



Smithsonian Associates

## Magnificent Movie Music: Classical Sounds of the Cinema

*Dr. Rachel Franklin*

Wednesday, February 14, 2024 - 12:00 p.m. to 2:00 p.m. ET

### **FEB 14 Lights, Camera, Composer!**

The fusion of classical music into popular culture is so complete that most listeners have absolutely no idea where their favorite tropes come from. The music doesn't need the remotest connection with the screenplay to be effective. In this final lecture, we explore the astonishingly varied use of concert masterpieces in film, from fantasy to satire, war stories and gangster genres. What on earth is Saint-Saens' organ symphony doing in a movie about a sheep-herding pig? Is that actually Carmina Burana behind "Glory" or did someone compose a knock-off? Where did John Williams really get his leitmotif ideas from, and did Grieg have a Facebook page?? We'll answer all these questions and more, including playing a surrealist game of cultural expectations with the music of Erik Satie!

### **Films discussed**

***"Raging Bull"*** United Artists, 1980

Director: Martin Scorsese

Composer: Pietro Mascagni, other popular song composers

Academy Awards: Best Actor, Best Film Editing

Work featured: Mascagni – orchestral Intermezzo from his opera, *Cavalleria rusticana*, 1890

***“Moonstruck”*** MGM, 1987

Director: Norman Jewison

Composers: Giacomo Puccini, Dick Hyman, others

Academy Awards: Best Actress, Best Supporting Actress, Best Original Screenplay

Work featured: Puccini - La Bohème, “Che gelida manina” and “O soave fanciulla”

***“Brief Encounter”*** Eagle-Lion Distributors, 1945

Director: David Lean

Composer: Sergei Rachmaninoff

Work featured: Piano concerto no. 2 in C minor

***“Birdman”*** Fox Searchlight Pictures, 2014

Director: Alejandro G. Iñárritu

Composers: Sergei Rachmaninoff, Antonio Sánchez, others

Academy Awards: Best Picture, Best Director, Best Original Screenplay, Best Cinematography

Work featured: Rachmaninoff – Symphony No. 2, Op. 27, 2<sup>nd</sup> movt. Allegro molto

***“Manchester by the Sea”*** Roadside Attractions, 2016

Director: Kenneth Lonergan

Composers: G. F. Handel, Lesley Barber, Albinoni, others

Academy Awards: Best Actor, Best Original Screenplay

Work featured: Handel - "He Shall Feed His Flock Like a Shepherd; Come Unto Him" from Messiah

***“Excalibur”*** Warner Brothers, 1981

Director: Jon Boorman

Composers: Carl Orff, Trevor Jones

Work featured: O Fortuna from Carmina Burana

***“Glory”*** TriStar Pictures, 1989

Director: Edward Zwick

Composers: Carl Orff, James Horner

Work featured: O Fortuna from Carmina Burana

***“Babe: Pig in the City”*** Universal Pictures, 1998

Director: George Miller

Composers: Camille Saint-Saens, Nigel Westlake

Work featured: Saint-Saens – Symphony No. 3, Op. 78, 1886. Maestoso from 2<sup>nd</sup> movement

***“Chocolat”*** Miramax, 2000

Director: Lasse Halström

Composers: Erik Satie, Rachel Portman

Work featured: Gnossienne No. 1

***“My Dinner With Andre”*** New Yorker Films, 1981

Director: Louie Malle

Composers: Erik Satie, Allen Shawn

Work featured: Gymnopédie No. 1

***“Entr'acte”*** 1924

Director: René Clair

Composer: Erik Satie

***“The Social Network”*** Sony Pictures, 2010

Director: David Fincher

Composers: Edvard Grieg, Trent Reznor\* and Atticus Ross\*

Academy Awards: Best Adapted Screenplay, Best Original Score\*, Best Film Editing

Work featured: Grieg – In the Hall of the Mountain King, from Peer Gynt Suite No. 1, Op. 46, 1876

***“What’s Opera, Doc?”*** Warner Brothers, 1957

Director: Chuck Jones

Composers: Richard Wagner, Milt Franklyn

Work featured: themes from Wagner’s Ring Cycle

***“Star Wars”*** (later, Star Wars Episode IV: A New Hope) 20<sup>th</sup> Century Fox, 1977

Director: George Lucas

Composer: John Williams\*

Academy Awards: Best Music\*, Best Art Direction, Best Costume Design, Best Sound, Best Film Editing, Actor, Best Film Editing, Best Visual Effects

## **Rachel Franklin**

British-born classical and jazz concert pianist Dr. Rachel Franklin is a renowned performer and public speaker. Her acclaimed wit, scholarship and insights about music have led to countless speaking engagements for such distinguished organizations as the Smithsonian Institution, the Library of Congress, and National Public Radio. Besides appreciating her performing artistry, her listeners rave about her warm, engaging style as she illustrates on the piano.

Since 2020 she has been greatly in demand for her unique online presentations. She is one of the Smithsonian Associates' most popular live-streaming music lecturers, and her topics explore intersections between classical and jazz music, film scores, and the fine arts.

Rachel Franklin has recently joined the Baltimore Symphony Orchestra as their Strathmore Music Scholar in Residence, and will be giving all the BSO's pre-concert presentations at their Bethesda, MD venue, Strathmore Hall. Last June she was one of the featured speakers at the Aspen Ideas: Health Conference in Colorado, presenting and performing on the subject of Music and the Natural World, a topic about which she's also been interviewed by WHYY's Maiken Scott for The Pulse. This past New Year she was invited to give the Plenary Lunchtime Performance for the prestigious Renaissance Weekend conference in Charleston, SC.

Rachel's great passion is provoking connections and sparking imaginative pathways for her listeners and students, so their own creativity can be inspired by extraordinary musical art.

She has concertized in major halls across Europe, Canada and the US. The Washington Post has praised her "cool-headed bravura and panache" and the Baltimore Sun lauded "a flawless crystalline technique, and warmth and electricity in her playing."