premiere on January 15, 1956 with the Dallas Symphony Orchestra under the direction of Walter Hendt. In addition to solo violin the concerto calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp, and double strings.

Along with Erich Wolfgang Korngold, Franz Waxman, Alfred Newman and Bernard Herrmann, Miklós Rózsa was one of the towering musical giants of Hollywood's Golden Age. Like Korngold and Waxman, Rózsa was born and trained in Europe. He began scoring films in England in 1933, relocating to the United States in 1939 with his employer (and fellow Hungarian) Alexander Korda.

Rózsa provided scores for such diverse films as Billy Wilder's film noir masterpiece Double Indemnity (1944), Alfred Hitchcock's Spellbound (1945), Vincent Minnelli's Madame Bovary (1949), and William Wyler's epic Ben-Hur (1959), as well as more than one hundred others, but throughout the composer's Hungarian roots were evident.

While Rózsa music for the concert hall never achieved the same success as his film scores during his lifetime, the composer always managed to set aside time to devote to "serious" composition. In fact, his contract with Metro-Goldwyn-Mayer provided three months of unpaid vacation each summer for that purpose.

It was on one such vacation during the summer of 1953 that Rózsa began work on a concerto for the famous violin virtuoso Jascha Heifetz. Through a mutual acquaintance Heifetz had agreed to consider playing the piece, and suggested that Rózsa write a first movement and show it to him upon Rózsa's return from Italy. During the composer's stay in Rapallo (where Sibelius wrote his Symphony No. 2) inspiration struck and Rózsa composed an entire three-movement concerto in six weeks.

Upon returning to California, Rózsa sent the score to Heifetz. The violinist liked the concerto but requested that he be allowed to work with the composer to suggest some alterations. Rózsa of course acquiesced, but became alarmed when he heard nothing for six months. Finally, Heifetz called and suggested a meeting, and the pair worked on revisions to the concerto over the course of the next several months. Finally Heifetz agreed to perform the work, giving the premiere in early 1956 with the Dallas Symphony, with whom he recorded the concerto for RCA a short time later.

Several years afterward, the film director Billy Wilder approached Rózsa at a party and asked if he could have another copy of the Heifetz recording, as he had worn out his only copy. Wilder had become so enamored of the piece that he had been inspired to write the screenplay for a film that would become The Private Life of Sherlock Holmes. The opening movement of Rózsa's concerto had reminded the director of the great violin-playing detective, the slow movement of a beautiful German spy, and the breakneck finale of the Loch Ness monster, all elements that Wilder was able to incorporate into his screenplay. When the film was made, Rózsa was of course asked to provide the music, and he was able to adapt portions of the violin concerto for the film's score.
Sergei Prokofiev was born in Sontsouvka (Ukraine), of Russian parents, on April 23, 1891 and died in Moscow on March 5, 1953. He composed his Symphony No. 1 in Alexander Nevsky in 1937, preparing this cantata based on material from the film score the following year. Prokofiev himself conducted the premiere of the cantata in Moscow on March 7, 1938. In addition to mezzo-soprano solist and chorus, in the cantata call for an orchestra consisting of piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, tenor saxophone, 2 bassoons, 4 horns, 3 trumpets, tuba, timpani, percussion, harp and strings.

In early 1938 Sergei Prokofiev traveled across the United States on a concert tour, spending several weeks in Hollywood. During his stay in the nation’s movie capital he visited several studious in keen interest in hearing the famous Russian composer to score their films and before leaving the United States Prokofiev would receive an offer of employment for the enormous sum of $250,000 but he had already decided to return to Moscow.

Back in the Soviet Union, Prokofiev was soon asked by director Sergei Eisenstein to provide the music for his newest film project: Alexander Nevsky, the story of a 13th-century prince who successfully leads an Army of Russian peasants against German invaders. The choice of Alexander’s battle with the Germans as a cinematic subject was not a mere whim. Stalin himself had suggested Eisenstein for the project, intending the film to be used as anti-German propaganda. Both the director and the composer had suffered recent failures and needed a “hit” to win favor with the authorities, so they agreed to participate despite the limitations on their artistic freedom.

Ordinarily a composer does not score a film until quite late in the filmmaking process. Perhaps inspired by the Disney animators, Prokofiev took an unusual approach on Alexander Nevsky, visiting the sets and viewing the daily rushes. In many cases he composed his score before the film was edited, allowing an animaux to watch his images to the music, and in at least one instance Prokofiev wrote music for a scene before it was ever filmed.

Soon after the film’s release, Stalin signed a non-aggression pact with Hitler, rendering all anti-German propaganda unavailing, so the film was shelved until 1941. Eventually Prokofiev was successful at fanning the flames of anti-German sentiment, but in addition came to be regarded as one of the most important films of its era. The famous 90-minute battle sequence has influenced every filmmaker and virtually every combat film from Glory (1944) to the Star Wars films. In particular, the white-cap, metal-helmeted Teutonic knights prefigure George Lucas’ stormtroopers, while a particularly evil-looking monk is a dead ringer for the Emperor in Return of the Jedi.

Violinist VjENDŐNÖN is Assistant Professor of Music at Pacific Lutheran University and concertmaster of the Tacoma Symphony Orchestra. He has held various career as educator, chamber musician, soloist, and concertmaster and has recorded and performed throughout the world. As a soloist he has appeared with the Charlotteville Symphony, the Prague Radio Symphony, Orchestra Seattle and the Yale College Players. He has served as concertmaster of the Ash Lawn Symphony, the Charlotteville Symphony, the San Jose Symphony, the Spoleto USA Chamber Orchestra and the Tacoma Symphony. This year he helped found the Puget Sound Consort, Tacoma’s ensemble for early music and also serves as first violinist of the Regency String Quartet, in residence at Pacific Lutheran University. Mr. Raming studied with Ann Thomsen at PLU and with Syoko Aki, Sidney Harman and the late Schroeder at Yale University, where he earned his Doctor of Musical Arts degree. A former faculty member at the University of Virginia, where he helped to found the Rivanna Symphony, he has appeared as soloist for concert series at Duke, Guilford College, Mary Baldwin College, Mount Holyoke College, the University of North Carolina at Chapel Hill, the University of Puget Sound, the University of Virginia and Yale’s Merkin Hall concerts. As a recording artist he has appeared on Clearfield, MMC, and New World Records.

One of the Pacific Northwest’s premier mezzo-soprano, EMILY LUNDE is a Seattle native who has sung extensively with most of the area’s finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Master Singers and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night’s Dream and on Seattle Opera’s recent tours. Her repertoire runs the gamut from early music to Classical and contemporary.
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In early 1938 Sergei Prokofiev traveled across the United States on a concert tour, spending several weeks in Hollywood. During his stay in the nation's movie capital he visited several studios and kept a keen interest in recording their techniques, especially at the Disney studios, where music for the animated shorts and features was pre-recorded and the images later synchronized to the music. The number of studios chief interest in finding the famous Russian composer to score their films and before leaving the United States Prokofiev would receive an offer of employment for the enormous sum of $250,000 but he had already decided to return to Moscow.

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Not long after the film’s premiere, Prokofiev rerecorded much of his score into a choral cantata, combining cues from longer performances but maintaining the chronology of the film. It has become one of the hallmark choral works of the 20th century and one of Prokofiev’s most popular compositions.

“Russia Beneath the Yoke of the Mongols” serves as an instrumental prelude, musically painting the picture of desolate landscape strewn with remnants from past battles. Mongols warriors have attempted to menace Alexander and his compatriots but the Russian princes fend them off, warning of more dangerous invaders from the west: the Germans.

Russian peasants sing a “Song about Alexander Nevsky,” praising his slaughter of an invading Swedish army two years prior. “The Crusaders in Pskov” opens with the city of Pskov falling to the invading German forces. They attempt to forcibly convert the Russian peasants to the Roman form of Christianity, singing a Gregorian chant of Prokofiev’s own invention. (Neither the composer nor his librettist must have been well versed in Latin, as the chant’s text is grammatically incoherent.) Town officials and small children alike are burned alive by the German soldiers.

The townspeople of Novgorod sing “Arise, People of Russia” as Alexander prepares his army for battle.

“The Battle on the Ice,” the film’s monumental set piece, is the longest and most dynamic movement of the cantata. Prokofiev combined several separate cues with new material, the composed material to musical depict the great confrontation. The movement opens quietly, the composer evoking the bitter cold on the frozen Lake Chudylskoe. Quartet, as if from a distance, the battle choir of the German soldiers is heard. The Teutonic forces approach on horseback and engage the Russians in battle. Slashing gestures underscore the hand-to-hand swordplay.

Eventually Alexander engages the German commander in a one-on-one confrontation. When the ice begins to crack under the weight of the heavily armed forces, most of the German army slides into the freezing lake. The Russian peasants stare in astonishment at the aftermath of the great battle.

In “The Field of the Dead” soldiers lay dead and dying on the battlefield. Earlier in the film a young woman had promised two warriors that she would marry the one who proves himself bravest in battle. As she searches for her suitors, a mezzo-soprano sings her heartbreaking lament. The young woman eventually finds the pair. Both are alive but wounded, one gravely; she helps them stagger back. Back in Pskov, the citizens kneel before a funeral procession.

Clanging bells and a joyous song greet “Alexander’s Entry into Pskov.” The townspeople dance to the playful music of the Russian musicians and sing in celebration of the great victory.

-Jeff Eldridge

Violinist SVEN RÖNNING is Assistant Professor of Music at Pacific Lutheran University and concertmaster of the Tacoma Symphony Orchestra. He has a special career as educator, chamber musician, soloist, and concertmaster and has recorded and performed throughout the world. As a soloist he has appeared with the Charlotte Symphony, the Prague Radio Symphony, Orchestra Seattle and the Yale College Chamber Players. He has served as concertmaster of the Ash Lawn Symphony, the Charlotte Symphony, the San Jose Symphony, the Seattle Symphony, the Seattle Pops Orchestra and Chamber Orchestra of the Pacific. He has also appeared for soloists as part of the Queen Victoria Consort, Tacoma’s ensemble for early music and also serves as first violinist of the Regency String Quartet, in residence at Pacific Lutheran University. Mr. Rønning studied with Ann Steen at Haverford College, with Yehudi Menuhin at the Juilliard School, with Bruno Steiner at Yale University, and earned his Doctor of Musical Arts degree. A former faculty member at the University of Virginia, where he helped to found the Rivanna Strings, he has appeared as soloist for concert series at Duke, Guilford College, Mary Baldwin College, Mount Holyoke College, the University of North Carolina at Chapel Hill, the University of Puget Sound, the University of Virginia and Yale’s Merkin Hall concerts. As a recording artist he has appeared on Clearfield, MMC, and New World Records.

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Russia Under the Yoke of the Mongols

Song about Alexander Nevsky
It happened on the Neva River, on the Neva, the great water.
There we slaughtered the evil army, the army of the Swedes.
Oh, how we fought, how we slashed!
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We did not spare our golden blood in defense of our great Russian land. Hey!

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"I began writing Hedwig's little piece, and each of the others followed quickly as they seemed to all clamoring for their individual identities. I selected a combination of instruments that suited each theme, and this suite of pieces if the result.

"Hedwig, the beautiful owl who magically and mysteriously delivers mail to Harry Potter at Hogwarts School, is musically contrasted in the first miniature by the celestas, a luminous little instrument which is capable of producing pearly, crystalline tones at dazzling speeds. The celesta begins its flight alone, but is quickly joined by the violins, possibly the only other instrument capable of attaining the dizzying pace needed to defy gravity and achieve flight.

"Hogwarts School of Witchcraft and Wizardry, that august institution that has trained and taught young wizards for

The Battle on the Ice
A foreigner, I expected my feet to be shod in cymbals.

May the arms of the cross-bearers conquer!

Let the enemy perish!

The Field of the Dead
I shall go over the white field,
I shall fly over the deadly field.
I shall seek the glorious falcons,
my bridegrooms, the sturdy young men.

One lies hacked by swords,
one lies wounded by the arrow.
With their crimson blood they have watered the honest soil, the Russian land.

Whoever died a good death for Russia,
I shall kiss upon his dead eyes,
and to that young man who remained alive,
I shall be a faithful wife, a loving spouse.

I shall not marry a handsome man;
earthly beauty comes to an end.
But I shall wed a brave man.

Cried out in answer bright falcons!

Alexander's Entry into Peck
On the snowy heights he rode
A noble rider rode.
On the frozen ground he did not walk.
He was not a man who could be kept.

Vesely, yes, you are a fine rider!
On the frozen ground he did not walk.
He was not a man who could be kept.

Whoever invades, will be killed.

Be merry, sing, mother Russia!
In our native Russia, let no foe exist.
Whoever invades Russia, will be killed!

In our native Russia, in great Russia, let no foe exist!
Be merry, sing, mother Russia!
Be merry, Russia, mother of ours!