

Yes, definitely. There are many moments in the film where you have to feel unsettled emotions. She has to choose between two men and doesn't know how to make the choice. I actually used that element to blur the two love themes – the one for Edward and the one for Jacob. But they are of the same vein, so as you are watching and listening, are you hearing Edward's or Jacob's? I love to put these subliminal tricks into the score just for the fun of it.

How did you come to decide to use an Asian element to represent the tribal aesthetic?

Well, as you know, Native Americans descended from Asia, so it only made sense to me. I used Japanese taiko as a wide Asian element – strong and organic, because it's wood.

Another track that instantly jumped out at me was “Wolves v. Vampire,” because it was a wild ride of a cut. It had a very Old Hollywood, Max Steiner bombast mixed with big boldness of John Williams. It really reminded me of King Kong vs. Jurassic Park.

Nice! I can live with that. I'll just keep that as a compliment. What can I say? You just named the best composers of that kind. From Waxman to Williams going through Goldsmith and Herrmann – they are all the masters of the craft, and I hope to one day follow their path. If you hear those things in the score, it means that I did learn well and shows my passion for movie soundtracks as well as these composers who I admire so much.



I met John Williams once at the Golden Globes when he won for **Memoirs of a Geisha**. I had a nomination myself **[for *Syriana*]**, and I was embarrassed to be there. How could I be nominated at the same time as John Williams? I went to introduce myself very humbly to him, and I felt like a child – I could barely speak. So you really just paid me a great compliment.

My pleasure; I really was blown away by your work on this score. Now, on the New Moon soundtrack, you submitted a song called “The Meadow.” Was that actually a demo track for what would become the New Moon score?

No, not at all. It's actually the original version of the love theme that I wrote for the film. It's the love theme in its most basic, simplified state. The score was actually recorded about a month later. And I just thought the solo piano would be the best option to match with the other songs that were on the soundtrack. I think an orchestral piece at the end would have been a bit strange or inappropriate. I wanted the music to have a real sense of movement and emotion.



Obviously, you had to be aware of how massive the fan base is for the Twilight saga, with the films, books, and chart-topping soundtracks. Did that add any pressure to you when writing the score?

There was absolutely no pressure at all. I was working with a good friend, Chris Weitz, who was very protective and enthusiastic of the work. And I simply took it as another film project. I didn't think for one second that this was a huge deal. I'd actually made that mistake before, thinking that what I was doing was going to turn into something massive, and it really derails your train of thought and puts too much pressure on you. I think I've grown up a little bit.

I was only asking, because Twilight's fan base is so strong, it pretty much single-handedly caused Carter's score for the first film to actually chart in the Billboard Top 100. And it is so rare for a score to even chart, let alone sell so many copies.

Yes, it is very rare. And I really hope that my score and Carter's will help to bring more of this kind of instrumental music to the audience, because radio is way too song-focused. There was a time (when I was not around) when radio was not only about songs; they played instrumental pieces, be they classical or jazz. And I think this is a great chance we have to bring music full circle again.