2 CDs

DISCOVER

NAXOS

Film Music

Written by
John Riley

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Discover Film Music

by

John Riley

'To the memory of my brother, David'

Preface: The CDs

Although film music can be seen as 'ephemeral', and belonging only with the film for which it was created, composers extend the life of a film score by creating suites from it for performance and recording. While a suite may not reflect exactly what happens in the film, and may have material added or cut, or be orchestrated differently, it can often bring about a more satisfactory musical experience.

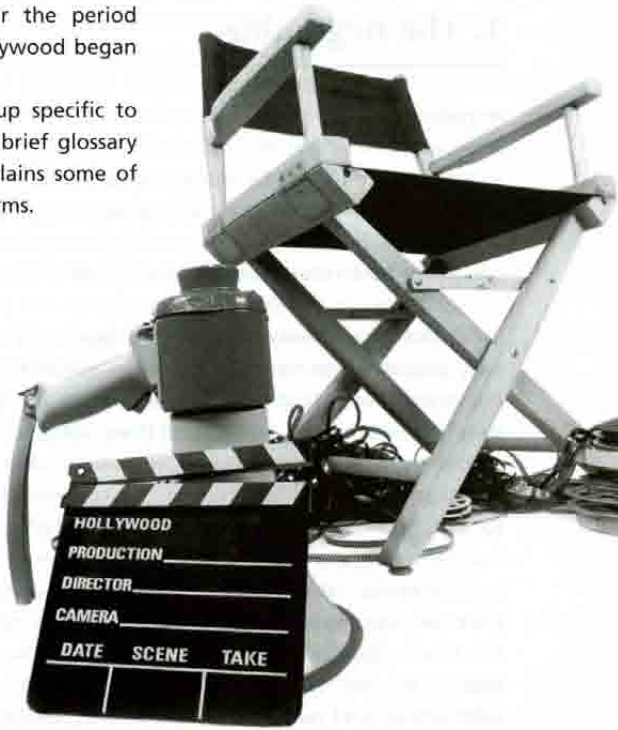
Studios see these suites both as useful promotion and as an income stream; film music fans also look for original soundtracks (OSTs) or re-recordings. The OSTs take the actual music tracks from the film, while re-recordings present musically satisfying versions, perhaps by using suites or even altering the tempi and other performance details. Both options allow the composer's work to be heard without interference from the dialogue and sound effects. All the CD tracks for *Discover Film Music* are re-recordings or suites.

After a few general sections the booklet broadly divides the film world into Hollywood and the rest, giving profiles of the major figures and describing some of their scores. Inset panels quoting from directors and composers reveal the range of approaches that they have taken.

One of the problems in discussing early cinema is the scarcity of precise records documenting what actually happened in film shows. We do know that the phrase 'silent cinema' doesn't reflect reality, as various approaches

were used to add sound. However, it is a convenient shorthand for the period before late 1927, when Hollywood began the changeover to sound.

Other terms that crop up specific to film music are covered in a brief glossary (see p. 158), which also explains some of the more general musical terms.



I. The Beginnings

Introduction

> Film music is ripe, not to say sufficiently putrid, for regular and widespread criticism.
>
> Hans Keller, *The Need for Competent Film Music Criticism*, 1947

Soon after the cinema began to be developed a little more than a century ago, aesthetic and technical questions began to be raised about its music – questions which are still with us, and which can equally be asked of music in other genres. Does it 'work', and if so how? What does it 'mean'? And how are we to judge its quality? Film music poses an additional question, for while the word 'soundtrack' is often used as a synonym for the music, it also refers to the combination of the music, the sound effects and the dialogue – so we must also ask how these three elements interact.

The debate about film music, however, despite its duration, has rarely plumbed any great depths and it is only in recent years that music from the movies has had much serious attention. There are perhaps physiological reasons for this. We receive around 83 percent of our information through sight and only 11 percent through hearing, which may partly explain why film

critics concentrate on the visual elements. Indeed, the critical tradition has not often taken much notice of the music, preferring to concentrate on the acting, script and direction. Our eyes, however, can be closed to avoid images but our ears cannot be shut to sound, which – a constant companion since the womb – may affect us on a deeper, subconscious level.

So we could argue that the music of the omnipresent soundtrack, although many in the audience are hardly aware of it, is a major part of the film's effectiveness. And yet, according to some critics, that effectiveness actually depends on it not being noticed, as it works on a subliminal level. The argument has some weight, since audience members often judge the whole film without analysing the effectiveness of its constituent parts. Except for those in the industry, professional critics and die-hard fans, how many would usually notice, for instance, the quality of other, more subtle, elements such as the cinematography?

While film critics tend merely to ignore the music, music critics are liable to use 'film music' as a term of abuse, and they seem to be supported by none other than Alfred Newman (head of music at 20th Century Fox in the 1940s and '50s), who said: 'If I want to write great music, I've no right to be working in a film studio'.

Yet many respected 'classical' composers have found pleasure and achieved success in composing music for the cinema. What have Malcolm Arnold, Benjamin Britten, Aaron Copland, Arthur Honegger, Sergey Prokofiev and Dmitry Shostakovich – among many others – seen in it? And why have composers like Newman chosen to do little or nothing but write film music,

never entering the concert hall or opera house? Of course, film scoring can be very profitable, but are 'classical' composers only in it for the money? Do composers who work only in film have a lower opinion of their own creativity? Perhaps music critics see it as a less 'pure' art because chameleon composers are bending their creativity to the film's demands. The music has to weave around the dialogue and sound effects, and even then it may not be clearly heard. A film's structural demands are likely to stop composers developing music in the way that they would otherwise like. In contrast, the composer of, for example, a string quartet chooses his or her own creative constraints, rather than having them dictated by others. (That said, concert-hall commissions rarely give an entirely free hand.)

Music critics can find film music lacking if they judge it by the criteria of the concert hall: good film music may not be impressive when analysed in musicological terms (when its technical 'nuts and bolts' are picked apart), and these 'deficiencies' show up all the more clearly when the music is divorced from the visuals. Nevertheless, as British film music composer and conductor Ernest Irving wryly observed, 'There's no reason why [composers] can't slip in a little counterpoint, so long as it doesn't get in the way of the film'.

Whatever a score's merits, the effect of the music, when combined with images, can be immensely powerful – so powerful that in 1926 the German foreign minister Gustav Stresemann thought *The Battleship Potemkin* should only be shown *without* Edmund Meisel's specially written score. Another example is the classic British documentary *Night Mail* (1936), best remembered

and often studied for the counterpoint of the images with Auden's verse and Britten's music. This section is so brilliant as to make us forget that these are only the last three minutes of a 23-minute film.

The perceived constraints inherent in composing for film may actually feed, rather than stifle, creativity and are part of the attraction for composers. One film score may serve to enhance the atmosphere; the next will glory in tunefulness. One may use variations on a single theme where another will use many themes to tell the story almost operatically. Some scores comprise many small fragments; others have a few large pieces. Some will use traditional musical forms, such as the passacaglia used by Dimitri Tiomkin in *Sorry, Wrong Number* (1948). Perhaps inspired by Walton's 'Spitfire Prelude and Fugue' from *The First of the Few* (1942), Jerry Goldsmith wrote a 'Passacaglia and Fugue' for the aerial sequences of *The Blue Max* (1966): it seems that they both saw the form and its complex counterpoint as an echo of the planes' twisting and turning. For other composers of film music the score's structure is dictated by the film's narrative. On occasion, the director will build a sequence or even the entire film around the pre-written music.

Film scoring gives the composer greater freedom in some ways. When writing for the concert hall, composers tend to avoid bizarre instrumental combinations which can make concerts harder to plan and more expensive to mount. In the recording studio, assembling strange groupings of instruments is less of a problem, and the tapes can then be manipulated to alter the sound even more. There is the potential for composers to realise whatever

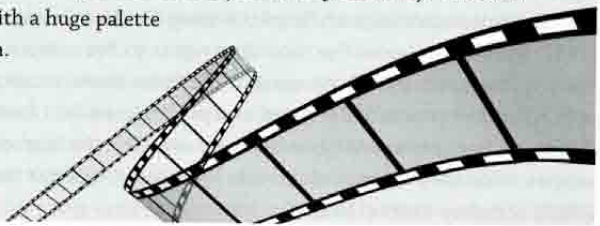
sounds they have heard in their heads. Sadly, the corollary is that, although concerts of film music are becoming more popular, those pieces that do employ strange instruments or tape effects are not usually included.

Film work demands great flexibility and composers must be able to write in any style and to rethink their work, often at short notice. Until a film is completed nobody is sure exactly what will be needed, so a greater number of scenes are written, shot and scored than end up in the final cut. Even *über*-planner Alfred Hitchcock changed his ideas: he originally intended the infamous shower scene in *Psycho* to have no music until Bernard Herrmann persuaded him to try adding it. For the composer, that flexibility may continue even after the film is completed. Vaughan Williams reshaped and expanded on his music for *Scott of the Antarctic* (1948) to create his Seventh Symphony, *Sinfonia Antartica*.

Film composers may not enjoy ideal conditions: they may be commissioned late in the production process, given small budgets and/or have their decisions overruled – even their entire scores rejected. And yet a composer can often create something which is an impressive piece of music in its own right as well as forming an essential part of the film drama. The cinematic outcome, at its best, can be and has been compared to the Wagnerian *Gesamtkunstwerk*, an overwhelming synthesis of the visual and the aural.

Ennio Morricone (1928–) on the challenges and opportunities of film music:

When we speak of symphonic music in films we are speaking of contamination: film scores must be symphonic music, chamber music, pop music, rock music, operatic music, jazz music, folk songs: they must be all of them simultaneously but none of them at the same time. The skill is to create the music as a distinct entity without traces of contamination. This skill is essential. Each theme cannot be too long. It must not distract the viewer. Too many sudden key changes can put the viewer off. A good composer needs to have a mixture of emotional sensitivity and technical ability. He must be able to write atonal music or a nice melody in C major, and also write in the style of any era or composer. He should be led a little by the film, but the most important thing is not to lose your own personality. That still leaves you with a huge palette to work from.



Celluloid and shellac

Music recording and cinema grew up side by side, sharing and feeding each other's technologies. Popular songs from movies were recorded from early on, but the film scores themselves went ignored until 1942 when – perhaps inspired by Prokofiev's *Peter and the Wolf* – RCA (Radio Corporation of America) commissioned Miklós Rózsa to rework his film music for that year's *The Jungle Book*. This was obviously a prestigious production: the film's star, Sabu, narrated and Rózsa conducted the NBC Symphony Orchestra in the 28-minute piece, which was released on three 78-rpm discs. Few other films of the time had anything of their scores recorded, though Rózsa featured more than most composers, with recordings of pieces from *Spellbound* (1945) and *The Red House* (1947); in 1949 he achieved another breakthrough when two discs of music from *Madame Bovary* 'recorded directly from the soundtrack' were released.

Even recording movie songs was sometimes an afterthought: David Raksin's main theme for *Laura* (1944) proved so popular that the studio added words by Johnny Mercer and it became a hit; and upon seeing audiences laughing at the constant repetitions of Tiomkin's song 'Do Not Forsake Me' in *High Noon* (1952) the studio passed the recording rights to the composer, who then found himself made rich by an unexpected hit. From these successes studios came to appreciate the promotional value and profits to be had from recordings. Songs began to feature regularly, even more so with the rise of teen rock 'n' roll movies, until they came to dominate the 'scores' of films such as *The Graduate* (1967) and *Easy Rider* (1969).

Often a song-driven score suited both the studio and the songwriter (and sometimes the film), but it brought the traditional score to a low ebb. And the latter faced further competition when, for *2001: a Space Odyssey* (1968), Kubrick rejected Alex North's orchestral score and used a selection of classical pieces, most famously Richard Strauss's *Also sprach Zarathustra* (a setting of Nietzsche being quite apposite) and, accompanying the drifting spacecraft, *The Blue Danube* by, this time, Johann Strauss. The LP became a bestseller, and the incongruous combination of film and music was soon forgotten; in fact, the classical pieces thereafter developed an association with space. In a similar kind of reverse-engineering, Mozart's Piano Concerto No. 21 came to be known, entirely anachronistically, as 'Elvira Madigan', following its use in the 1967 film. Such compilation scores can work, if they are as carefully thought out as Kubrick's or, indeed, Scorsese's (he is a later master of the technique, using popular music).

But in 1972 RCA stepped up to the plate again, re-recording some of Korngold's film scores, and this led other companies to follow suit – even having composers such as Herrmann and Rózsa conduct their own and others' music. It was the beginning of a fight-back by the traditional orchestral film score.

The year 1977 brought another sea-change in film scoring when John Williams in *Star Wars*, following director George Lucas's lead, took 1930s swashbucklers and adventure serials as a model and produced a post-Romantic score reminiscent of Korngold. This was a step forward for symphonic film scores and yet the hit-song approach would continue to dominate (*Saturday*

Night Fever, also from 1977, with songs by the Bee Gees, was a massive hit); even 'scored' films would often have a song shoe-horned in, particularly as film and record companies became co-divisions of the same mega-corporations.

Nevertheless, public interest in film scores had been awakened and, little by little, specialist record companies began to release original soundtracks or new recordings. Even the major companies began to get involved, though it is still largely the specialist companies (such as Marco Polo and Naxos) which make the comprehensive film score recordings.

Kingdom of the shadows

In the Russian city of Nizhny Novgorod, on 4 July 1896, a few months after the Lumière brothers had unveiled their *cinématographe* in Paris, this new entertainment was described by I.M. Pacatus, a local journalist later known under another pseudonym, Maxim Gorky. He was struck by the greyness, 'the kingdom of the shadows', but also repeatedly stressed the silence: 'the soundless shadow of movement... all this happens in a strange silence... not a single note of the intricate symphony that usually accompanies people's movements'.

Gorky's disappointment is understandable: he was seeing the films with no music, but with the babble of spectators. Moreover, the films would have seemed quite bare. Long lengths of film could be neither manufactured nor projected, and editing (bringing together two different pieces of film) had yet to be developed. The audience was witnessing a series of static views of unfolding events, each lasting less than a minute and amply described in their titles: *Leaving the Lumière Factory* and the iconic *The Arrival of a Train at La Ciotat*. Nevertheless, on the brink of a new century, audiences found pictures that *moved* to be immensely exciting, and they were not deterred by the narrative simplicity.

The film-makers, however, dissatisfied with grey-toned silent images, immediately began experimenting with colour and sound. Colour could be applied to the actual film, giving a controlled and reproducible result, but sound was more problematic. Experiments in synchronising recorded

soundtracks began very early on, but it would be years before they became technically reliable and commercially viable. In the meantime, sound usually had to be supplied separately for each showing, making cinema rather more like live performance.

Various theories exist as to why music was played to film shows, one popular one being that music was needed to cover the noise of the projector. Early cinema audiences were not like modern ones, however – they discussed the film with each other, applauded scenes they liked, and read the title cards out aloud for the benefit of their illiterate friends (perhaps modern audiences are not so different!). At many film shows it is unlikely that anyone would have heard, let alone been disturbed by, projector noise. Perhaps it is because a film is so different from 'real life' – from scene to scene we are magically transported through time and space – that music's role is to help paper over the narrative breaks, supporting our suspension of disbelief. Or maybe music is there simply to avoid the disconcerting effect of watching in silence, especially as part of a large audience (watching a film on television with the sound turned off gives an idea of how unsettling this is).

As there were no cinemas, early films were often integrated into existing entertainments such as variety shows; as it presents things that audiences would not otherwise be able to see, the period up to about 1910 has become know as 'the cinema of attractions'. For audiences a *cinématographe* or 'kinematograph' show was a 'performance' and it would have seemed odd, after the noise of singers, musicians and comedians, to be plunged into silence for the films. Hence musicians played along; alternatively, the plot would be

explained by a narrator or by actors sitting behind the screen and speaking the lines. One reason why Japan's move into 'sound pictures' was so much later than the rest of the world's was the popularity of the narrators or *benshi*, who were as much the stars of the show as the actors.

When cinemas began to be specially designed they included a space for musicians – perhaps enough room for a piano or a chamber group or, in prestigious venues, small orchestras. At the same time the cinema organ was being developed.

The number of musicians involved had an impact on the kind of music that was played. A solo pianist or organist could happily improvise to the film, and some gained a high reputation for their work. (The organist Terence Casey was reputed to be able to give a marvellous rendition of a sea voyage that hits a storm, culminating in a very realistic impression of a passenger throwing up!) However, a group of musicians – in order to avoid anarchy – needed direction on what to play. In small groups one of the players led, choosing popular music and light classics, possibly favouring pieces already known in order to minimise rehearsal time. Sometimes there were attempts to match the mood of the film, but some orchestras simply played symphonic works from beginning to end, regardless of what was on screen.

There was in fact some debate about whether or not the music should reflect what was on screen, and later avant-gardists such as the director Sergey Eisenstein and the theorist Béla Balász (librettist of Bartók's *Duke Bluebeard's Castle*) advocated a positive disjunction, on the basis that too close a match between the images and the music would decrease the overall effect and

lead the cinema into everyday ordinariness. Later, there were questions from Theodor Adorno, Irwin Bazelon and Stravinsky as to whether music actually meant anything at all – what, therefore, could its role in cinema be? Some composers have in fact written film music that aims to counter the images; in the early years, however, as in opera and theatre music, the general idea was to make image and music reflect one another, putting them almost in lockstep in the audience's mind.

Even here there are various ways of 'matching' the music and images. Should music echo the film's mood (lugubrious music for funerals, oriental music for Chinese-settings etc.)? Should the score supply music that might actually be heard in the scene (e.g. dance music for ballroom scenes)? Should it match the rhythm of the editing (e.g. *presto* music for a rapidly edited sequence)? Since we are already looking at the film, is descriptive music even necessary? Should music have its own structure, independent of the images, or even run counter to the visual cues?

Given all these permutations, it is not surprising that the standard of musical accompaniment varied wildly – from conscientious musicians in prestige cinemas producing well-performed music that matched the films to fleapits where hacks thrashed out whatever came to mind. To be fair, it should be added that accompanying a film is very difficult: when a silent version of *Der Rosenkavalier* was premiered in 1926, the conductor couldn't synchronise the orchestra properly and had to forego the baton – even though he himself had composed the music!

French film composer Maurice Jaubert (1900–1940) discusses the function of film music:

(It) is not to be *expressive* by adding its sentiments to those of the characters or of the director, but to be *decorative* by uniting its own rhythmical pattern with the visual pattern woven for us on the screen.

That is why I believe it to be essential for film music to evolve a style of its own. If it merely brings lazily to the screen its traditional interest in composition and expression, then, instead of entering as a partner into the world of images, it will set up alongside a separate world of sound obeying its own laws. Even if this autonomous sound-structure reveals all the marks of genius, it will never have a point of contact with the visual world which it ought, nevertheless, to serve. It will live its life, sufficient unto itself.

Let it... make physically perceptible to us the inner rhythm of the image, without struggling to provide a translation of its content, whether this be emotional, dramatic or poetic.

Imposing order

In order to attract large audiences, early film companies naturally wished their product to be seen in the best possible way, and directors could not have been happy to see their films accompanied by ridiculously inappropriate or badly played music.

In an attempt to improve the situation, film companies from around 1910 began to issue anthologies containing suggestions for music, classified according to mood, dramatic situation, and so on. As well as specially composed pieces, the anthologies included classical and popular music such as the more talented musicians would have chosen in any case. With sometimes quite advanced cross-indexing and titles such as *Chase*, *Love Scene* or *Triumph*, these pieces could be used by musicians to compile an individually tailored proto-'score'. In the better cinemas the musical director would watch the film before the run began and try out music with the band, drawing on the anthologies and his own ideas. But a musical director in cheaper cinemas with poorer musicians might still have to hold up numbered cards or shout out the pieces' titles or index numbers to ensure that everyone was playing the same music.

A version of *Parsifal* from 1912 improved on this; it came with a booklet that included the opera's main themes, on which the pianist could improvise. The following year's biopic, *Richard Wagner*, was banned from using Wagner's own works, so its music was overseen by Giuseppe Becce, who also took the lead role. Six years later, Becce compiled one of the most widely used anthologies.

Anthologies certainly improved matters, but the situation was still imperfect.

It was the introduction of cue sheets that formalised the musical suggestions by presenting them in the preferred order and adding visual cues to allow the musicians to synchronise the pieces to the film.

D.W. Griffith developed this idea, and for his American Civil War epic *The Birth of a Nation* (1915) he and composer–conductor Joseph Carl Breil compiled a score, adapting popular and classical music and adding new material. These pieces were used almost like Wagnerian leitmotifs (musical motifs, each associated with a particular character or idea): 'Dixie' portrayed an idyllic South; the Ku Klux Klan was accompanied by 'The Ride of the Valkyries'; and victory was marked by a return of 'Dixie'. The film was premiered with a 70-piece orchestra, but for later screenings cinemas had the option of using reductions for various forces.

Completely original film scores were also being written, including Saint-Saëns's score for *The Assassination of the Duke of Guise* (1908). One particularly impressive spectacle was the Italian epic *Cabiria* (1914), for whose final conflagration Ildebrando Pizzetti wrote the *Sinfonie del fuoco.*

These were important steps along the way but the industry had its share of hacks for many years and the standard of film music – just as with concert music – has been, and always will be, variable. Eisenstein showed his revolutionary classic *October* (1927) to a potential composer who, seeing a dead horse lifted up as one of Petrograd's bridges was raised, exclaimed in glee that the 'flying horse' should be accompanied by 'The Ride of the Valkyries'!

'You ain't heard nothin' yet'

By the late 1920s there had been nearly thirty years of all kinds of experiments, and these included recording the sound onto discs that aimed to run in synchronisation with the film. But success here was not achieved easily: both the film and the discs had to be undamaged; the apparatus was susceptible to vibration; and if the discs ran at the wrong speed not only would synchronisation be lost but the pitch would rise or fall. *Singin' in the Rain* (1952) gives a hilarious rundown of the various problems that the film industry faced in the changeover to sound.

The better system was to have the soundtrack on the film itself, either using a magnetic track, like a piece of recording tape, or an optical track whereby the width and opacity of a strip running down the side of the film controls the sound. This is made visible at one point in *32 Short Films about Glenn Gould* (1993) when we see the soundtrack of the piece that the famous pianist is playing. Norman McLaren went a step further, drawing on and scratching the optical track to create the soundtracks of films such as *Synchromy* (1971), in which the abstract visuals are a counterpart to the sounds that we hear. Similarly Herrmann had 'drawn' a weird electronic-sounding note of C on the soundtrack of *The Devil and Daniel Webster* (1941).

Such sound-on-film systems were being developed throughout the 1920s but the film that legendarily 'ended' the silent era, *The Jazz Singer*, did not use one. This revolutionary film, telling the story of a cantor's son who tries to escape the family tradition, wasn't even universally well received, and was no

better than many melodramas. And there had already been films with constant pre-recorded sound and even synchronised words. But in October 1927 Al Jolson said 'You ain't heard nothin' yet!' and *The Jazz Singer* has since entered history as the first talking film. In reality, it was the first feature-length film with synchronised dialogue sequences – Al Jolson's ad-libbed comments being used as part of the dramatic action.

Warner Brothers' decision to back the Vitaphone sound-on-disc system for *The Jazz Singer* gave both companies an enormous boost, and the film's popularity, enhanced by a cunning agreement that encouraged cinemas to book it for long runs, marked the start of Hollywood's move over to sound. Even so, parallel sound and silent versions continued to be produced for a few years as cinemas re-equipped or waited to see if sound was just a fad. By the early 1930s the transformation was complete, though for various reasons the film world outside Hollywood lagged behind. As well as the impact of World War I on the European film industries, there were some countries which simply didn't have the infrastructure or economic strength to allow for rapid technological change. The Soviet Union was making silent films until 1934, and China and Japan until the late 1930s.

Just as in the initial days of cinema, when mere movement was enough to attract an audience, so sound boosted attendance. Overcoming technical problems sometimes pushed aesthetic questions into the background, but at the same time the performance aspect returned to the fore: stage stars made sound films of their most popular routines, and abbreviated versions of operas were shown. Some had fairly basic production values, with the camera static, and

singers rooted to the spot in order to stay close to the microphone. However, technology advanced rapidly, as did the level of audience sophistication (re-released in 1931, *The Jazz Singer* flopped, already seen as too primitive); in the early 1930s better recording techniques meant that film music began to reassert itself and take a role similar to that which it had had during the 'silent' cinema years.

II. Hollywood

From Silence to the 'Golden Age'

The social upheavals of late-nineteenth-century Europe, and particularly the pogroms in Russia, led many to emigrate to America. Some of the new arrivals found work – as writers, performers, agents – in Tin Pan Alley, the variety shows and the nickelodeons. In time, a few of them graduated to owning theatres and, when faced with the threat of the cinema, they chose to get on board and begin showing films.

From there it was a short step to making them, and from 1910 or so innumerable companies launched, merged, separated and were successful or went bust – until there were the six major studios, and a host of smaller ones down to the poorest, known as 'Poverty Row' studios.

1912 saw the founding of Universal by the German Carl Laemmle, and Paramount by the Hungarian Adolph Zukor. Three years later Zukor's compatriot Wilhelm Fuchs established the Fox Film Corporation. 1915 also saw the Belorussian Louis B. Mayer (Lazar Meir) set up Metro Pictures, and in 1916 Goldwyn Pictures was founded by the Pole Samuel Goldwyn (Schmuel Gelbfisz). In 1924 they joined to form the mighty MGM. Meanwhile, in 1918 Warner Brothers was started by the Eichenbaums from Poland. RKO was one of the last major studios to be formed, in 1929, after a merger of companies owned

by David Sarnoff, a Belorussian telegraphy mogul, Joseph Kennedy, father of the future President, and Reed Albee, Edward Albee's father. There were also various second-generation Europeans such as Columbia's Harry Cohn and MGM's Irving Thalberg, both from Germany, while David O. Selznick's father Lewis Selznick came from Kiev, and set up a film distribution company with Adolph Zukor.

World War I had unsurprisingly left the European film industry unable to compete with Hollywood, beginning the fall of one and the ascendancy of the other. And the rise of Fascism in the early 1930s gave Hollywood a further boost, with the influx of European film workers from every trade: writers, directors, cinematographers, art designers, actors and, of course, musicians. Through the 1930s to the late 1940s a slew of classic scores were written by the likes of Max Steiner, Franz Waxman, Erich Wolfgang Korngold and Miklós Rózsa – and this period became known as the 'Golden Age' of film music in Hollywood.

Appropriately for America, the home of the production line, a similar system was developed by film studios: composers' assistants orchestrated piano scores or worked up complete pieces from sketches, before graduating to become fully fledged film composers in their own right. At the same time there was the need for 'library music' – generic illustration pieces much like the anthologies of early cinema. Sometimes these pieces were reworked and re-recorded for different films, but existing recordings were also simply reused wholesale.

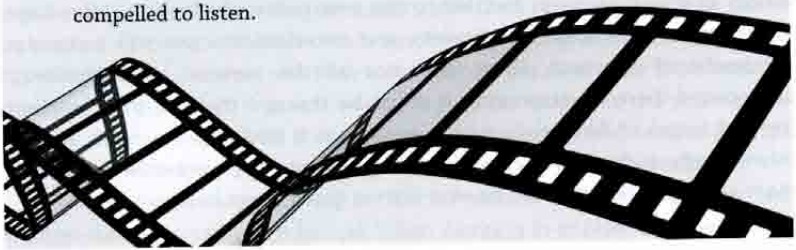
Like the movie moguls, many of the composers of this Golden Age had enjoyed successful careers in Europe, often working in musical theatres. When

they arrived in America, therefore, the transfer to cinema was very natural. They were presented with projects in every conceivable genre, from comedies through musicals to horror films, and had to write music at speed for studio orchestras, which often comprised fine musicians. They had the benefit of hearing what they had written almost immediately, and learnt how music worked in the dramatic and technical context of cinema. Unsurprisingly, given these composers' backgrounds, they reaffirmed the musical styles of silent film music, which had in turn been influenced by Romantic and late-Romantic composers Tchaikovsky, Wagner, Puccini, Richard Strauss and Johann Strauss. And even though his widespread popularity only came much later, the imprint of Mahler is readily identifiable in Golden Age film music. Perhaps the perceived 'debasement' of the style of these masters contributes to music critics' attitudes towards film music, but it shouldn't be forgotten that the cinema helped to support many musicians and also exposed audiences to orchestral music.

The concert music of the 1930s saw great experimentation and a wide variety of styles: atonality had led to the emergence of serialism, John Cage was beginning his sonic experiments, and neo-classicism was still a popular compositional approach. Given that not all the 'serious' music audience appreciated these developments, it might be thought that the traditionalism (by and large) of film music would encourage a nostalgia for older idioms. Interestingly, audiences, perhaps helped by the images, were able to tolerate more advanced music in the cinema than in the concert hall.

George Antheil (1900–1959) on film music's influence on public taste:

Hollywood music is very nearly a public communication, like radio. If you are a movie fan (and who isn't?), you may be in a movie theatre three times a week listening to the symphonic background scores which Hollywood composers concoct. What happens? Your musical tastes become molded by these scores, heard without knowing it. You see love, and you hear it. Simultaneously. It makes sense. Music suddenly becomes a language for you, without your knowing it. You cannot see and hear such stuff week in and year out without forming some kind of taste for it. You do not have to listen to a radio program of stupid banal music. But you cannot see your movies without being compelled to listen.



Meanwhile film-makers were re-evaluating the use of sound and music. The studios, thinking that audiences might be unsure as to why they were hearing music, tended to restrict it to titles and credits, some source music (music originating from a source within the film scene), and perhaps a few bars to cover scene changes. (This tended to be less problematic with musicals, as their 'showbiz' stories made the idea of people breaking into song and dance routines seem more natural.) As the decade progressed, however, studios realised that audiences were more sophisticated, and there was a gradual move from source music to score. This allowed composers to write big pieces and even create harmonic structures that worked over the entire film.

This 'underscore', subliminally helping to set the mood, continued under the action or even the dialogue; but as in an opera, the composer had to take care that the music did not 'cover' the tessitura of the actors' voices. Similarly, composers had to be aware of certain technological limitations: for instance, timpani did not record very well, while brass and woodwind came over very clearly. Composing for film nevertheless brought advantages: the orchestra could be rearranged for each cue (each separate musical item in the score), achieving otherwise impossible sound effects. Paul Dessau imagined having each player on an electronically controlled seat that could be moved around during the recording to change the sound perspectives! While this never happened, Prokofiev did reseat the orchestra for different cues in *Alexander Nevsky* (1938), and in *The Devil and Daniel Webster* Herrmann multitracked a solo violinist to produce an impossible set of variations on *Pop Goes the Weasel*.

Two Hollywood stars

Max Steiner (1888–1971) is the so-called 'Father of Film Music'. Having been a successful composer and conductor of operettas and musicals in Vienna, London and New York, Richard Strauss's godson arrived in Hollywood on Christmas Day 1929.

Steiner pioneered extended scores using every conceivable technique and was one of the first to write 'underscore', subliminally helping to set the mood. He also invented the click-track, an audible signal to help performance stay in synchronisation with the film. One of his trademarks was 'mickey-mousing', in which the music echoes the action: in *Of Human Bondage* (1934), Leslie Howard is 'heard' limping down a staircase, and when he raps on a taxi window the music momentarily picks up the rhythm. In Steiner's Oscar-winning *The Informer* (1935) the composer offers a musical illustration at virtually every opportunity: dripping water is heard courtesy of a harp and celeste when the hero is imprisoned, and a woman's cry is immediately followed by a violin playing exactly the same notes and rhythm, binding score and dialogue together almost operatically.

Steiner's greatest early success was *King Kong* (1933), whose music, with specially created sound effects, increases the sense of drama and makes the fantastic story not simply credible but engrossing. The studio, fearing that rather than a giant ape they had a turkey on their hands, had initially told Steiner to cobble together a cheap score using old music tracks. After Steiner pointed out that there was nothing appropriate for the unprecedented story,

producer Merian C. Cooper offered to pay for the music, though perhaps he didn't expect a bill for $50,000. In the event, it was money well spent and the score determined the nature of much of what followed in film music.

The mickey-mousing in *King Kong* – and there is a lot of it – has been criticised as crude, but at the time it probably helped audiences to become more involved with the story and to suspend their disbelief. In fact, 'crude' is the last description of this score, which subtly interweaves and even on occasion supplants the revolutionary sound effects. Without a library to draw on, sound designer Murray Spivack had to create all the animal sounds: for Kong's roar he overlaid recordings of lions and tigers at half speed, with the tiger recording run backwards. Steiner and Spivack worked closely to create a seamless soundscape by echoing each other's work .

Steiner also uses leitmotifs, and Kong's descending three-note motif is featured in the 'Main Title' and 'A Boat in the Fog' (**CD 1, tracks 1 and 2**), which form a wonderfully evocative introduction to Skull Island, alternately crepuscular and exciting. Kong's motif also begins the credit sequence, but Steiner, strangely, chose not to use it when the title card 'And King Kong: the Eighth Wonder of the World' is shown. However, we hear it at almost the moment that the film starts – first in its imposing, brass-orchestrated form and later on gentler strings. While the shape evokes Kong's later fall, both literal and symbolic, this choice of texture prefigures how our attitude to him will change from terror to sympathy. There is then a long period without scored music until the island is approached and its misty music is heard again: the scored music seems to invoke the fantastic while sections with diegetic music (sound that

originates within the film narrative) or with no music are more 'mundane'. After the twilit beginning, the distant natives' diegetic drums pulsate beneath the score's determined tread and, when the longboats land, harp arpeggios add to the eerie feeling. The menacing atmosphere continues into the native camp, where the drums pound as a human sacrifice to Kong is made ready. In 1941 Steiner wrote similar 'Indian' music for *They Died with Their Boots On,* the biopic of General Custer starring Errol Flynn; but unfortunately the use of such music became clichéd, with the inference that all natives are the same. As Jerry Goldsmith later observed: 'What is ethnic is what Hollywood has made ethnic'.

The ceremonial music is suddenly cut short when the crew and heroine Ann are spotted. The chief comes towards them, the step-like sequences in the music echoing his steady approach; the score then communicates the mood of each side in the argument. From this point on, music is nearly constant, underlining and explaining the drama. By the end of the film the score has not only carried us through the action but has also brought us to know Kong; his death is therefore devastating. Embedded within an elaboration of his and Ann's themes is the last line: 'It was beauty killed the beast'.

Steiner scored around 200 films, which included many classics: in 1939 alone he wrote three hours of music for *Gone with the Wind* (with the aid of five orchestrators), and also worked on a further eleven films. Keeping up this incredible pace was only possible with the aid of regular shots of Benzedrine from the studio doctor, and, perhaps understandably, *Gone with the Wind* is not his best work (though the Tara theme is unforgettable).

His film music is particularly effective in fifteen Errol Flynn films and eighteen with Bette Davis, who said: 'Max understood more about drama than any of us'. He also seems to have had a dry wit: in *Casablanca* (1943) the music for the main title (front credits), stormy, dissonant and quasi-Arabic, is suddenly interrupted by the uplifting and harmonically clear *Marseillaise* – just in time for Steiner's own credit! Later on, Rick's customers use it to drown out the Germans' *Die Wachse am Rhein.* Steiner couldn't have known but Shostakovich had used the same device in his first film score, *New Babylon* (1929), pitting the Paris Communards' *Marseillaise* against the Second Empire's can-can from Offenbach's *Orpheus in the Underworld.*

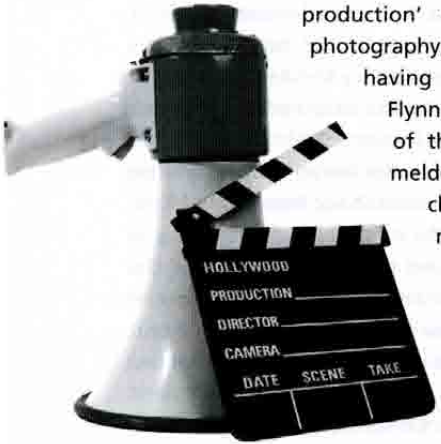
Erich Wolfgang Korngold (1897–1957), born in Brno and raised in Vienna, was a musical prodigy. Hailed by Mahler and Richard Strauss, he was set for a great career in the concert hall and opera house before the Anschluss forced him to leave for America. His film career began when he adapted Mendelssohn's music for Max Reinhardt's *A Midsummer Night's Dream* (1935).

Korngold's contract with Warner Brothers was the best of any Hollywood composer. Most of his contemporaries scored dozens if not hundreds of films but, in order to avoid what he called 'factory-like mass production', Korngold took on no more than two film scores a year and was given longer than the standard four to six weeks to write them; accordingly he has just a couple of dozen credits to his name. Moreover, he retained some rights to his film music, enabling it to be used in his concert music; the division between his film and concert works is therefore extremely porous.

Best known of these borrowings is his Cello Concerto, which began life in

Deception (1946), a melodramatic love-triangle about a cellist (Claude Rains), a composer (Paul Henreid) and a student (Bette Davis). (The soloist on the soundtrack was Eleanor Slatkin, a member of the classic Hollywood String Quartet and a leading studio orchestra musician who was pregnant with the conductor Leonard Slatkin at the time.) Korngold's Violin Concerto has even more diverse roots, using themes from several films. Similarly, there are few of his film scores that don't bear the imprint of his concert works, and this cross-over has undoubtedly harmed his reputation in the past.

Korngold's masterpiece is *The Adventures of Robin Hood* (1938), the best swashbuckler ever made. A Warner Brothers 'super-production' with star casting and lavish Technicolor photography, it needed a score of equal brilliance. Korngold, having scored several successful vehicles for Errol Flynn, was the natural choice. With its multiplicity of themes, cunningly varied and combined, and melded closely to the film's action, the score comes closest to Korngold's own description of film music as 'opera without words'.



The first eight minutes of *Robin Hood*, almost continuously scored, introduce us to the scheming Prince John and of course the hero, but Korngold delays setting the two themes against each other, focusing on the larger scene. The Main Title (**CD 1, track 3**),

which runs over the credits, begins with the sturdily swinging 'March of the Merry Men', leading into the broad theme of 'Richard the Lionheart' while a title card explains the historical background, finishing off, as we enter the film proper, with the 'Norman Supremacy' fanfare (part of the 'Prince John' theme). By delaying the musical entrance of Robin Hood, Korngold seems to be proposing that his heroism has to be set in context and that it is in the greater cause of Richard's victory. The 'Norman Supremacy' fanfare is repeated quietly as Prince John and Sir Guy of Gisburne discuss Richard's imprisonment (ironically for Korngold, in Vienna) and the opportunities it affords to impose punitive taxes.

'Sir Guy and Robin Hood' (**CD 1, track 4**) opens with Prince John and Sir Guy toasting their plans, but they spill the wine to the sound of an oleaginous clarinet before we move to the market where the Normans are torturing and enslaving the Saxons. Rising sequences in the music increase the tension until it is dispelled by the long-delayed appearance of Robin Hood's fanfare, exactly at the moment that Errol Flynn appears on screen. When Much the Miller's son kills a deer we hear cheeky woodwinds before Sir Guy intercepts him for poaching, to the accompaniment of a lolloping gallop.

Robin intervenes and after a shortened recapitulation (not included here) of Robin's fanfare and the gallop we move to 'The Banquet' (**CD 1, track 5**) in which the Normans toast Prince John. Up until this point the score has largely been an exposition of the film's leitmotifs, but this stately cue is more illustrative. After an explanatory title card, the camera pans over the packed Great Hall of Nottingham Castle; whole pigs are being spit-roasted and endless

processions of servants bring in trays of food. We also glimpse the Prince's musicians but Korngold makes no attempt to reproduce the sounds of their shawms and lutes, sticking with a modern orchestra. Sir Guy hails Prince John as 'the only true defender of the Norman spirit', but the 'Norman Supremacy' fanfare rings out while we see one of the court hounds tearing at a piece of meat, just as the Normans are destroying England. The Prince flirts with Maid Marian and the processional turns into a coquettish minuet before we hear what would easily pass for an old English folksong.

The rest of *Robin Hood* demonstrates the same close link between the music and the images. Producing nearly eighty minutes of carefully considered music for full orchestra was an enormous task, so the orchestration – closely supervised by Korngold – was undertaken by Hugo Friedhofer and an uncredited Milan Roder. Friedhofer was Korngold's regular orchestrator but, having just scored *The Adventures of Marco Polo,* he was also developing his own film career. He soon stopped his orchestration work for all but Korngold's projects, and would win an Oscar for *The Best Years of Our Lives* (1946). He was quite clear about his debt:

> I learned and grew from my association with Korngold... I know there is a tendency in some quarters to be rather derogatory about his music but I don't think anyone with a spark of feeling can listen to Korngold and not agree that here was a man who knew exactly what he wanted to say and said it beautifully... To be honest about it – we were all influenced by him.

Lower budgets

Each of the studios began to be known for particular genres – MGM for its musicals, for example, or Warner Brothers for gritty dramas – and these were of course reflected in the music of their house composers. Universal, not the richest of the studios, carved out a niche in horror, creating a series of films about Frankenstein, Dracula, the Wolfman and their various progeny. In a throwback to the early days of film music, some horror films were scored with pre-composed library music or selections of classical music. Throughout the action these 'bleeding chunks' tended to come and go disconcertingly, but Edgar Ulmer's *The Black Cat* (1934) (named after, but in no way similar to, Poe's story) had an extensive score made up of classical selections, which included arrangements of Schubert's 'Unfinished' Symphony, Tchaikovsky's *Romeo and Juliet*, and – that horror standby – Bach's Toccata and Fugue in D minor, which is 'played' by the sadistic Boris Karloff. (With a 28-piece orchestra, the impecunious studio would reuse sections of the recordings a couple of years later in the *Flash Gordon* serials.) In *The Black Cat* the musically sophisticated Ulmer was nevertheless able to create a clever soundscape: when Karloff turns on the radio the tension in Schubert's music reflects the narrative; the music is inhabiting a hinterland, both inside and outside the narrative, thus adding to the unearthly atmosphere.

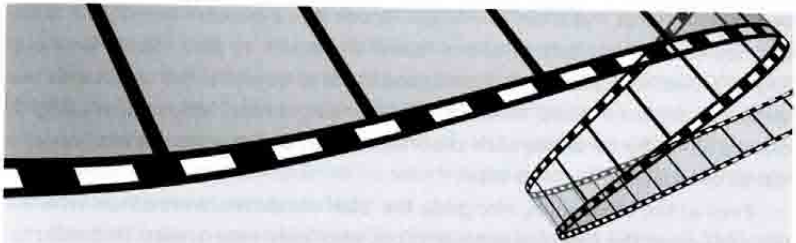
If *The Black Cat* was unusual for its lengthy score, *Dracula* (1931, directed by Tod Browning) is notable for having no music at all apart from a brief fragment

of Tchaikovsky's *Swan Lake*. In 1998, however, Philip Glass created a score for the Kronos Quartet to perform live to the film.

Despite budgetary and time constraints Universal's composers defined 'horror' music, using many of the effects – dissonance, using the extremes of an instrument's register, sudden stabbing chords and eerie orchestration – that are still used (and occasionally parodied) today. In addition, composers often harked back to Eastern European music, evoking the mist-shrouded, gypsy-filled world where many of these horror legends were said to have begun. Such modernist elements had previously been as uncommon in films as in the concert hall but horror seemed an appropriate place for them.

One of Universal's best composers was **Hans Salter** (1896–1994). As happened to many others, his European career was cut short by the emergence of Nazism and he moved to the USA. Although Salter is best known for his horror scores, after joining the studio in 1937 he, like the studio itself, worked in every possible genre over a period of twenty years.

By the mid-1940s Universal Studios was producing permutations of its original horror stories, with titles such as 'Son of...' or 'Ghost of...'. In some of them there is a feeling of diminishing cinematic returns, though these lesser horror movies still bore the impression of the German Expressionist films that had inspired the originals. But the music continued its adventurousness. Salter took on these projects alongside and sometimes in collaboration with colleagues including Frank Skinner, Paul Dessau, Herman Stein and a young Henry Mancini. Such cues as 'Full Moon' from *House of Frankenstein* (1944) **(CD 1, track 6)** are full of effects – high string harmonics, curdling dissonances



Henry Mancini (1924–1994) remembers his start at Universal Studios:

I would get the timings, the cue sheets – just like a real composer! – and it was my job to make a score out of all this music. I'd go from Frank Skinner, Miklós Rózsa, Amfitheatrof, Hans Salter. Whatever it was, it didn't matter. And the interesting part was, I'd have to bridge from, say Skinner to Rózsa, and it wouldn't quite make it. So I'd make it on my road map, we used to call them: I'd say 'Skinner, bar 7 through 12' and then I'd say 'New score, two bars' and then after 'new score', I'd say Rózsa, bar 30 to 40'. That kind of stuff. You know, a three-minute sequence in a movie is a long one, and those pictures had a lot of music in them. That's how I became facile with the mechanics of writing film music. It was really a kick.

and jumpy chords – and use the organ, which was a popular addition to many film scores (and not just to allow insane characters to play the Toccata and Fugue!). Even so, conservatism continued in some quarters: the unadventurous Victor Young once asked Miklós Rózsa – whose musical language was highly chromatic – why he wrote such dissonant music, and the Hungarian was at a loss as to what the problem was!

Even at the big studios, alongside the 'star' composers were others who did not always get the choice assignments but who were nevertheless instrumental in defining the studios' aural personalities. **Adolph Deutsch** (1897–1980), despite his name, was born in London and trained at the Royal Academy of Music. Between 1937 and 1945 he worked at Warner Brothers, where he excelled in dark dramas and, while not an avant-gardist, he was more modernist in style than some of his contemporaries.

The Maltese Falcon (1941) had such a small budget that the studio risked allowing the writer, John Huston, to direct the story of a tough private detective (Humphrey Bogart) who is embroiled in a labyrinthine plot around the titular statuette. Deutsch was engaged to provide the score. Although the composer claimed to avoid leitmotifs, a serpentine eight-note motif associated with the Falcon appears frequently. He – with regular orchestrator Arthur Lange – was equally able to use the colours of the orchestra to tell the story.

'The Deal' **(CD 1, track 7)** is the scene of Bogart's tough private-eye slowly succumbing to a drugged drink. A single out-of-focus shot from his point of view is reinforced by the music; the strings swirl in clusters while the timpani beat out the blood coursing through his brain. But it may not simply be the

drug that befuddles: the music creeps in – and the Falcon motif recurs – just as the impoverished detective is offered a huge sum to hand over the bird. He staggers around the room, eventually falling over, and a stinger (a sudden chord) marks a thug kicking him in the head. After some time, the music begins to build as he revives to the sound of harp arpeggios and glutinous low woodwind. The track concludes as he searches the room and finds a newspaper with a ship's time of arrival circled.

Deutsch (whose other high-profile films included *High Sierra* of 1941, also starring Bogart), Salter, Skinner and others were among a host of composers who managed creatively to overcome the limitations of working with smaller, low-budget studios. Many of them remained relatively unknown but some were able to use the cheaper studios as career springboards.

Information overload

One of the composers who went on from low budgets to greater things was the Silesian-born **Franz Waxman** (1906–1967). His early work included orchestrating and conducting Friedrich Holländer's score for *The Blue Angel* (1930). Escaping the Nazis and moving to America, he changed his name from Wachsmann and began work at Universal Studios. He helped to create a template for horror music with *The Bride of Frankenstein* (1935), Universal frequently recycling parts of the score in later films. He was the head of Universal's music department for a couple of years but, preferring full-time composing to administrative duties, moved on to compose at MGM before beginning a long association with

Warner Brothers. Waxman was Oscar-nominated for two of producer David O. Selznick's films: *The Young at Heart* (1938) and *Rebecca* (1940).

Waxman was an intensely serious musician: he wrote concert pieces (several inspired by his Jewish heritage) and, after scoring *Dr Jekyll and Mr Hyde* (1941), worked on an operatic version, though it remained unfinished. Founding the Los Angeles Music Festival, he programmed a wide range of contemporary music and gave the West Coast premieres of works including Britten's *War Requiem* in 1964 and Shostakovich's Eleventh Symphony in 1959. (The third movement of this symphony, in its own way a very cinematic piece, is based, entirely coincidentally, on a rhythm that Waxman had used in *A Place in the Sun*, from 1951.)

In his film work Waxman believed in strong themes that are easily recognisable and which can be repeated and varied according to the film's needs. But the variations must be expressive and not complicated.' This might seem a rather basic, even self-evident idea, but Waxman was an expert in the art of variation. When Dr Jekyll tortures Ingrid Bergman's character, Waxman writes an increasingly hysterical set of variations on *You Should See Me Dance the Polka* to reflect her growing terror. In *Sorry, Wrong Number* (1948) the inevitability of the murder is underlined by classical music's long-standing symbol of fate, a passacaglia. Throughout *Rear Window* (1954), the last of Waxman's four scores for Hitchcock, a composer is heard writing the song *Lisa*. At the end, the song, finally completed, escapes the narrative to appear non-diegetically. But the composer, wrapped up in his work, is unaware of its impact: Lisa happens to be the name of the woman spying on him, so the

song is a kind of unwitting dedication; furthermore, a neighbour, on hearing the completed song, draws back from committing suicide, making the song unwittingly redemptive.

Many other composers have used a theme-and-variations approach, though it has not always been appreciated by directors. Orson Welles, star and director of *The Lady from Shanghai* (1948), hated Heinz Roemheld's variations on a hoped-for hit, and Prokofiev resigned from the biopic *Lermontov* (1943) when director Albert Gendelshtein disagreed with his idea that 'if one theme is repeated insistently, it will stick in the memory and become popular'.

Waxman did not only use variations on a theme, however: he derived most of his material in *The Nun's Story* (1959) from Gregorian chants which he found in the library of the Papal Institute of Religious Music in Rome. For the film he also wrote – for the one and only time in his career – a twelve-note piece; perhaps predictably, this was for a sequence in an insane asylum.

Waxman was equally concerned with the expressive possibilities of tonal colour, an early example being the introduction of the electric organ to *The Bride of Frankenstein*. And for his delicate but sophisticated saxophone theme for Elizabeth Taylor's uptown girl in *A Place in the Sun*, he auditioned dozens of players in search of the right tone.

Rebecca (1940) – an adaptation of Daphne du Maurier's Gothic story – was Waxman's first score under Hitchcock's direction, and it also happened to be Hitchcock's first production in Hollywood. Unsurprisingly, there was intense politicking in the studios. *Rebecca* was a prestige project, and producer David O. Selznick saw Max Steiner as the best composer for it. However, *Gone with*

the Wind was over-running so Selznick, fearing that Steiner would not be able to cope, asked Herbert Stothart to write some music for Margaret Mitchell's epic. Faced with the furious Steiner, however, Selznick moved Stothard to *The Wizard of Oz* (for which, ironically, he beat Steiner to the Oscar), and *Rebecca* fell to Waxman.

Overseeing three massively important productions, Selznick wanted the point 'hammered home' to Waxman that 'there is no reason on earth why a score shouldn't be written from a rough assembly [the first edit of a film]'. But Selznick's sense had deserted him: the rough assembly of *Rebecca* (which hadn't yet been completed) was over half an hour longer than the version for final release; working from the rough assembly would therefore have entailed writing a lot of music that would never be used. Selznick then compounded the problem by deciding to reshoot some Hitchcock-directed scenes, including the opening, altering their length. The 'Hitchcock–Selznick' version is what was finally released, but Waxman wisely held off writing anything until it was nearer to its final state.

This opening scene (**CD 1, track 8**) is quite long. Beginning with the fanfare for the Selznick Studio, there follows the credits accompanied by skirling woodwinds and *sul ponticello* strings – out of which emerges a rich, full-bodied and romantic theme over arpeggios on harps and punctuated by rising fanfares. As happens in many films, a strong statement of the main characters' themes introduces them musically before we actually see them so that when music and image are brought together later we already have the motif in our heads, ready to add the visual link. Despite the title, the lead character (and

narrator) is not Rebecca, Maxim de Winter's first, dead wife, but his second, unnamed wife – over whom a shadow is cast by the memory of the first wife, and also by the housekeeper Mrs Danvers. Waxman cleverly reflects this: the nameless character whom we see has a strong theme, while the named, though absent, character – Rebecca – is given a voice not through a theme but through a timbre: the disembodied sound of the harmonium. In 1944 David Raksin would use music similarly to fetishise the absent heroine of *Laura*: by putting unbalanced ball bearings in the tape recorder to introduce a tiny amount of wow, an appropriately unearthly effect was created.

As the camera snakes through the misty moonlit grounds of Manderley, shimmering strings support a nocturnal oboe beneath the novel's now-famous opening paragraph. As a cloud passes over the moon a bird-like flute flutters up and down. Later, when the scene cuts to a view of a turbulent sea the music is equally anxious and we realise that a man is contemplating suicide. Rising brass racks up the tension before being cut off suddenly – a woman calls to the man to stop, and the music drops back to underline subtly the tension of their conversation.

The soundtrack of *Rebecca* is very full, following almost every twist and turn of the story. The music reflects first one character's viewpoint and then another's, before engaging in a bit of mickey-mousing, moving onto Waxman's own commentary on events, and so on, with a constantly changing point of view. When Maxim and his new wife take a drive, the carefree music reflects her happiness at being in the company of the man with whom she is increasingly infatuated. But a comment upsets him, and he pulls over to the side of the

road; the music slows with him before darkening to reflect his mood and then becoming as tense as the atmosphere between them. Even when Waxman's score falls away there is sometimes diegetic music: in two long restaurant scenes early on, for example, Waxman doesn't waste the opportunity to weld together diegetic and non-diegetic music, and when de Winter and the narrator, at that point his bride-to-be, have breakfast in his room the score lightly parodies the palm court music that had been heard earlier.

With its information overload, Waxman's score is almost as suffocating as the oppressive Mrs Danvers, constantly telling us what to think and how to respond. Unsurprisingly the ultra-controlling Selznick was unhappy with the music, and had his original choice Max Steiner retouch it in places.

Waxman was an incredibly versatile composer whose abilities in working for large and small studios over a range of genres extended to having a successful 'classical' music career. One of the composers who best bridged the two worlds, his cross-over works included a *Carmen Fantasy* for the film *Humoresque* (1946) which was performed by Isaac Stern.

'Cinema music is the cinema'

Half a generation on, **Bernard Herrmann** (1911–1975) is probably the greatest and most influential film composer of all. His sense of drama, feeling for character, technical skill and deep involvement with the film-making process justified his opinion that 'Cinema music is the cinema. That's part of making the picture, not something that's put in later'.

When studying in New York with Percy Grainger and at the Juilliard School, he formed an orchestra that concentrated on rare repertoire. He would continue to conduct concerts throughout the rest of his career, premiering several works and becoming a great advocate of Charles Ives. At CBS Radio he met Orson Welles and scored some of Mercury Theatre's productions, after which Herrmann followed Welles to Hollywood. Their first film there was *Citizen Kane* (1940), the oppressive Prelude of which invokes the 'Dies irae' via Rachmaninov's *Isle of the Dead*, and perhaps ultimately Arnold Böcklin's painting. Two years later, the studio, RKO, slashed Welles's *The Magnificent Ambersons* by about a third, cut Herrmann's music and added pieces by Roy Webb. Herrmann responded by removing his credit. Shy, prickly and depressive, but well aware of his own talent, the composer was good at falling out with people.

His forty-odd films range through all genres but he is best-known for eleven Hitchcock thrillers. Beginning with *The Trouble with Harry* (1955), this was one of the great director–composer collaborations. Their classic films together include *Vertigo* (1958), a perverse love-story with music appropriately modelled on Wagner's *Tristan und Isolde*, *North by Northwest* (1959), *Psycho* (1960),

whose black-and-white photography is complemented by a stark score for strings, and *Marnie* (1964). For *Torn Curtain* (1966) the studio put pressure on Hitchcock to include a pop song. Herrmann demurred – it wasn't his style, and neither was it Hitch's – and delivered a song-free score for 16 horns, 12 flutes, 9 trombones, 2 tubas and strings. He was sacked and the score replaced with an anodyne effort from John Addison. Sadly, Herrmann's rift with Hitchcock was irreparable.

Herrmann often took advantage of film music's potential to assemble any combination of instruments, and indeed he argued that each film demanded its own sound-world. For the sci-fi *The Day the Earth Stood Still* (1951) the already unconventional orchestra is supplemented with a battery of electronic instruments, including two theremins, while some cues are further treated with tape effects.

In contrast, even though the film is set in the future, Herrmann dismissed electronic music 'clichés' in the score of *Fahrenheit 451* (1966), François Truffaut's adaptation of Ray Bradbury's sci-fi novel, in which books are banned and firemen burn them. Herrmann asked Truffaut why he hadn't employed an avant-gardist like Stockhausen or Boulez and was told that they wrote twentieth-century music whereas his was of the twenty-first century.

Herrmann's music adds warmth to what would otherwise be a cold film, although the most erotic music accompanies not the act of love but the subversive act of reading the forbidden books. The backdrop is cold nonetheless, and the film's music begins over the Universal logo (a view of Earth from space), with beautifully glittering harps and glockenspiel, after which – avoiding the

written word – an impassive voice reads the credits out as the camera zooms in on radio and television aerials shot through intensely coloured filters. Immediately afterwards we are plunged into the almost comical music for the toy-like firemen. But even though the film ends with a degree of optimism, Herrmann's final chord doesn't resolve completely: books have been preserved but our relationship with them has been irrevocably changed.

Herrmann wrote some of the most brilliantly telling psychological portraits in music, often of troubled people – they include the insane composer George Harvey Bone thrashing out his piano concerto as his home burns down around him in *Hangover Square* (1945). Yet one of Herrmann's favourite scores was *Anna and the King of Siam* (1946), which had more modest aims. As he said, 'I tried to get the sound of Oriental music with our instruments. The music made no attempt to be a commentary on or an emotional counterpart of the drama but was intended to serve as emotional scenery.' Rogers and Hammerstein's musical *The King and I* is a more famous version of the story, and yet the gamelan-like textures in Herrmann's score give a far more authentic impression of the setting.

Herrmann was truly the most romantic of film composers, and this and his Anglophilia made *Jane Eyre* (1944) a natural assignment for him. Oddly it had initially been offered to Stravinsky, who ultimately turned it down, though the Russian reused some of the hunting music he had begun for the film as the second movement of his Ode for orchestra; similarly the *Four Norwegian Moods* came from an aborted documentary and the *Symphony in Three Movements* includes Stravinsky's rejected music from *The Song of Bernadette*.

In *Jane Eyre* Herrmann drew on many shades of black for Charlotte Brontë's story of a mistreated orphan who grows up to be the governess at the home of harsh Mr Rochester amid the lowering Yorkshire countryside. The orchestration concentrates on extremes: low brass and woodwind, and high strings, with instruments often muted to alter the colour further. As well as setting the scene, Herrmann tells the story through Jane's theme and Rochester's theme together with the subsidiary motifs he derived from them; this includes a 'passion' theme that opens the Prelude.

The mood is set by the turbulent, harmonically unstable Overture, with passionate violins and full-throated horns – often associated respectively with Jane and Rochester – giving voice to the protagonists' eventual love. When Jane gleefully announces that she is going to Lowood School, Herrmann's cue is upbeat (despite the driver's surprise at her eager anticipation). When she arrives, asleep, and the audience can see the real nature of the establishment, the music sours with dissonance.

Jane proves herself a spirited girl but her friendship with Helen brings tenderly reticent music. When Helen dies, however, the score turns dark and serpentine, a mood that rarely lets up through the rest of the film. After this, the unfortunate Jane's journeys are often accompanied by lugubrious low woodwinds: Herrmann keeps it gloomy and labyrinthine even when she departs for Thornfield Hall after ten miserable years at Lowood. Jane is picked up at an inn on the way and, again, ominous music surrounds the final leg of her journey.

The most notable of several themes is Mr Rochester's boldly striding brass motif, which appears as the climax of his first encounter with Jane (**CD 1,**

track 9). Jane is walking on the misty moor and the spectral score is set against a distant, tolling bell. Horns and side drum approach from far off; Rochester looms out of the mist, and Jane frightens his horse, whereupon his theme cuts off her walking music, introducing him unforgettably as well as vividly illustrating the terrified and terrifying horse.

As well as the themes that recur and are developed throughout, the film score includes set-piece cues such as *The Fire*; its piano, side drum and strings heighten the desperate fight to extinguish Mr Rochester's blazing bed. There are moments of lightness in the score, such as a few dances and songs at social occasions, but even these are not always unblemished by sadness: a musical box that wakes Jane on her first morning in Thornfield Hall seems to be a symbol of hope and joyful freedom but later recurs as a mocking counterpoint to Rochester's tale of disappointed love.

It is interesting to compare Herrmann's truly Gothic approach, which really gets under the skin of the story of *Jane Eyre*, with John Williams's 1971 television score – generally lightly romantic but with a supernatural introduction to Lowood – or indeed with Korngold's biopic of the Brontës, *Devotion* (1941), its romanticised score hardly encompassing the passion of their novels. More broadly speaking, Herrmann refused to see any division between film and concert music, and his opera *Wuthering Heights*, based on Emily Brontë's novel, incorporates parts of *Jane Eyre*, the Oscar-winning *The Ghost and Mrs Muir*, and a radio production of *Rebecca* – all of them stories of unusual love.

After some years of relative neglect Herrmann was rediscovered by a new generation of directors. Appropriately, one of these directors was the

Hitchcock wannabe Brian De Palma, for whom Herrmann scored *Sisters* (1973) and the explicitly Hitchcockian *Obsession* (1976). But for this, Hermann was not tempted to go back to his Hitchcock style, and excoriated De Palma for creating a temp track from old Herrmann cues: he preferred to see the film without music. The score is a masterpiece, using full orchestra, choir and organ to follow the convoluted story to its despairing end.

Herrmann's final film was Martin Scorsese's *Taxi Driver* (1976), featuring a bluesy sax, and even this, the story of a psychotic man, Herrmann saw as a kind of doomed love story. He completed the last recording session the night before he died and the film was dedicated to him.

Other major players

While in some films the characters' psychology was elaborated by the music, in others the relatively new science of psychoanalysis itself was the subject. Hitchcock's *Spellbound* (1945) concerns the new head of a psychiatric hospital who may or may not be who he claims to be, and who may or may not have killed his predecessor. Some attention was drawn away from the implausible plot by the febrile atmosphere, heightened by Salvador Dalí's (sadly heavily edited) surreal dream sequence and the Oscar-winning music by **Miklós Rózsa** (1907–1995). The extravagantly romantic score's highpoints were intensified by a theremin, an instrument which Rózsa may have associated with delirium. (He used it again the following year for the alcoholic's story *The Lost Weekend*, though when Selznick objected Rózsa responded: 'Yes, I used the theremin. I

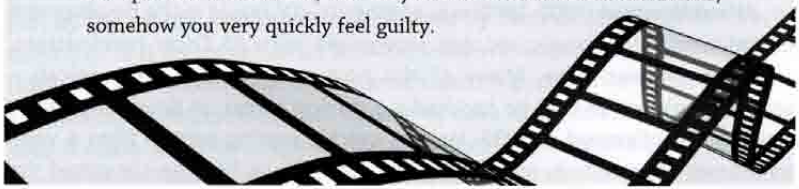
also used the violin, the oboe and the clarinet!') He fashioned the music into what must be one of the shortest 'concertos' in the repertoire (**CD 1, track 10**), but replaced the theremin with a virtuoso piano part. This reveals the importance of the film score's colours: deprived of the theremin, the edge of delirium is lost and the music is more of a conventional concertino.

In Hollywood Rózsa teamed up with fellow Hungarians the Korda brothers, and their films include *The Thief of Bagdad* (1940) and *The Jungle Book* (1942), which had exuberantly colourful scores evoking their exotic settings. Following these, Rózsa scored films noirs, and crime and spy stories such as *Double Indemnity* (1944) and *The Red House* (1947) with highly chromatic scores which reflected the films' moral uncertainty. At the same time he adapted Rimsky-Korsakov's music for a highly fictionalised biopic *The Song of Sheherezade* (1947), and his love of Russian music extended to using Rachmaninov's *Rhapsody on a Theme of Paganini* for the three-part portmanteau romance *The Story of Three Loves* (1953). In the 1950s Rózsa's historical dramas, for example *Quo Vadis* (1951), led naturally to the epics for which he is perhaps best known (see pages 74–5). Late in life he scored *Last Embrace* (1979) and *Dead Men Don't Wear Plaid* (1982) which look back at his noir scores.

Alfred Newman (1900–1970) was another crucial figure in the development of Hollywood film music. He was recognised with 45 Oscar nominations, of which he won nine. Many of the nominations were for musicals – unsurprisingly, given that he had had a glittering career on Broadway before arriving in Hollywood in 1930. He was quickly scoring several films a year, sometimes anonymously or by using library music. In 1933 he composed the

Federico Fellini on music in and out of the cinema:

As far as music is concerned, when it doesn't have anything to do with a film of mine, I actually prefer not to hear it. Music seems to me so mysterious an art form, so fully engaging, so suggestive, so hypnotizing, that you must submit to it completely, and you have to fully dedicate your soul to the feelings it provokes. And music always gives me a feeling of melancholy, of sadness and of darkness... of depression, almost. This may be caused by the fact that music expresses itself with such accuracy, such precision, that it transmits to me a feeling of exclusion, and also because it orchestrates time in accordance with its own intrinsic and often rigid rules. Music has such internal harmony that somehow you feel pushed aside, relegated to the edge of things. It always evokes more perfect dimensions than the ones within which you live yourself. These are spiritual dimensions, and they are somewhat like admonitions; somehow you very quickly feel guilty.



20th Century Fox fanfare that has, in various incarnations, introduced the studio's films ever since.

He worked in every genre, and was a match for Rózsa in the epics *How the West Was Won* (1962) and *The Greatest Story Ever Told* (1965), and when his score for *The Robe* (1953) was not even nominated for an Oscar Franz Waxman is said to have resigned in protest. He also scored comedies and had a particular affinity for romantic adventures like *The Prisoner of Zenda* (he adapted this score from 1937 for the later film version of 1952). Newman's last film, *Airport* (1970), was an early entry in the disaster movie genre. As head of music at Fox Newman also helped many younger composers in the early stages of their careers.

One of Newman's Oscars was awarded for Joseph L. Mankiewicz's savage backstage satire *All About Eve* (1950). Mankiewicz wrote to Newman: 'The musical entity of our film consists of a basic theme, Eve, and three variations on that theme'. A short suite gives an excellent idea of the score (**CD 1, track 11**). Newman wrote a vaulting theme for Eve which, with its breathless pace, pushed along by staccato brass and woodwind and slightly overblown fanfares, very clearly announces a satirical comedy which will puncture some pretensions. Leonard Bernstein could well have had the fanfares in mind six years later in his Overture to *Candide*. Perhaps unintentionally, the Eve fanfares resemble those in Walton's *Crown Imperial*; they might even be a slightly tongue-in-cheek look at his own fanfare for 20th Century Fox – which *All About Eve* eschews.

In the film Eve's theme runs directly into a prologue, which introduces

the other narrators and which runs under critic Addison DeWitt's sardonic commentary on the Sarah Siddons Theatre Awards ceremony, which is being addressed by 'an extremely old actor' whose words, DeWitt assures us, are unimportant. The prologue proceeds at a stately, if not ironically sclerotic, pace, before offering a strange, almost Oriental-sounding, moment for a group of elderly waiters. A baleful oboe accompanies the observation that the 'minor awards' go to writers and directors (Mankiewicz took both roles for *All About Eve*), before an echo of the main theme is given at the mention of award-winner Eve Harrington. Brief, sly woodwinds introduce DeWitt, and a falling harp arpeggio ushers in the innocent theme associated with Karen Richards, who will both fall herself and unwittingly engineer the fall of her friend Margo Channing. The music darkens at the mention of producers such as Max Fabian and lightens again for Margo herself, a glockenspiel commenting on her career as a child actor. The opening material returns as DeWitt announces the end of the more tedious part of the actor's speech, and Newman draws the music to a neat close.

The Newmans are a Hollywood music dynasty: both of Alfred's brothers Emil (1911–1984) and Lionel (1916–1989) were composer–conductors. His son David (1954–) carved out an early career in comedy scores (e.g. *Critters*, 1985) before moving into more serious fare, such as the biopic of the American union leader *Hoffa* (1992). Younger son Thomas (1955–) has developed a line in sonic experimentation, mixing orchestral and electronic sounds with various ethnic instruments. Nephew Randy (1943–) is best known for his satirical songs but tapped into a vein of Americana for the baseball story *The Natural* (1984).

Great-nephew Joey (1976–) has yet to score a big film, but has worked on shorts, documentaries and a lot of television.

Ukrainian **Dimitri Tiomkin** (1894–1979) moved to St Petersburg in 1919, and while studying music with Glazunov he earned his living as a pianist for silent movies. It was Glazunov's love of fugues that would lead Tiomkin to include many in his film scores. Arriving in America in 1925, he performed and composed for the ballet company run by his wife Albertina Rasch. He also wrote music for a couple of films before getting his big break with Frank Capra's *Lost Horizon* (1937). Capra encouraged Tiomkin to immerse himself in musical Americana and this equipped him for the genre for which he became best known. When asked how a Russian came to score so many Westerns Tiomkin's sly reply was, 'The steppe is the steppe is the steppe'. He often included songs in his film scores and those in his Westerns sound uncannily like real cowboy songs. *High Noon* (1952) won him two Oscars: one for the score and another for the song *Do Not Forsake Me*. But these songs are more than scene-setting décor, as their words often relate in some way to the action.

Red River (1948) is the most epic of his Westerns. It tells the story of a trek across America, with 9,000 head of cattle, led by the increasingly autocratic Dunson, played by John Wayne. (The shoot was bedevilled with problems, reflecting the heroes' difficulties.) Tiomkin's music drives the narrative as well as commenting on it, and either uses folk-like material or cues using leitmotifs which are developed more symphonically. The two approaches are bound together through the use of traditional instruments such as banjo and accordion.

A hollering, whooping horn opens the 'Main Title' (**CD 1, track 12**), before a choral rendition of the song *Settle Down, Little Doggies* (motherless calves) accompanies the cattle drive coming to the end of the day. But even within the generally conventional nineteenth-century orchestral texture Tiomkin has embedded folk instruments. Leading straight into 'Dunson Heads South' (**CD 1, track 13**) we hear onomatopoeic clip-clopping sounds, strains of Hollywood 'Indian music' and echoes of Stephen Foster's *Oh! Susanna*.

Leftfield alternatives

Parallel to (and sometimes infiltrating) mainstream Hollywood were left-wing artists, who saw film as a way of propagating their message without compromising their artistic integrity. According to **Virgil Thomson** (1896–1989), 'The movie is a true musical form, as truly a musical form as the opera, though without the opera's inseparable marriage of music to words.'

It is therefore perhaps surprising that Thomson scored only eight films, six in the (usually) less popular documentary genre. The first two, Pare Lorentz's documentaries *The Plow that Broke the Plains* (1936) and *The River* (1937), proved both controversial and influential. *The Plow*, commissioned by the US Department of Agriculture, illustrates the economic and environmental disaster of the Midwest dustbowl, and was part of Roosevelt's New Deal. But cinema chains initially blocked it on the basis of its being unfair government-backed competition, while others saw it as left-wing propaganda. Lorentz ignored some of his crew, who suggested a more general condemnation of capitalism.

Aaron Copland said that the music for *The River*, a film illustrating how human industry over the years has damaged the Mississippi, was 'a lesson in how to treat Americana', and its score influenced his ballets and the scores for the documentary *The City* (1945) and the film *The Red Pony* (1949).

The Plow was equally sympathetic to its source materials, using a banjo and featuring cowboy and popular songs (including a near quotation of *Oh! Susanna*). Thomson adds an occasional ironic twist of his own: when the economic downturn is relieved by the outbreak of war – which will push up wheat prices – scenes of speculation are accompanied by music reminiscent of Weill's condemnation of Weimar Germany, *The Threepenny Opera*. But 'War and the Tractors' (**CD 1, track 14**) is the most outspoken section, as the film cuts between fleets of tractors, tanks and explosions, and a military parade, while the soundtrack includes a bawdy and irreverent World War I soldier's song *Mademoiselle from Armentières (Hinky dinky parley voo)*. The farmers' final evacuation is accompanied by a slow, sad habanera.

Perhaps Missouri-born Thomson's scores were informed by a natural empathy for the area's suffering, but his work was also made easier since the documentary films are, essentially, poetic visions with occasional bursts of commentary, leaving the soundtrack largely clear for music. The score for *Louisiana Story* (1948), a film about oil prospecting, succeeded in combining Cajun folksongs with more formal pieces, including a passacaglia, a fugue and a twelve-note chorale; it was the first film score to win a Pulitzer Prize. *The Goddess* (1958), Thomson's only feature film, proved more problematic as he had to contend with a lot of dialogue. He nevertheless wrote

some wonderfully idiomatic jazz for the story, which spans the 1920s to the 1950s.

Thomson's friend **Aaron Copland** (1900–1990) was equally abstemious in his cinema work, scoring just eight films; but he won an Oscar for *The Heiress* (1949), an adaptation of Henry James's *Washington Square*. A concert-hall composer of some stature, he was also a prolific writer of considered articles on music. Turning his eye on the theory of film composition, he wrote: 'Composing for film is not in itself "easier" than writing concert music except that the form, length and general tone are set in advance, so the composer does not have to make those initial decisions.' Having had those parameters set, he wrote in *Our New Music* that film music could work in three ways, the first '...by intensifying the emotional impact of any given scene, the second by creating an illusion of continuity and the third by providing a kind of neutral background'.

Unlike many film composers, Copland tended not to use leitmotifs, preferring cues that were mood pieces, sometimes conventionally structured. Much of the music for *The Red Pony* (1949), adapting John Steinbeck's novel, could have served equally well in his ballet score *Appalachian Spring* – the rondo 'Walk to the Bunkhouse' (**CD 1, track 15**), for example. With a little tweaking, Copland was able to compile a five-movement suite from the score; when, however, he asked Steinbeck to write the narrative for a children's concert version, the author declined, saying, 'Children have nearly always understood my work – and yours. It is only the critics and sophisticates who do not.'

As well as writing film scores and penetrating critiques, Copland helped

others into the industry with the influx of new talent in the 1950s. His friend **Jerome Moross** (1913–1983) orchestrated for him and for Friedhofer, but preferred to compose for the concert hall and stage. He wrote fewer than twenty film scores himself, though that tally does include the iconic and exhilarating *The Big Country* (1958).

Leonard Rosenman (1924–2008) has a lower profile than one might expect from his CV. Teaching James Dean the piano led to his scoring *East of Eden* (1955). When he gave the same year's *Cobweb,* a drama set in a psychiatric hospital, a twelve-note score it was the first of several experimental film scores, including an atonal one for the cult sci-fi *Fantastic Voyage* (1966) and the adaptations of Sioux music (avoiding 'Hollywood-Indian' style) for *A Man Called Horse* (1970). Ironically, his Oscars were awarded for adapting classical and more traditional music for *Barry Lyndon* (1975) and Woody Guthrie's songs for *Bound for Glory* (1976).

Carl Stalling (1888–1974) may not be one of the best-known names in film composition but from 1928 onwards he wrote the music for hundreds of cartoons. Working at Warner Brothers, he created the aural identity of Looney Tunes' anarchic cast of Bugs Bunny, Road Runner and others. His music, having to react to the hectic pace, turned on a sixpence, and he introduced onomatopeia, quotes from cornily appropriate songs, and any sound-gag that he could squeeze in. Stalling worked regularly with director Chuck Jones, but it was **Milt Franklyn** (1897–1962) who oversaw Bugs Bunny's masterful send-up of Wagner in *What's Opera Doc?* (1957), with its unforgettable setting of *The Ride of the Valkyries* – 'Kill the wabbit! Kill the wabbit!'

Jazz, rock and epics

Alex North (1910–1991) was another friend of Copland, but he was far more prolific. His epics *Spartacus* (1960), *Cleopatra* (1963) and *The Agony and the Ecstasy* (1965) helped to add intelligence to the spectacle, and the Irish-tinged score for *The Dead* (1987) was a touching counterpart to James Joyce's story.

North's breakthrough, however, came with the sultrily jazzy *A Streetcar Named Desire* (1951), as the 1950s saw first jazz and then rock 'n' roll enter the cinema. While film composers didn't bother much with the latter, the former did attract them. Since the 1920s jazz had been associated with crime, sex and drugs, and after North's *Streetcar* came Elmer Bernstein's junkie-drama *The Man with the Golden Arm* and David Raksin's big-band score for the crime-noir *The Big Combo*, both in 1955. 1959 was an *annus mirabilis* of cinema jazz, with Henry Mancini's *Peter Gunn*, *Anatomy of a Murder* (Duke Ellington), *Shadows* (Charles Mingus) and *Odds Against Tomorow* (John Lewis).

In Europe, jazz was the quintessence of cool in Miles Davis's improvised *Lift to the Scaffold* (1958), and regular director/jazz-composer collaborators included Jean-Luc Godard and Martial Solal, and Roman Polanski and Krzystof Komeda. In 1964 Michel Legrand wrote both the deliberately fragmented music for Godard's hip heist-movie *Band à part* and the score for Jacques Demy's magical through-sung musical *Les Parapluies de Cherbourg*. His hit songs include *The Windmills of Your Mind* (from the original *The Thomas Crown Affair* of 1968); he also wrote a touching score for Joseph Losey's *The Go-Between* (1970).

Cinema largely stood back from the overpowering fusion and unpopular avant-garde jazz of the 1970s, but David Shire's atonal funk for *The Taking of Pelham 1-2-3* (1974) is irresistible. Jazzy pop songs and old-style jazz scene-setters were still popular, as in *The Sting* (1973), which won an Oscar (even though, while the film is set in the 1930s, Joplin's music dated from a good decade earlier).

The notorious Z-grade *Robot Monster* (1953) was provided with a surprisingly good score by **Elmer Bernstein** (1922–2004), who three years later wrote the groundbreaking jazz score for *The Man with the Golden Arm*. Otto Preminger's film was controversial for its gritty portrayal of a junkie drummer (played by Frank Sinatra), who is released from jail and struggles to rebuild his life. Although jazz in film music was still a rarity at the time, Bernstein's decision to write a jazzy score seems obvious in retrospect; it perfectly complements the setting as well as the film's overall mood and Saul Bass's title sequence featuring an animated cut-out arm.

He proved himself equally adept at religious epics (*The Ten Commandments,* 1956), several Westerns (most famously *The Magnificent Seven* from 1960, with its swaggering main theme), and intimate

dramas (*To Kill a Mockingbird*, 1962) and the Coplandesque *Far from Heaven* (2002). For this homage to Douglas Sirk's 1950s melodramas Bernstein caught exactly the right historical, nostalgic tone. He gave the wartime prison-camp favourite *The Great Escape* (1963) a jaunty, almost impudent march, probably inspired in part by Steve McQueen's indomitable character. But he was equally good at comedy, notably the scattergun spoof *Airplane* (1980), which takes a few good-natured pot-shots at the whole disaster genre (its music included, in particular that of Arnold Newman and John Williams), before whirling off into a ridiculous conclusion that includes Tchaikovksy's *1812* overture.

Elmer's namesake, **Leonard Bernstein** (1918–1990), wrote just one original film score, for *On the Waterfront* (1954). Set in the corrupt world of racketeering and murder at New York's waterfront docks, the film was, in part, an act of expiation by the director Elia Kazan. Two years earlier he had admitted his own Communist past at the House Un-American Activities Committee, but had also named other Communists and effectively ruined their careers – which puts an interesting complexion on the liberal Bernstein's involvement in the film. Bernstein, as in the darker sides of *West Side Story*, scored the gritty urban story in his own jazz-tinged symphonic style. He later took the music (including some of the unused cues that he was so sad to lose in the editing) and created a lengthy symphonic suite (**CD 1, track 16**). The bluesy opening horn (which recurs several times) evokes the morning dockside stillness, and it alternates with episodes filled with a sense of obsessive threat and imminent violence. Even as jazz was invading cinema with its overtones of degeneracy, the biblical epic began to stride across the landscape. Among the most famous are *The Ten*

Commandments (1956), *The Fall of the Roman Empire* (1964), *Ben Hur* (1959), *El Cid* and *King of Kings* (both 1961). The best-known 'epic' composer was Miklós Rózsa, who scored the last three of these.

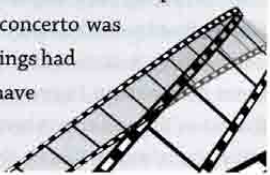
'Epic' does not simply refer to the film's length or budget but to a particular sensibility, a willingness to take on epic themes: intense personal stories are often set against a bigger canvas of international events. In turn, the scores were expected to reflect both aspects and the orchestras were often huge, offering a wide palette.

Ben Hur, the story of a broken friendship (love, even) between a Roman and a Jew at the time of Christ, is an outstanding example of the genre – ranging as it does from the pomp of Imperial parades to more intimate scenes. Rózsa set the bar for epic music thereafter, for the score is not just dramatic and evocative, but intelligent: he avoided bombast by leaving some of the overtly emotional scenes free of music, trusting the acting to do the work. Similarly he did not score the chariot race, a decision that would be inconceivable in a modern action film.

The position of the film's Prelude (**CD 1, track 17**), which Rózsa felt 'places the listener immediately in the atmosphere of the period', gives some idea of the film's scale. Accompanying the credits, it comes a full ten minutes into the film – after the 'Adoration of the Magi' and, before that, a six-minute Overture played over a static title card! The Overture, as in that of an opera, lays out some of the main themes which are then reprised in the Prelude; both feature the open 5ths of the 'Anno Domini' theme, which denotes Roman domination and, according to Rózsa, the idea of antiquity.

Miklos Rózsa on how his Violin Concerto became the score of *The Private Life of Sherlock Holmes*:

(Billy) Wilder approached me at a party and said he loved my violin concerto, and that he had worn out his copy of the record and wondered if I had another one. [...] Some months later he called me into his office [...] He had written a screenplay called *The Private Life of Sherlock Holmes* and he had written it around my concerto, inspired by the fact that Holmes liked playing the fiddle. The theme of the first movement is somewhat nervous and this apparently suggested to Wilder Holmes' addiction to cocaine. [...] The theme of the second movement of the concerto brought a lady spy to Wilder's mind, and the turbulent third movement conjured up, for him, the Loch Ness Monster: 'This is perfect monster music'. I wasn't flattered but he was right, it did work out quite well. I agreed to score the film, using the concerto. He seemed to think that this would be easy since I wouldn't have to think up new themes. Actually it was very difficult. The concerto was not written with any images in mind, and the timings had to be altered to fit the film sequences. It would have been much easier to invent something fresh.



The departure and return of the orchestral score

The penchant in the 1970s for scoring films with pop songs pushed orchestral scores into the background, but several composers kept faith and of course there were projects that still demanded a more traditional approach.

John Williams (1932–), the most Oscar-nominated person alive, has worked with many directors, on more than 200 films, but he is particularly associated with Stephen Spielberg and George Lucas. When Williams unveiled his threateningly obsessive two-note shark motif for *Jaws* (1975), Spielberg thought he was joking because it was so simple. Williams exploits its arresting intrusiveness at the point in the movie when two boys are swimming around with a mock shark-fin. Although the bathers panic, the audience – due to the absence of the motif – knows that there is nothing to fear.

In the 1970s Williams helped to define the disaster-movie genre – somewhat mocked today – with *The Poseidon Adventure* (1972), and *Earthquake* and *Towering Inferno* (both from 1974, and sharing some music). At the same time he was also creating more intimate and experimental music for Robert Altman's psychodrama *Images* (1972).

Close Encounters of the Third Kind (1977), one of the composer's own favourites, is best remembered for the five-note 'communication' motif, but other parts echo the themeless clouds of sound of Penderecki's *Threnody for the Victims of Hiroshima* and Ligeti's *Atmospheres* (which featured in *2001: a Space Odyssey*), and the last part of the film features the climactic quote from the Disney favourite *When You Wish Upon a Star*.

In 1993 Spielberg released both the dinosaur-cloning adventure *Jurassic Park* and the Holocaust drama *Schindler's List*, two projects which demanded very different music. Williams wrote a pulse-quickening action score for *Jurassic Park*; from the poignant score of *Schindler's List* Williams developed a Jewish-inflected violin concertino, a gentler moment of reflection in what is otherwise unbearably dark material (**CD 1, track 18**).

Another regular collaborator with Williams is George Lucas. *Star Wars* (1977), despite its futuristic setting, is based on serials from the 1930s (with a nod to Kurasawa's samurai drama *Hidden Fortress* of 1958). Williams therefore styled his orchestral score on the swashbucklers such as Korngold had written, though the influence of Lucas's temp track, which included Holst's *Planets*, is clear. The Oscar-winner became the bestselling soundtrack album ever, and Williams returned for the rest of the *Star Wars* cycle (1980, 1983, 1999, 2002 and 2005). Most importantly for film-music history, Williams's music for *Star Wars* (**CD 1, track 19**) reinvigorated the traditional orchestral film score. In the same swashbuckling mould are his scores for Lucas's four *Indiana Jones* films (1981, 1984, 1989 and 2008).

This return of the orchestral score has been advantageous to cinema for decades, even down to the *Lord of the Rings* trilogy (2001–3). **Howard Shore** (1946–) created for this a massive web of over fifty motifs, and later adapted the score into an epic six-movement symphony, as well as various suites. Shore might have seemed an unlikely choice to provide the music for *The Lord of the Rings*, as he had become best known for the visceral body-horror films directed by his fellow-Canadian David Cronenberg. As Korngold did, Shore regards his

film scores as operas: he and Cronenberg collaborated on adapting their film *The Fly* of 1986 into a two-act opera, premiered in September 2008.

Jerry Goldsmith (1929–2004), who studied with both Castelnuovo-Tedesco and Rózsa, wrote for every genre in a bewildering array of styles. His concert works tended to be dodecaphonic and he carried his experimentalism into *The Planet of the Apes* (1968), in which Goldsmith literally turned the percussion section into the 'kitchen sink department' by asking the musicians to play metal mixing bowls. But he was equally able to write jazz for the neo-noir *L.A. Confidential* (1997), give a regretful edge to the military music for the biopic *Patton* (1970), and fill the space epics *Star Trek I* and *Star Trek V* (1979 and 1989) with generous melodies. His successful television career included *The Twilight Zone*, *The Man from U.N.C.L.E.* and *Dr. Kildare* – and a demand for 'a tune that would bring people back from the kitchen' produced the homespun Americana of *The Waltons*.

Even so, Goldsmith sometimes had scores dropped – few film composers have escaped this indignity. Even though he had won an Oscar in 1977 for *The Omen*, heavily influenced by Carl Orff, two years later his original soundtrack for *Alien* – a kind of *Ten Little Indians* in space – became one of his most famous 'lost' scores. Director Ridley Scott resequenced the original score, adding cues from Goldsmith's 1962 biopic *Freud* and a part of Howard Hanson's Second Symphony, among other pieces of music. As released, the film begins with the 20th Century Fox fanfare after which we hear only tick-tocking fragments of Goldsmith's unstable two-note motif interspersed with sound effects. In the original soundtrack (**CD 1, track 20**) the downbeat mood is established

straightaway; there is no fanfare, only a grey halo of sound enveloping a mournful wandering trumpet (the theme of the spaceship *Nostromo*), while the rocking motif is more prominent, increasing the tension.

Despite messing around with Goldsmith's score, Scott retained a great respect for him ('Because he understands everything – that's what makes him such a great composer') and in 1985, inspired by Cocteau's version of *Beauty and the Beast*, they worked together on the fairy story *Legend*. But ironically, though the 114-minute director's cut (with Goldsmith's score) was released in Europe, the US saw a 90-minute version with music by German electronic rock group Tangerine Dream.

John Barry (1933–), the son of a cinema owner, enjoyed huge success as a pop writer-producer in the 1950s, leading to assignments ranging from feature films to hairspray adverts. His producer's ear brought to his melodic talent a fantastic range of unusual colours, and he went on to score dozens of films – exhibiting a boundless creativity within an instantly identifiable style. For nearly forty years Barry produced a stream of catchy and adventurously orchestrated scores: the 1960s alone saw the insouciant choir and Hammond organ of *The Knack* (1965), the brittle cimbalom of *The Ipcress File* (1965), the broad, haunting melody of the double Oscar-winning *Born Free* (1966) and the lonely harmonica-led *Midnight Cowboy* (1969).

Arranging Monty Norman's theme for *Dr No* (1962) led to his scoring eleven more Bond films. But as the effects-heavy soundtrack threatened to overwhelm his music he was obliged to adopt a particular style, which would become the aural signature of Bond:

> I found a very high flute-xylophone-string figure and then a big, heavy, low end – those big, low brass chords. And then a middle, penetrating horn and trumpet... If you write a middle-range, cluster kind of orchestral score and put a heavyweight soundtrack against it, you are dead.

Goldfinger (1964) is the best – and Barry's favourite – of the Bond scores. Producer Harry Salzman, however, hated Leslie Bricusse's and Anthony Newley's title song and only reluctantly kept it after Barry pointed out that the whole score was derived from it. After twelve Bonds Barry left the franchise, and Michael Kamen and Eric Serra scored one each before David Arnold (1962–) took over with *The World Is Not Enough* (1999). He has managed to continue Barry's brassy lounge style, while adding his own twist.

Barry had a particularly fruitful working relationship with Bryan Forbes. From the start of production on each of their six films together they discussed the music, and Barry visited the set, developing the score in parallel with the drama. Though the heist-thriller *Deadfall* (1968) has typically lush orchestration and includes the Bond-like song *My Love Has Two Faces,* the score's highlight is the robbery, which has to be completed while the victims are at a concert. Wittily following the parallel preparations, the soundtrack initially cuts between the thieves, the victims leaving the house, and the orchestra tuning up for Barry's Romance for Guitar and Orchestra (inspired by Rodrigo). Soloist Renata Tarrago and the English Chamber Orchestra under the composer's baton were filmed to playback (playing to a pre-recorded

soundtrack) to ensure synchronisation – actors who mime poorly, or who don't know how to move to an unwritten score, often spoil musical scenes.

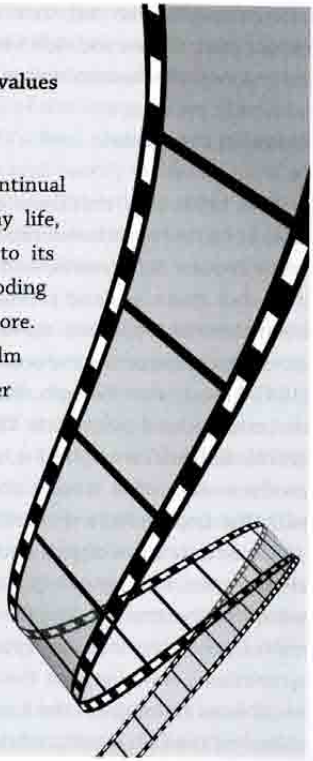
When robbery and concert start together, the music continues over both as well as over two scenes of people listening on the radio. As with Ulmer's *The Black Cat*, the music inhabits a strange region, both part of the action and an external commentator on it. Occasionally we hear fragments of the thieves' conversation, but when Michael Caine digs the safe out of the wall only the climax of the music is heard. Ironically, the applause that follows for the musicians seems to be as much for the apparently successful robbery.

Out of Africa (1985), based on Karen Blixen's life in Africa, has a full-throated yet melancholic main theme which appears several times through the film in various arrangements, winning Barry another of his five Oscars. The theme is not so closely allied to the action, variations of it serving as scene-setters for the expansive landscapes and emotions (**CD 1, track 21**).

Rather than having a moment-to-moment relationship between image and music, some scores concentrate more on reflecting the overall mood of the scene, and this – plus the fact that film music sometimes works best when it repeats and develops a single melody – has led some directors to choose minimalist composers to write scores. Pioneer minimalist **Philip Glass** (1937–) found fame in the 1980s, when he was scoring *Koyaanisqatsi* (1983). The title is Hopi Indian for 'life out of balance' and the wordless film comprises slowed-down and speeded-up footage of modern life as it loses touch with nature. It was a massive influence on film-makers and television documentarians, who increasingly used existing minimalist pieces as underscore. Sadly, these

William Alwyn contemplates the relative values of music and silence:

The public has become conditioned to a continual background of musical sound in everyday life, but will still expect it as a background to its entertainment. It is with regret and foreboding one sees this encroaching upon the film score. This attitude cuts at the very roots of film music as an art. Without silence the composer loses his most effective weapon. It is a point to which the director must be increasingly alive and in which the composer is only too willing to cooperate. I do feel that far too much of my ingenuity is spent nowadays in persuading the filmmaker to keep music out of the film, rather than to put it in.



often provide even less than what Copland called a neutral background; a simple unobtrusive and non-interventionist noise, it saves the viewer from the alternatives of silence or natural sound.

Storming the citadel

In the 1960s pop musicians and producers such as John Barry and Ennio Morricone had been lured into the cinema, perhaps in the hope that they would write popular song-scores, and the process was repeated in the 1980s and '90s with rock musicians and producers. Their rock backgrounds, however, did not blind them to traditional scoring and they began, sometimes with the help of others, to write orchestral scores. Among the best are the pioneering **Vangelis** (1943–) and also **Giorgio Moroder** (1940–), whose impersonal electronic, chromium sound graced late 1970s and early '80s films such as *Midnight Express* (1978). **Gabriel Yared** (1949–), a student of Henri Dutilleux, began life as a pop producer and, after scoring dozens of French films, found international fame with *The English Patient* (1996).

As cinema's use of jazz had shown, anachronism need not dent the music's effectiveness but Vangelis's music for *Chariots of Fire* (1981) **(CD 1, track 22)** takes this to extremes. The film is about Olympic athletes in the 1920s, and the main theme does not just ignore this period but actually counters it by using synthesisers. However, the thematic material is much more conventional: shots of athletes training on the beach are accompanied by a gentle thrumming to underline their physicality, while the striving melody evokes their spiritual quest.

Hans Zimmer (1957–) was a pop keyboardist before working with film composer Stanley Myers (1933–1993) in the mid 1980s. Zimmer is particularly well known for action scores, sometimes mixing orchestral and electronic music to create powerful walls of sound. Just as some of the images from *Gladiator* (2000) are based, ironically, on Leni Riefenstahl's Nazi propaganda films, so composer Zimmer explained how he consciously and overtly modelled parts of the score on 'Siegfried's Funeral March' (Wagner) and Holst's 'Mars', from *The Planets*. His post-production company helped to launch the careers of several younger film composers, including Harry Gregson-Williams (1961–) and Klaus Badelt (1968–).

Nevertheless, Zimmer and, in particular, James Horner constantly face charges by film music fans of a lack of creativity or self-plagiarism (even plagiarism of others, with Prokofiev, Shostakovich, Ravel and the ubiquitous Holst among their sources). While it is true that similar (or even as good as identical) cues appear in different films and that a number of these resemble classical pieces, there are some projects which demand a huge amount of music in a very short time, even without the tyranny of the temp track. In the circumstances these borrowings and self-borrowings are understandable and, if the dramatic situations are comparable, they are even legitimate. It is something that composers have done for hundreds of years, since before Bach's time – but whether constant recourse to *The Planets* is equally valid is another matter.

James Horner (1953–) got his break when the studio wanted a cheap score for *Star Trek II: The Wrath of Khan* (1982) and the director persuaded the studio

that even a no-name composer would be better than a synthesiser score. And the score is one of Horner's best – energetic, entertaining and packed with action. Its long end credits offer a good summary of the score's major themes and of course include Alexander Courage's famous leaping trumpet figure from the original television series (which features in all the film scores, no matter by whom). Horner returned for the next instalment two years later but was already developing a reputation for sci-fi with *Krull* and *Brainstorm* in 1983. His score for *Aliens* (1986) – a film which ran over schedule, leaving him hardly any time – is viscerally exciting but not particularly subtle. He was also scoring other genres and his greatest popular success is *Titanic* (1997). Since Leonardo DiCaprio's character had Irish roots and Irish musicians were on board, Horner's Celtic-tinged music was appropriate; it is a style that the composer likes. Horner, however, divides film-music fans like no other composer: some see him as derivative (Shostakovich and Khachaturian are among those cited as his models) and too prone to recycling his own themes.

Danny Elfman (1953–) was a member of the performance-art/rock-band The Mystic Knights of Oinga Boinga (successive shortenings of their name meant that only the last word survived at their 1995 dissolution). He has often cited Bernard Herrmann as one of his great influences and inspirations: his score for *Mars Attacks!* (1996) was a homage to Herrmann's *The Day the Earth Stood Still* (1951), and he rearranged and conducted the original music for the 1998 shot-for-shot remake of *Psycho*. Though Elfman is particularly associated with Tim Burton (the romantically swirling *Edward Scissorhands* from 1990 has inspired countless soundalikes), he has also scored more conventional dramas

and several comic-book adaptations. Elfman also feels he has a 'Russian' side, too (he is of Polish and Russian descent), and contrasts his scores for *Batman* (1989) and *Spider-Man* (2002): the former he sees as American, while the other is more reminiscent of Prokofiev.

A concert piece derived from *Spider-Man*'s score (**CD 1, track 23**) bookends the main theme with a more ghostly 'Farewell' theme. The film mixes excitement with humour as the teenage hero discovers his super-powers, and the score encapsulates the mixture of excitement and adolescent pain. Elfman may see the score as Russian, but there are some lugubrious Herrmannesque textures, while the pounding rhythms are reminiscent of the fandango Overture to *North by Northwest* (1959).

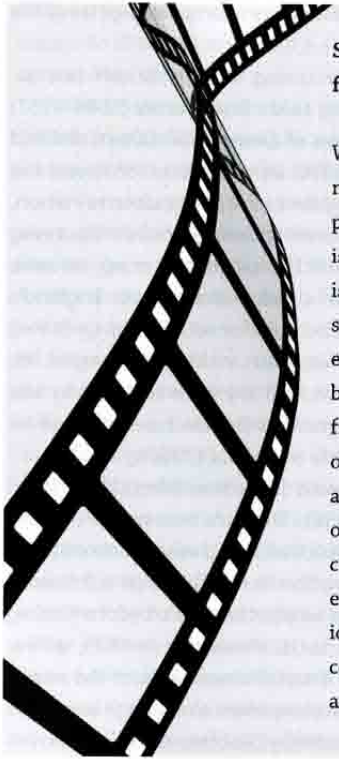
III. Outside Hollywood

While Hollywood dominates the international cinema industry it is natural that its composers will ride on the back of that success – they are engaged for high-profile assignments, and their music is much recorded. This success can be self-perpetuating, making it hard for composers outside to break into the industry. This happens in other countries as well on a smaller scale. It may partly explain why directors, producers, composers and so on often bond at the beginning of their careers and develop long-term working relationships.

The rest of the world has of course produced star composers of film music, some of whom stay in their native lands, and some of whom find work in Hollywood. Country by country, in no particular order, this section of the book considers the work of some of these composers.

Britain

Sharing a language with America has been a mixed blessing for the British film industry. On one hand there is a ready market, but on the other the industry is exposed to the USA's cultural and economic force. British films, however, have tended to employ British composers (the Ealing comedies scored by Georges Auric are an exception), and the middle of the twentieth century saw



Sir Arthur Bliss outlines his approach to film music:

When you see a well-dressed man you are not conscious of his clothes; you are just pleasantly aware here is someone who is well-turned out. The total impression is satisfying though you can't exactly say why. Film music should have this effect on the cinemagoer: he should not be conscious of it as something distinct from the film itself. The twin principles of vision and sound should merge and achieve a unity – as they do in ballet, or in the music-drama of Wagner; the composer has to be a kind of musical epigrammist, compressing the sense of an idea into the shortest possible time and conveying it with the greatest economy and effectiveness.

some outstanding film scores, which led to some British composers getting the opportunity to cross the pond.

As with most of Europe, the War was a recurring topic in British cinema. Two films told the stories of difficult bombing raids. **Eric Coates** (1886–1957) (best known for *Sleepy Lagoon*, the theme music of *Desert Island Discs*) disliked writing film music, so his only contribution to *The Dam Busters* (1955) was the striding march (**CD 2, track 1**) which perfectly captures the pilots' determination, as they struggle to master the technique of delivering Barnes Wallis's 'bouncing bombs'. It overshadowed the rest of the music (by Leighton Lucas), became popular with military bands, and was later commandeered by England's football fans. The music of **Ron Goodwin** (1925–2003) for *633 Squadron* (1964) (**CD 2, track 2**) includes some exceptionally fine brass writing (he began life as a trumpeter) and the alternating bars in 6/8 and 3/4 were inspired by the squadron's number. It is one of several war films that Goodwin scored, and he was brought in to replace Walton for *The Battle of Britain* (1969).

Of the small amount of film music composed by **Arthur Bliss** (1891–1975) the most prominent was *Things to Come* (1936). The film was based on H.G. Wells's futuristic novel about a massively destructive world war (uncannily, set to begin in 1940, and involving a pacifist civilisation in Iraq!), which is followed decades later by a science-driven rebirth. Bliss wrote the music before filming began so that some sequences were edited to it. However, in 1935, a few months before the film opened, he conducted a scaled-down suite of the music. 'Interlude: The World in Ruins' (**CD 2, track 3**) accompanies a montage sequence taking us, by way of scenes of battle and increasingly desolate landscapes, from

1940 to the end of the war in 1966. By this time Everytown has been bombed back into the dark ages and a strange pestilence, 'the wandering sickness', has spread over the land.

One of the most popular pieces of film music ever written is the *Warsaw Concerto* (**CD 2, track 4**), a one-movement piano concerto in the style of Rachmaninov composed by **Richard Addinsell** (1904–1977). Several pianists have made recordings of it (its brevity makes it a rarity in the concert hall) and this piece of music is probably the only reason that most people have heard of the film *Dangerous Moonlight* (1941). Rachmaninov seems a particularly apt model for this melodrama about a Polish airman / piano virtuoso who loses his memory in a dogfight but who, when he plays the piece, regains it and recalls his love for an American journalist. Unfortunately the *Warsaw Concerto* has overshadowed the rest of Addinsell's output, which included *Goodbye Mr Chips* (1939) (which he based on a faux-school song), the simultaneously eerie, wintry and carol-filled *Scrooge* (1951), and the sparely realist *Room at the Top* (1965).

As happened with the *Warsaw Concerto*, Rachmaninov was often the model for 'romantic' music in overwrought melodramas about tortured artists and musicians. But in 1945 Rachmaninov proper, in the form of his Piano Concerto No. 2, was used in *The Seventh Veil* and *Brief Encounter*. In the first it is 'played' by Ann Todd, echoing the story's passion, and in the second it speaks of the characters' sublimated love. In both cases, the actual pianist was Eileen Joyce (who then played herself in the 1953 biopic *Wherever She Goes*, which featured Franck's *Symphonic Variations*).

Malcolm Arnold (1921–2006), initially a jazz and orchestral trumpeter, wrote

many concert works. He was also one of the most prolific British film composers from the 1940s through to the late 1960s, although many of his scores are quite short as he wrote music only where it was an absolute requirement of the film. He worked regularly with David Lean, from *The Sound Barrier* (1951) and the witty *Hobson's Choice* (1954) to the Oscar-winning *Bridge over the River Kwai* (1958), which he scored in just ten days. But they disagreed over *Lawrence of Arabia* (1962) and Maurice Jarre got the job.

Arnold's last film was *David Copperfield* (1969), for which the composer refused to write pastiche 'period' music but portrayed the characters and situations in the highly pictorial style that he often used in film scores. (At the same time he was also working on the very different *Concerto for Group and Orchestra* with Deep Purple!) Dickens's Mr Micawber is one of the book's best-known characters, renowned for his often baseless optimism in the face of importunate money troubles. Arnold's depiction **(CD 2, track 5)** wasn't used in full in the film but the skipping clarinet perfectly captures Micawber's effortless jauntiness, a darker middle section trailing off into nothing at the end hinting at a more serious situation.

William Walton (1902–1983) was a good friend of Arnold's (indeed, they sometimes helped each other out on film-scoring assignments). However, where Arnold scored around sixty films Walton's tally was just fourteen. His greatest collaborator was Laurence Olivier and their greatest collaborative effort was their Shakespeare trilogy (*Henry V*, 1944, *Hamlet*, 1948 and *Richard III*, 1955). In *Hamlet* the ghost is introduced by chilly strings and woodwinds evoking the blustery winds of Elsinore **(CD 2, track 6)**. When the producers of *The Battle of*

Britain (1969) ditched Walton's score in favour of one by Ron Goodwin, Olivier came to Walton's aid, insisting that at least some of it was retained. Ironically, *The Battle in the Air* ended up being one of the film's highlights.

There are several now-overlooked mid-twentieth-century British composers who, in addition to the concert hall, worked extensively in the cinema. Just as Universal had done a couple of decades earlier, Hammer from the late 1950s turned out a series of popular horror films whose music was central to their effectiveness. Though the films were looked down on by critics, they were very popular and offered a profitable refuge for composers including Malcolm Arnold, Tristram Cary, Benjamin Frankel, Elizabeth Lutyens, John McCabe, Malcolm Williamson and others. Most of them worked on a few scores but Hammer's stalwart composer, notching up twenty-three films, was James Bernard (1925–2001), known for his trick of using the anti-hero's name rhythmically ('Dra-Cu-Laaaa').

When **Benjamin Frankel** (1906–1973) wrote the music to *The Curse of the Werewolf* (1959) it became the first British film score (indeed, a rare example of any film score) to use almost exclusively twelve-note technique, which Frankel had recently begun to employ in his concert music. It is questionable whether anyone in the audience would have noticed, as it simply reflects the febrile, Gothic atmosphere of the film. But the influence of the Second Viennese School extends further: thanks to constantly shifting orchestration, the colours of 'Revenge and Escape' **(CD 2, track 7)** are almost Webernian, while

the sudden dynamic changes are perhaps influenced by the same composer's early orchestral pieces.

One of latest starters in cinema must be **Ralph Vaughan Williams** (1872–1958) who scored *49th Parallel*, the first of his eleven films, in 1941 at the age of sixty-nine! Through the film its director Michael Powell and writer Emeric Pressburger hoped to encourage America to join World War II by praising Canada, showing how they dealt with a captured U-boat crew, and stressing that the border was 'the largest undefended frontier in the world'. Not only did the film star Olivier and have music by Vaughan Williams, but the editor was David Lean who was soon to start his own directing career.

Vaughan Williams had mentioned an interest in film music to Arthur Benjamin, who in turn had talked to conductor Muir Mathieson (an ex-pupil of Vaughan Williams), and this led to the commission. When Vaughan Williams asked how long he had to compose the score, Mathieson replied: 'Till Wednesday'.

Mathieson conducted the London Symphony Orchestra and the small piano part was played by Phyllis Sellick. The Prelude (**CD 2, track 8**) features a melody, inflected by English modality occasionally with a hymn-like quality, that is typical of Vaughan Williams; a recording was soon issued with added words. He also used the film's 'Nazi' theme in the scherzo of his String Quartet No. 2.

The composer admitted that he was incapable of writing film music 'in which every action, word, gesture or incident is punctuated in sound'; indeed, in the early days Vaughan Williams made something of his ignorance of the techniques of film music. He preferred, rather, to 'ignore the details and to

intensify the spirit of the whole situation by a continuous stream of music'. Though his film scores are not literally continuous they are in the tradition of responding to the general mood of the scene.

One of Britain's great musical polymaths is **Richard Rodney Bennett** (1936–). He began life as an avant-gardist but is equally at home both writing and performing jazz, and composing film scores. The plot of Agatha Christie's *Murder on the Orient Express* (1974) is as ludicrous as any, but Bennett writes a wonderful, swirling pastiche of Ravel's *La Valse* to accompany the train's journey through the central European night.

Michael Nyman (1944–) began his cinema career with Peter Greenaway, scoring structuralist films which emphasise the ways in which films convey meaning and which play music and images off each other in sometimes unexpected ways. The faux-documentary *Vertical Features Remake* (1978) is based around the number eleven, with scenes of eleven seconds and even eleven frames. Similarly Nyman's music takes the number as a starting point, for instance repeating a chord eleven times.

Greenaway and Nyman brought such games into the mainstream with the seventeenth-century murder story *The Draughtsman's Contact* (1982), its cult soundtrack best described as 'rock-Purcell', and with *Drowning by Numbers* (1988), the score of which is a meta-musical analysis of the slow movement of Mozart's *Sinfonia concertante* (Nyman had previously written 92 variations on bars 58–61 for Greenaway's 1980 film *The Falls*). Nyman's biggest popular success, however, was *The Piano* (1993), in which the music, performed by actress Holly Hunter, is close to being a protagonist in the drama. As he has

often done, Nyman adapted his music from the film for the concert hall, creating *The Piano Concerto*.

Sweden

Swedish cinema early on became prominent internationally, but the growing dominance of Hollywood and the introduction of sound saw the country's film-making suffer; it nevertheless retained a hold on the art-house, primarily through the work of the director Ingmar Bergman. **Erik Nordgren** (1913–1992) wrote scores for seventeen of his films between 1948 and 1961; at other times, however, Bergman's ascetic view of cinema had him exclude from a soundtrack anything but source music, before an interest in opera led him to 'score' his films with classical pieces.

The bittersweet comedy *Smiles of a Summer Night* (1956) tells of four people, each of whose view of their relationships changes over the course of a night. In a case of *in vino veritas*, confessions are made over a bottle of wine, which Nordgren accompanies with a harp duet that is both suitably woozy and filled with a sense of magical wonder (**CD 2, track 9**). Bergman's film generated two artistic responses with very different music: Stephen Sondheim's musical *A Little Night Music* (1973), and Woody Allen's *A Midsummer Night's Sex Comedy* (1982), which uses Mendelssohn's music. Allen is an avid fan of Bergman.

Hugo Alfvén (1872–1960), probably now best-known for his *First Swedish Rhapsody*, created an extensive catalogue of works but scored only a few films in the 1930s and '40s. Alfvén's approach to film work was, essentially, to give

full rein to his great melodic and pictorial gifts. Released in 1945, the film version of Vilhelm Moberg's popular novel *Man's Woman* (often known as *A Country Tale*) seemed to have a good chance of success. The story, a tragic rural love-triangle, gave the composer scope for both pastoral music as well as more turbulent themes, both of which are on show in the Introduction (**CD 2, track 10**). The film was less successful than might have been hoped, but Alfvén's expressive and appropriately passionate music was praised.

USSR

Despite the famous Leninism, 'Of all the arts for us cinema is the most important', early Soviet cinema struggled both economically and technologically. Hoping to give the new medium a sense of quality, however, important and respected composers such as Glière and Ippolitov-Ivanov joined cinema specialists to write silent-film scores. The imperative that artists should be socially useful meant that, even though Shostakovich and Prokofiev dominate, there were few classical composers who didn't have some film scores in their portfolios.

Film scores could feed into concert works (for example, the Khachaturian of the *Otello* film score is identifiably the same as the composer of the ballet *Spartacus*) or serve as a way to experiment in other genres. Film composing also provided the means for avant-gardists to earn a living at a time when their concert works were denied performance. Alfred Schnittke (1934–1998) and Sofia Gubaidulina (1931–) are just two composers who worked extensively in the industry.

Dmitry Shostakovich (1906–1975), on the cusp of the silent and sound eras, wrote the most important early Soviet film score. *New Babylon*, Kozintsev and Trauberg's 1929 story of the Paris Commune, was politically contentious, however, and last-minute censorship ruined the carefully considered, though avant-garde, synchronisations. Moreover, musicians disliked and couldn't cope with the difficult score; the premiere was a disaster and after a couple more performances it was shelved and the music was not revived in the composer's lifetime.

In the following year the Soviets unveiled their first sound film, *The Plan for the Great Works*, which was simply newsreel footage with an asynchronous soundtrack. Matters advanced a year later with the first feature *The Road to Life*, although the sound quality was execrable.

Again Shostakovich took the next step with *Alone* (1931), the story of the young Elena Kuzmina (actress and character shared a name) who is sent to teach at the Mongolian borders, where she meets resistance from the villagers. *New Babylon*'s score comprised large-scale movements which had proved unwieldy when the film was re-edited, but for *Alone* Shostakovich created a kaleidoscope of dozens of short movements that could more easily be cut or extended as necessary. The evocatively colourful pieces set the mood within a few moments: in the scene (now lost) in which the villagers abandon Kuzmina in a snowdrift Shostakovich uses the theremin to evoke the cutting Mongolian winter wind, while there is also a part for a local Mongolian throat singer **(CD 2, tracks 11 and 12)**.

The little pieces are used like leitmotifs to bind the story, giving the music a

larger structure in which scenes seem to reflect against each another. Thus, the little percussive march that accompanies Kuzmina's lessons recurs in a sadder variation as she lies ill in bed **(CD 2, tracks 13 and 14)**.

Shostakovich was using his film work as an experimental test-bed, and ideas and techniques were diffused by osmosis between cinema, the theatre and the concert hall. But the political climate was changing in the 1930s; artists were increasingly expected to conform, and for several years Shostakovich's film work was often less adventurous. By the late 1940s the political climate was incredibly oppressive and Mosfilm studios' seventieth-birthday present to Stalin in 1950 was *The Fall of Berlin*, the highly fictionalised account of the dictator's directing the defeat of Fascism and thereby ensuring world peace. But as well as the bombast there was room for some more reflective moments, including *By the River*, in which Alyosha (an award-winning steelworker and soon-to-be Red Army hero) contemplates pursuing his love for the teacher Natasha.

Stalin's death in 1953 led to an easing of cultural policy and a more international outlook, and in 1964 Shostakovich wrote one of his greatest film scores – for Kozintsev's acclaimed *Hamlet*. The story of a murderous leader in a court of labyrinthine plotting offered up parallels with the recent past, which – though by no means overstated – could not have been missed. As he often did in his music, Shostakovich went against expectations and, rather than giving he 'spectral' music, a pounding brass and percussion chorale is heard as the ghost stalks along the battlements, his cloak billowing behind him in slow motion **(CD 2, track 15)**.

While Shostakovich wrote almost forty film scores covering every genre from Stalinist propaganda to children's animation, **Sergey Prokofiev** (1891–1953) concentrated on the genre of drama, and scored just nine films. But *Lieutenant Kijé*, *Alexander Nevsky* and *Ivan the Terrible* are all models of how film and music can work together.

Prokofiev left the USSR in 1918 to tour the world as a composer-performer but, though the ardent cinephile was courted by Hollywood, nothing materialised. On a trip home he scored Aleksandr Faintsimmer's *Lieutenant Kijé* (1934), a satire ostensibly at the expense of Tsarism in which a clerical error 'creates' a fictitious officer, problems then ensuing when the Tsar decides to follow the officer's progress. After watching rehearsals and making copious notes, Prokofiev wrote music that often synchronises almost balletically with the action. But when he created the suite, it took longer to rework the many short fragments than to write the original score.

'The Birth of Kijé' (**CD 2, track 16**) begins with fanfares which set the military scene, while a little shuffling figure accompanies the flunkies' sweeping of Tsar Paul's palace. We hear the silvery trumpet announcing Kijé's birth at the moment of the clerical error, and the rest of the movement similarly gathers up scattered fragments. But there are some longer scene-setting pieces, including 'Troika' which accompanies a snowy journey and which has come to symbolise the Russian winter in films such as Woody Allen's *Love and Death* (1975).

After more projects that either stalled or were banned, Prokofiev scored Eisenstein's historical epic *Alexander Nevsky* (1938), the story of the thirteenth-century Russian prince who repulsed the Teutonic knights. This masterpiece of

propaganda, released when the USSR was threatened by the rise of Fascism, was shelved during the Nazi–Soviet pact only to be re-released when the Nazis invaded in 1941. At a time when film music was often overlooked, Prokofiev's score attracted some attention, and even more so when Eisenstein produced a (questionable) analysis of the audio-visual counterpoint at the beginning of 'The Battle on the Ice'.

Whatever the validity of Eisenstein's analysis, the film as a whole contains just about every film-scoring technique, and became a model for composers. Director and composer had a natural understanding and, after detailed discussions, some sequences were shot or edited to Prokofiev's pre-written music. Any miscommunication was quickly resolved: when Eisenstein couldn't describe a particular sound that he had in mind he found a prop 'medieval' horn, and Prokofiev immediately understood what was required. They also used to the full the advantages offered by recording, re-seating the orchestra for different sound perspectives, and putting the microphones inside the horns' bells to make the Teutonic music sound as harsh as it would have done to thirteenth-century Russian ears.

It must then have been a bitter blow to hear the actual soundtrack for *Alexander Nevsky*, as the still-primitive sound recording techniques in the USSR simply weren't equal to Prokofiev's inner ear. When he created a cantata from the original score, the longer cues needed very little alteration, but the great set-piece 'The Battle on the Ice' necessitated extensive work as several short sections had to be stitched together. In addition, Prokofiev's orchestration needed revision in order to reproduce the special sound effects that he had intended.

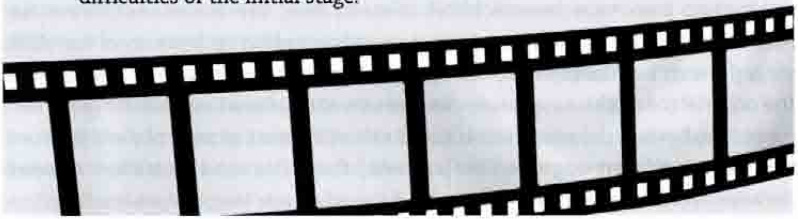
Eisenstein discusses his collaboration with Prokofiev:

Prokofiev and I always haggle over the question of 'who is to be first', in other words, whether the music should be written from the separate sequences and the montage done according to the music or whether a whole scene should be edited first and the music written for it afterwards.

We haggle because the one who is 'first' has the hardest job to do – to create the rhythmic progression of the scene.

The second one 'has it easy'. He has 'only' to erect an adequate structure out of the materials, possibilities and elements of his own medium.

Of course the 'easiness' is very relative, only in comparison with the difficulties of the initial stage.



In 'The Field of the Dead' a woman searches for the soldier she had promised to marry. The mezzo-soprano's lament hovers on the cusp of the diegesis: the woman we see is not singing it, but the soldiers, as in a waking dream, hear her voice. In the cantata that Prokofiev created from the film score the soldiers' lines are eliminated, turning a strange dialogue into a more conventionally hieratic lament.

Prokofiev took an operatic approach to Eisenstein's two-part epic *Ivan the Terrible* (1944, 1946) (the director had recently produced *The Valkyrie* at the Bolshoi). The film is full of big set-pieces, and several scenes eschew dialogue, relying instead on the music and images to tell the story. The composer moves motifs and songs in and out of the narrative, helping to reflect the ironic twists of the story and to create a total drama. Planned as a two-parter, it expanded into a trilogy, but Eisenstein had completed only two parts when he died in 1948. (Although the first part was released in 1944, the second, completed in 1946, was banned until 1958.) Eisenstein was the only director with whom Prokofiev wanted to work, and following his death the increasingly ill composer retired from the cinema.

Italy

Several adventurous composers joined the Italian film industry in the 1940s, bringing an upsurge in the quality of film music. Thanks to the vagaries of international distribution, however, some of them are little-known outside Italy.

After initial work in theatre and opera, **Nino Rota** (1911–1979) began a career in cinema that embraced around eighty films from 1933 onwards. His international career began in 1949 with imposing (if somewhat similar) music for both Edward Dmytryk's Gothic thriller *Obsession* and Edoardo Anton's hugely successful *The Glass Mountain* (this story about an opera composer features singer Tito Gobbi as himself).

However, Rota's career was firmly established with the sixteen films he made with Federico Fellini, from *The White Sheik* (1952) to *Orchestral Rehearsal* (1978), a dark allegory of power and anarchy. Rota could fairly be described as having helped to define the adjective 'Fellini-esque': surreally carnivalesque and melancholically comedic, his film scores also often use the styles and forms of popular music. Returning some film music to the theatre, in 1966 he made a ballet adaptation of his score for *La Strada* (1954).

Rota's range was much wider, however, and one of his most popular scores was Franco Zeffirelli's *Romeo and Juliet* (1968). Fragments of the main motifs are ingeniously reworked throughout the film; one of them blossoms into the score's 'Love Theme', which beautifully captures the young lovers' tenderness.

For Visconti's epic *The Leopard* (1963) Rota reworked an unfinished symphony from his youth. Controversially, he could not be Oscar-nominated for Francis Ford Coppola's Mafia epic *The Godfather* (1972), as in it he had reused some music from his earlier *Fortunella* (1958). However, a change in the rules meant that two years later he won for *The Godfather: Part Two*.

'The Godfather's Waltz' opens with a noble yet unimposing solo trumpet, epitomising the Lear-like Don Corleone, whose old-fashioned crime-world will fatally clash with a new one.

The pre-eminent figure in Italian film music is **Ennio Morricone** (1928–). Nobody knows quite how many films and television programmes he has scored, but it is more than 500, in addition to a sizeable body of concert works. After studying with Goffredo Petrassi, Morricone (under a pseudonym) wrote theatre, radio and television music, and produced pop songs. He was fascinated by the post-war avant-garde and developed a penchant for using unusual colours such as the sitar and Jew's harp, and has a particular affinity for the human voice.

His best-known work was on 'spaghetti Westerns': this was the term, originally derogatory (and Morricone hated it), for relatively low-budget Westerns, often made, despite the name, in Spain. The most famous were directed by Sergio Leone, and the Main Theme of *The Good, the Bad and the Ugly* (1966), the last part of his 'dollars' trilogy (**CD 2, track 17**), brilliantly combines electric guitar, whistling, a grunting choir and a glorious Mexican-sounding trumpet – an immediately recognisable Morricone moment.

Morricone and Leone's next collaboration was *Once upon a Time in the West* (1968). When Claudia Cardinale arrives at a remote station in nineteenth-century America, the music, after a tentative beginning, seems physically to vault the camera over the station building with a breath-taking crane-shot to take in the view over the town. In fact, in a throwback to the techniques of silent cinema, Morricone wrote the music beforehand; it was

played on-set to help get the actors in the mood and for both the actors' and the camera's movements to be timed like an intricate ballet.

Morricone's career expanded into Hollywood, and among his many films is *The Mission* (1986), the story of a Jesuit mission to the South American jungle, for which he provided a stunning mixture of a score, including neo-Baroque oboe and choral chant. Two years later, back in Italy, he scored *Cinema Paradiso*, Giuseppe Tornatore's love-letter to cinema. A famous film director returns to his home village for the funeral of the man who was the cinema projectionist during the director's childhood, and who nurtured his love of film; the trip makes him re-evaluate the relationship. Morricone's yearning score gently intertwines strings, saxophone and a piano to capture the film's mood of nostalgia and regret.

Morricone was Oscar-nominated five times – *Days of Heaven* (1978), *The Mission* (1986), *The Untouchables* (1987), *Bugsy* (1991) and *Malèna* (2000) – and many expected him to win for *Once upon a Time in America* (1984), but the film company allegedly failed to submit the paperwork in time. He finally picked up the Lifetime Achievement Oscar in 2007.

Morricone's Oscar nominations were for films made in Hollywood or, in the case of Tornatore's *Malèna*, one heavily promoted in America, but he was not the only Italian film composer to find international success. Born in Argentina, **Luis**

Enríquez Bacalov (1933–) took Italian citizenship but his most popular score, *Il postino* (1994), for which he wrote a set of bittersweet variations, was in a way a return to his South American roots. The film tells of the Chilean poet Pablo Neruda's friendship with his postman on an Italian island.

Riz Ortolani (1931–) often scored lurid low-budget films such as *Cannibal Holocaust* (1980) but was equally at home with Zeffirelli's *Brother Sun, Sister Moon* (1972), a biopic of St Francis of Assisi. He also made some films outside Italy, as did **Pino Donaggio** (1941–) who forged an international career. This was partly through his work with Brian De Palma, whose films are inspired by the Italian horror directors Mario Bava and Dario Argento, with whom Donaggio had worked. But his breakthrough came with Nicolas Roeg's version of Daphne du Maurier's supernatural Venetian story *Don't Look Now* (1973); the score included chilly neo-Vivaldian strings and a dreamy reminiscence of J.S. Bach's *Notebook for Anna Magdalena Bach*.

Francesco de Masi (1930–2005) achieved the first of his 200 or so solo credits in 1951. When working on travelogues and documentaries, he conscientiously studied the local music though was never enslaved by it. Naturally he scored spaghetti Westerns (about thirty of them), in which the expected harmonica and mariachi trumpet often featured; less predictably he also used them in the Chuck Morris vehicle *Lone Wolf McQuade* (1983). He claimed such diverse influences as Palestrina, Ravel, Hindemith, Shostakovich, Stockhausen and Stan Kenton, and refused to compromise, turning down films in the 1970s based on 'strip-tease shows and various vulgar situations'.

Mario Nascimbene (1916–2002), as well as being at one point the Italian

table tennis champion, was a particularly inventive composer, enjoying what he called the *suoni nuovo* (new sounds) of unusual instrumentation and tape effects. *Rome 11 o'clock* (1952) featured a typewriter, and won the Italian film-music prize (ironically called the Silver Ribbon!) before Nascimbene reworked it as a 'Concerto for Four Typewriters and Orchestra'. His other work included historical and biblical epics such as *The Vikings* (1958) and *Barabbas* (1962), as well as the low-budget exploitation films like *Scent of Mystery* (1959), the first and only film made in the gimmicky Smell-O-Vision.

France

Cinema was not so much a singular invention as the accumulation of several ideas, and inventors from several countries made important contributions. The Lumière brothers, however, were the first to have a public screening. France accordingly became a centre of film-making, dominating the years before World War I.

Arthur Honegger (1892–1955) scored around forty films between 1922 and 1951, though some of his scores were co-written with other composers. Being a huge film fan, he often visited the studio to watch the production before writing the music. His early work with the director Abel Gance was not particularly enjoyable, however: after the romantic melodrama *La Roue* (1922) they began the epic *Napoléon* (1927), for which Gance completed only one of the six planned parts – yet even that is more than five hours long! Gance's continual re-editing left Honegger desperately re-writing

his music to match each new version and the composer left the project in frustration.

With Arthur Hoérée he scored *Rapt* (1934), the first sound film from Switzerland (Honegger had studied at Zurich Conservatory). Always interested in technology, experimenting with electronic instruments, in *Rapt* Honegger wrote some cues with the intention of running the tape backwards. In the same year he wrote an hour of music for an epic adaptation of Victor Hugo's *Les Misérables. Regain* (1937) was directed by Marcel Pagnol, whose stories were the basis of the international hits *Jean de Florette* and *Manon des sources* (both 1986), but despite the film's pastoral setting Honegger wrote a quite avant-garde score, as evidenced by the two cues 'Nuit dans la grange' and the polyrhythmic 'Été' **(CD 2, track 18)**.

For Honegger, film music, as well as supporting the images, had to have its own logic, and he was able to achieve this in *L'Idée* (1934). Bertold Bartosch's animated adaptation of Frans Masereel's series of woodcuts allowed Honegger to write a 25-minute continuous score which was alternately jazzy and dreamy. The film is a symbolic pacifist hymn and features an inspirational naked woman who leads people to rise up against oppression; she is accompanied by the eerie electronic sounds of the ondes martenot. This early electronic instrument also features prominently in Honegger's score for *Crime et châtiment* (1934), a French version of Dostoevsky's psychological cat-and-mouse game of a murderer and a detective. Honegger wrote a complex score, using several leitmotifs and in 'Départ pour le crime' he combines these with more purely atmospheric sections **(CD 2, track 19)**.

Since some film music is undeniably ephemeral, publishers have tended only to be interested in potential 'hits'; Honegger nevertheless made suites from some of his scores. As well as *Regain*, these included *Mayerling* (1935), in which hopeless love leads to double suicide, and *Mermoz* (1943).

It is interesting that films by both Mikhail Tsekhanovsky (1931) and Jean Mitry (1949) were inspired by *Pacific 231,* Honegger's symphonic depiction of a locomotive. Another of the Frenchman's contributions to cinema history was to help the young Miklós Rózsa enter the industry.

When young, **Jacques Ibert** (1890–1962) worked as a cinema pianist and went on to score over thirty feature films and documentaries. Many of these were French, such as Julien Duvivier's biblical epic *Golgotha* (1935). For G.W. Pabst's *Don Quichotte* (1933) Ibert wrote a set of amusing songs for the great Russian bass Chaliapin. The bittersweet 'Chanson de la mort' ends the film as we watch a paper slowly burn, the regretful words scrolling over the screen **(CD 2, track 20)**.

In a different vein, he also wrote the ballet *Circus* for Gene Kelly's *Invitation to the Dance* (1956). Despite Ibert's reputation as more of a colourist than an experimentalist, his film scores contain some interesting avant-garde effects. For the witches' scene in Orson Welles's *Macbeth* (1948), Ibert's weird texture includes the breathing of the choir. Although the film is very obviously Scottish (the cast affects accents, with varying degrees of accuracy), the Overture **(CD 2, track 21)** instead seems set in a strange time and place with cross-rhythms and disconcerting snatches of Oriental music; when Dunsinane comes under attack, however, the music begins to

skirl authentically. Large parts of the score are covered by dialogue and sound effects, and the poor-quality recording further compromises the music's effectiveness; hearing it on CD, therefore, allows us to appreciate all its subtlety.

The prolific **Darius Milhaud** (1892–1974) had mixed success in the cinema. Some of his most interesting film music is either lost (the score of *L'Inhumaine*, 1923) or its relationship to the images unknown or unclear: he suggested that his ballet *Le Boeuf sur le toit* (1919) could accompany a Chaplin film; and his opera *Christophe Colombe* had film inserts.

The Islanders (1938), a poetic documentary about the coast of Britain, allowed him scope to write extended pieces, describing both landscape and industry. This was still identifiably influenced by Les Six, as is the spikiness of his section in Hans Richter's surrealist portmanteau *Dreams that Money Can Buy* (1947) – he shared composing duties with, among others, John Cage and David Diamond, while visuals were provided by artists including Marcel Duchamp and Alexander Calder. Milhaud, however, was in some ways wary of cinema, fearing that film music necessitated a simplification of his language that would compromise his art; he thought that he should pitch the music at a lower level than in the concert hall. That said, his very fine *Cortège funèbre* began life accompanying a scene from the Spanish civil war drama *L'Espoir* (1939).

Georges Auric (1899–1983) was born just three years after the Lumière brothers' first film show and, as a member of Les Six, knew the artist, writer and director Jean Cocteau. Auric's first film score was for Cocteau's surreal

Orphic myth *Le Sang d'un poète* (1930), which became a trilogy with *Orphée* (1949) and *Le Testament d'Orphée* (1959).

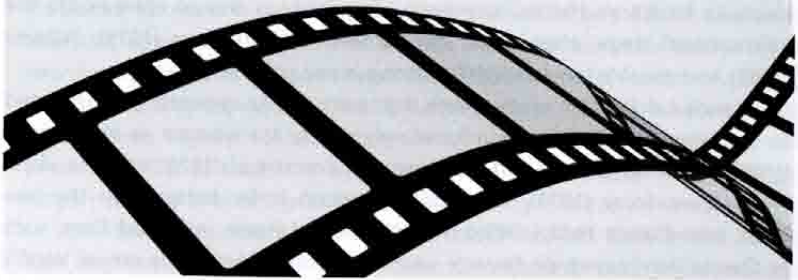
In between, they created another magical masterpiece, *La Belle et la Bête* (1946), a retelling of the Beauty and the Beast myth. Auric's score perfectly captures the film's dreamy surrealism, which has influenced many other film-makers. When Belle first enters Bête's castle she moves in unearthly slow motion down one of the mysterious corridors – 'Les couloirs mystérieux' (**CD 2, track 22**) – the candelabra are human arms which reach out to her as she passes, and the door and the mirror speak to her. The music at times is sensually languorous in a Ravelian manner, especially in the choral opening. In 1995 Philip Glass replaced the soundtrack with a continuous score, which is performed live and in which all the dialogue is sung.

Outside France, Auric captured the sly humour of the Ealing comedies *Passport to Pimlico* (1949), *The Lavender Hill Mob* (1951) and *The Titfield Thunderbolt* (1952).

From the 1950s onwards, **Georges Delerue** (1925–1992) worked extensively with French new-wave directors, and this included ten films with François Truffaut. The multilayered and self-reflexive *Le Mépris* (1963) is about a scriptwriter who loves his wife 'totalement, tendrement, tragiquement' but who earns her contempt. In an echo of the film's romantic classicism, Delerue's music, like a lushly sombre Bach prelude, manages to combine what are traditionally seen as 'male' and 'female' attributes: the classicism of the rational, intellectual, ordered male and the romanticism of the irrational, emotional, chaotic – and chaos-inducing – female. Godard

Director Jean-Luc Godard's views on film music:

Music expresses the spiritual, and it provides inspiration. When I'm blind music is my little Antigone; it helps to see the unbelievable. And what has always interested me is the fact that musicians have no need for the image although people involved with the image need music. I've always wanted to pan or track during a war scene or a love scene, in order to see the orchestra at the same time. And for music to take over at that moment when there is no more need to see the image. For music to express something else. What interests me is to see music – to try to see what one is hearing and to hear what one is seeing.



redistributed Delerue's music throughout the film, yet it retains its effectiveness; but worse was to come when producer Carlo Ponti recut the film for the Italian release and gave it an irrelevant, perky jazz score by Piero Piccioni.

Delerue's move to Hollywood saw him work on Oliver Stone's 1986 films *Salvador* and *Platoon*, though in the latter Barber's *Adagio* unfairly overshadowed the powerful score.

France's internationally successful film industry means that it has produced a greater number of well-known composers than have other countries. **Maurice Jarre** (1924–) studied with Honegger, among others. His work for Georges Franju includes a strange, disjointed waltz for the disturbing but beautiful horror *Les Yeux sans visage* (1960). After several other composers had turned it down, Jarre scored *Lawrence of Arabia* (1962), winning an Oscar and beginning a working relationship with David Lean. This lasted until the director's death, and included *Doctor Zhivago* (1965), with its balalaika hit 'Lara's Theme'. *Lawrence of Arabia* was also an entrée onto the international stage, after which Jarre scored *The Tin Drum* (1979), *Witness* (1985) and *Jacob's Ladder* (1990), among many others.

Francis Lai (1932–) wrote scores that were lushly romantic or dominated by pop music, including the infuriatingly catchy *Un Homme et une femme* (1965), the international soft-core porn hit *Emmanuel* (1974) and the ultra-weepy *Love Story* (1970), the music for which is far better than the film itself. **Jean-Claude Petit** (1943–) is particularly at home in period films, such as Claude Berri's *Jean de Florette* and *Manon des sources* (his use of Verdi's

overture to *La forza del destino* inspired a lager advertisement) as well as Rappeneau's *Cyrano de Bergerac* (1989) and *Le Hussard sur le toit* (1995).

Japan

Avid cinephile **Tōru Takemitsu** (1930–1996) wrote almost 100 film scores, working with the best-known Japanese directors of his generation. His scores ranged from the Mahlerian music for *Ran* (1985), a Japanese feudal version of *King Lear*, to his attempts to 'bring noise into the realm of organised music' in Hiroshi Teshigahara's claustrophobic drama *The Woman of the Dunes* (1964) and documentary *Antonio Gaudí* (1984) – both of them extremely avant-garde scores. He enjoyed cinema work: 'Films are so full of life. Sometimes, working on a concert piece by myself, as the excess is gradually stripped away it becomes increasingly pure, but that is not really interesting.'

In *The Face of Another* (1966) a man disfigured by an accident persuades his doctor to replace his face with a mask which is very lifelike but which alters his appearance. Initially he exploits the opportunities afforded by his new anonymity, but this soon takes a terrible toll on his sense of identity. Counterpointing this ghoulish and unsettling story, Takemitsu writes a waltz which seems slightly hollow at the centre, reflecting the character's loss of personality (**CD 2, track 23**), while the score for the scenes in the doctor's surgery consists of weird splashing and splintering *musique concrète*.

Like Takemitsu, **Akira Ifukube** (1914–2006) worked both in the concert hall and the cinema. Though he drew on Japanese culture, he was also

influenced by western music, particularly Stravinsky's *The Rite of Spring.* Japan's wartime experiences inspired director Ishirô Honda to make a film in which American nuclear testing creates a gigantic tyrannosaurus-like monster. Despite its ridiculous premise and low-quality special effects, *Godzilla* (1954) was incredibly popular and Honda went on to make a whole series in which Godzilla meets various other monsters, giving overt nods to films from the West with *King Kong vs Godzilla* (1962) and *Frankenstein Conquers the World* (1965). For the Godzilla films Ifukube was, unsurprisingly, strongly influenced by Universal studios' classic horror music, and his scores are filled with dissonant marches and irruptive invasions from the monsters. After scoring the last of the Godzilla series he created the Symphonic Fantasia No. 1 **(CD 2, track 24)**, which uses themes from a number of the films and opens with Godzilla's highly chromatic stamping motif (which appeared in all the films).

The Godzilla films are his best-known scores, but Ifukube worked with many directors, often only once or twice. He argued bitterly with Akira Kurosawa on *The Quiet Duel* (1948) and the two never collaborated again; he made only two films with Kon Ichikawa, but they include one of the composer's masterpieces, *The Burmese Harp* (1956), a bleak wartime story of a musician's growing disillusion with his art.

Belgium

The Belgian composer **Frédéric Devreese** (1929–) worked regularly on the surreally dreamy films of his compatriot André Delvaux. The score of *Un Soir,*

un train... (1968) is a set of variations, accompanying a Flemish professor and a woman on a train journey that turns hallucinatory. During a stop-off, an innkeeper begins a weird *danse macabre* with one of the Professor's former pupils: each trying to outstare the other, they stamp along to Devreese's music, making us question where the music is coming from (not, it would seem, from the musicians in the corner of the room). The other people join in. A train whistle cuts short the scene and what appears to be the Professor's daydream, and everyone rushes out, leaving the audience disconcerted. Since many of Devreese's film scores are fragmentary, he then makes concert suites from them; however 'Danse de l'Auberge' ('Dance at the Inn') appears here **(CD 2, track 25)** almost exactly as it does in the film – just without the sound effects of the stamping and the train whistle.

Poland

Wojciech Kilar (1932–) had worked on over a hundred films with some of the most famous Polish directors before *Bram Stoker's Dracula* launched his Hollywood career in 1992. His name became even better known the following year when his concert piece *Exodus* was used as the temporary music on the trailer of *Schindler's List*. Though his music can be very lush texturally, he feels that 'the best film music repeats its basic themes, each time with small variations'. 'Mina / Dracula' **(CD 2, track 26)** from *Bram Stoker's Dracula* exemplifies this. At the end of the film Mina sits beside the dying Count and the music starts with his slow, hoarse breathing, gradually building through rising

sequences on a falling, Eastern European-inflected tune as Mina grants his final wish to 'release his soul from the powers of darkness'.

Conclusion

Although little more than a century old, cinema and its music have developed at an incredible pace. They have gone through numerous transformations, though these have often been not so much innovations as re-examinations of old questions. They have been driven either by technology, or by social or economic change.

As studios attempt to gather new audiences they repeatedly return to using popular songs; this has been especially noticeable in recent years as the target audience has become younger. Using library music has always been a standard device in low-budget films, but Tarantino put a new twist on this by referencing cult soundtracks for artistic rather than financial reasons.

And yet low-budget studios allowed or even encouraged musical experimentation. Many composers benefited from the discipline of having to use a small ensemble: Herrmann's early days at CBS radio taught him how to maximise colouristic effects (and may have been the beginnings of his liking for the vibraphone). The adventurousness of Universal's music in the 1930s is echoed in Hammer films from the 1960s and '70s, particularly as Hammer employed 'classical' avant-garde composers such as Elizabeth Lutyens and Tristram Cary who otherwise saw their works rarely performed.

At the other end of the scale, epics – first popular from around 1912 –

increasingly became a risky endeavour and only returned to favour in the 1950s and '60s. This was partly cinema's reaction to the threat of television, by making the screen and the stories greater in scope than anything on the rival medium. With little knowledge of what was authentic to ancient Rome or to the Bible lands, composers were free to invent music that they thought was both effective and believable. As the epic fell away in the 1970s it was replaced by, or it perhaps transmogrified into, the disaster movie, and the scores were brought back up to date.

Technology has had other effects: improvements in recording quality meant that orchestral undernourishment became clearly audible and so more players were employed. There was equally the temptation to use the more economic synthesiser scores, but these themselves palled, and composers either returned to the orchestras or began to mix the two sounds.

Permutations of all these have weaved around each other through the history of the cinema and its music, and will continue to do so. In the early years of the twenty-first century, film music embraces many styles, seemingly able to contain simultaneously orchestral scores that nod (but are not beholden) to the Golden Age and synthesiser scores descended from the 1980s, alongside the films drenched in pop music that have been an almost constant element throughout film music history. Whatever your taste in film and film music, there is something out there for you.

Sources of Featured Panels

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A Century of Film Music: A Timeline

*denotes Oscar-winning scores
References to film music appear in bold type.

Date	Music & Film Music	History
1885	Stothart and Berg born	Benz and Daimler develop first internal combustion engine
1886	Liberal government tries to pass Home Rule Bill for Ireland; gold found in Transvaal	
1887	Verdi *Otello*	Emile Berliner makes first records using discs rather than cylinders
1888	Stalling and Steiner born	
1889	Charlie Chaplin and Jean Cocteau born	Universal Exhibition in Paris; British South Africa Company chartered
1890	Ibert born	London's first underground railway opens

Art and Architecture	Literature
	Hugo dies; D.H. Lawrence born; Zola *Germinal*
Kokoshka born; last exhibition by the Impressionists	Hardy *The Mayor of Casterbridge*
Chagall and Schwitters born	
Van Gogh settles in Arles	T.S. Eliot and Raymond Chandler born; Kipling *Plain Tales from the Hills*
Van Gogh *Starry Night*; Eiffel Tower built	Browning and Hopkins die
Van Gogh dies; Schiele born	Ibsen *Hedda Gabler*

Date	Music & Film Music	History
1891	William Friese-Greene's film experiments; Prokofiev and Bliss born	
1892	Max Skladanowsky's film experiments; Milhaud and Honegger born	
1893	Edison's film experiments; Tchaikovsky Symphony No. 6	Henry Ford builds his first car; Keir Hardie founds Independent Labour Party in Britain; women granted votes in New Zealand
1894	Dessau and Tiomkin born; Debussy *Prélude à l'Après-midi d'un faune*	accession of Tsar Nicholas II in Russia; Dreyfus wrongly convicted of treason in France
1895	Lumière brothers' *cinématographe* shows; Edison's sound-film experiments; Busby Berkeley born	
1896	Salter and Virgil Thomson born; Puccini *La Bohème*	Henri Becquerel discovers radioactivity
1897	Deutsch and Korngold born; Brahms dies	Britain conquers Sudan
1898	Eisenstein, Eisler and Gershwin born; **Flotow *Martha*** (short film version); Strauss *Ein Heldenleben*	Spanish–American War: Cuba gains independence, Puerto Rico and Philippines ceded to USA

Art and Architecture	Literature
Max Ernst born	Melville and Rimbaud die; Wilde *The Picture of Dorian Gray* **[1945 Stothart and Castelnuovo-Tedesco]**
	Tennyson dies
[AA] Miró born; Munch *The Scream*	
	Aldous Huxley born; Kipling *The Jungle Book* **[1942 Rózsa]**
Rodin *The Burghers of Calais*	Chekhov *The Seagull* **[1970 Schnittke]**; Hardy *Jude the Obscure*
	F. Scott Fitzgerald born; Housman *A Shropshire Lad*
Charles Rennie Mackintosh begins Glasgow School of Art	Rostand *Cyrano de Bergerac* **[1990 Petit]**
Magritte and Henry Moore born	Mallarmé dies; Hemingway born; Wells *The War of the Worlds* **[2005 Williams]**

Date	Music & Film Music	History
1899	Hitchcock, Ellington, Poulenc and Auric born; Schoenberg *Verklärte Nacht*	Boer War begins in South Africa
1900	Gaumont's Paris Exposition sound-film demonstration; Copland, Alfred Newman, Victor Young born; Debussy Nocturnes	build-up of German sea power begins
1901	Disney and Friedhofer born; Verdi dies; Ravel *Jeux d'eau*	Queen Victoria dies; Marconi makes first trans-Atlantic radio transmissions
1902	Walton born; Debussy *Pelléas et Mélisande*	
1903	Khachaturian born; Wolf dies; Janáček *Jenůfa*	Wright Brothers make first successful flight in America; Emmeline Pankhurst founds Women's Social and Political Union
1904	Addinsell born; Puccini *Madama Butterfly*	
1905	Alwyn and Tippett born; Strauss *Salome*; Debussy *La Mer*	Bloody Sunday, St Petersburg: troops fire on workers
1906	Shostakovich and Waxman born; Schoenberg Chamber Symphony No. 1	Dreyfus retried, found not guilty of treason (France); first Russian parliament

Art and Architecture	Literature
	Mallarmé *Poésies*
	Nietzsche and Wilde die; Freud *The Interpretation of Dreams*
Toulouse-Lautrec dies; beginning of Picasso's Blue Period	Chekhov *Three Sisters* **[1970 Walton]**
Zola dies; Conrad *Heart of Darkness*; James *The Wings of the Dove*	
Gauguin and Pissarro die; Rothko born	Orwell and Waugh born
Dalí born	Chekhov *The Cherry Orchard*; Chekhov dies; Conrad *Nostromo* **[1996 Morricone]**
exhibition in Paris by the Fauves ('Wild Beasts'); Derain *Boats in Collioure*	
Cézanne dies; Matisse *The Happiness of Life*; Picasso *Portrait of Gertrude Stein*	Ibsen dies; Beckett born; Barrie *Peter Pan*; Galsworthy *The Man of Property*

Date	Music & Film Music	History
1907	First sound-film patent awarded to Eugene Lauste; Rózsa born; Rachmaninov Symphony No. 2	Hague peace conference fails to secure arms limitation from Germany; Britain, France and Russia join in triple entente
1908	Messiaen born; Rimsky-Korsakov dies; **Saint-Saëns *The Assassination of the Duke of Guise*; Ippolitov-Ivanov *Stenka Razin*;** Elgar Symphony No. 1; Webern *Passacaglia*	Austria annexes Bosnia and Herzegovina; old-age pension plan introduced in Britain by Asquith
1909	Mahler Symphony No. 9 and *Das Lied von der Erde*; Rachmaninov Piano Concerto No. 3; Schoenberg Five Orchestral Pieces, Op. 16	Louis Blériot flies across English Channel; first appearance in Paris of Diaghilev's Ballets Russes
1910	North born; Stravinsky *Firebird*; Webern Five Pieces	Union of South Africa formed
1911	Herrmann and Rota born; Mahler dies; Strauss *Der Rosenkavalier*; Stravinsky *Petrushka*; Bartók *Bluebeard's Castle*; Sibelius Symphony No. 4	Parliament Act (Britain) reduces power of House of Lords; National Insurance Act passed
1912	Raksin and Cage born; Schoenberg *Pierrot Lunaire*; Ives *Three Places in New England*	first Balkan War; *Titanic* sinks on maiden voyage
1913	Moross, Britten and Lutosławski born; **Becce *Wagner*;** Stravinsky *The Rite of Spring*	new state of Albania created

Art and Architecture	Literature
Picasso *Les Demoiselles d'Avignon*; beginning of Cubism	Auden born
Klimt *The Kiss*	Forster *A Room with a View*
Francis Bacon born; Futurist movement arises in Italy	
Matisse *La Danse, La Musique*	Tolstoy and Mark Twain die
exhibition in Munich of Blaue Reiter group	Tennessee Williams born
Jackson Pollock born	Shaw *Pygmalion* **[1938 Honegger]**; Mann *Death in Venice* **[1971 Mahler/Mannino]**
	Camus born; Lawrence *Sons and Lovers* **[1960 Nascimbene]**

Date	Music & Film Music	History
1914	Ifukube born; **Pizzetti *Cabiria***	Archduke Franz Ferdinand of Austria assassinated; World War I begins
1915	Scriabin dies; Berg Three Pieces for Orchestra; **Breil *Birth of a Nation***	ill-fated landing by allied forces at Gallipoli
1916	Holst *The Planets*	battle of the Somme; beginning of Arab revolt against Turkish rule; Einstein theory of general relativity
1917	Satie *Parade*	USA enters war against Germany; Russian Revolution; Britain pledges support for Jewish homeland in Palestine
1918	Leonard Bernstein born; Debussy dies	World War I ends; fall of Austro-Hungarian Empire; influenza pandemic
1919	De Forest Phonofilms is launched; **Gottschalk *Broken Blossoms***	Treaty of Versailles, imposing heavy reparations on Germany
1920	**Becce *The Cabinet of Dr Caligari***	prohibition introduced in USA
1921	Malcolm Arnold born; **Gottschalk *Orphans of the Storm***	Irish Free State established

Art and Architecture	Literature
Kokochka *The Tempest*	Joyce *Dubliners*
Gaudier-Brzeska dies; Dada founded in Zurich and New York	Buchan *The Thirty-Nine Steps* **[1935 Bath/ Beaver/Charles Williams]**
	Henry James dies; Kafka *Metamorphosis*
Degas dies; Rodin dies	
Klimt dies; Schiele *The Family*; Schiele dies	Wilfred Owen and Apollinaire die; Strachey *Eminent Victorians*
Renoir dies; Schwitters *Das Unbild*; Bauhaus founded by Walter Gropius	
Modigliani dies	Lawrence *Women in Love* **[1969 Delerue]**; Wharton *The Age of Innocence* **[1993 Elmer Bernstein]**
Picasso *Mother and Child, Three Musicians*	Pirandello *Six Characters in Search of an Author*

Date	Music & Film Music	History
1922	First commercial sound-film screening (New York); Xenakis and Elmer Bernstein born; **Honegger *La Roue***	Greeks expelled from Turkey; Mussolini establishes Fascism in Italy
1923	Stravinsky *Les Noces*; Berg *Wozzeck*	France occupies the Ruhr
1924	Rosenman, Mancini and Maurice Jarre born; **Huppertz *Die Nibelungen***; **Rapée *The Iron Horse***; Gershwin *Rhapsody in Blue*	
1925	US studios develop sound-film systems; Delerue, Theodorakis, Goodwin and Boulez born	Germany joins League of Nations
1926	Breil dies; **Axt/Mendoza *Don Juan*** (first synchronised feature – no speech); first Japanese sound-films; **Meisel *Battleship Potemkin*** (live music); **Reisenfeld *Sunrise*** (synchronised)	General Strike in Britain
1927	premiere of ***The Jazz Singer*** (synchronised speech); **Honegger *Napoléon*** (live music)	
1928	Bacharach, Morricone, Kubrick and Stockhausen born; Janáček dies	

Art and Architecture	Literature
Klee *The Twittering Machine*	Proust dies; Larkin born; Eliot *The Waste Land*; Galsworthy *The Forsyte Saga*; Joyce's *Ulysses* published in Paris **[1967 Stanley Myers]**
	Masefield *Collected Poems*
Surrealism founded in Paris	Conrad and Kafka die; Mann *The Magic Mountain*; Wodehouse *The Inimitable Jeeves*
Rauschenberg born: Picasso *Still Life with Antique Head*	F. Scott Fitzgerald *The Great Gatsby* **[1974 Nelson Riddle]**
Gaudí dies; Monet dies	Rilke dies
Warhol born	Woolf *To the Lighthouse*
	Hardy dies; Waugh *Decline and Fall*

Date	Music & Film Music	History
1929	first talkies across western Europe; André Previn and Goldsmith born; **Shostakovich *New Babylon*** (live music)	stock market crashes on Wall Street, New York
1930	first talkies in USSR, eastern Europe, India, Australia and China (Mandarin); Takemitsu born; **Holländer *The Blue Angel***	
1931	first Japanese talkies; Jacques Demy born; **Chaplin *City Lights*; Shostakovich *Alone***	world slump and financial crisis
1932	Kilar, Legrand, Schifrin, John Williams and Lai born; **Eisler *Kuhle Wampe***; Shostakovich *Lady Macbeth of the Mtsensk District*	world economic conference fails; Japan leaves League of Nations
1933	first Cantonese talkie; **Steiner *King Kong*; Jaubert *Zéro de conduite***	Hitler becomes Chancellor of Germany, establishes Nazi rule
1934	Grusin and Schnittke born; Elgar, Delius and Holst die; **Schertzinger/Kahn *One Night of Love****; Prokofiev ***Lieutenant Kijé***	Germany leaves League of Nations, repudiates Treaty of Versailles and begins to rearm
1935	first Korean talkies; **Steiner *The Informer****; **Windt *Triumph of the Will*; Waxman *The Bride of Frankenstein*; Korngold *Captain Blood***; Gershwin *Porgy and Bess*; Berg Violin Concerto; Berg dies	Mussolini attacks Abyssinia

Art and Architecture	Literature
Oldenburg born	Faulkner *The Sound and the Fury* **[1959 North]**
Jasper Johns born; Empire State Building begun, New York	Lawrence dies; Auden *Poems*
Alexander Calder creates his first mobiles	Woolf *The Waves*
	Huxley *Brave New World*
Bauhaus closed by Nazis	Yeats *Collected Poems*
	W. Carlos Williams *Collected Poems*
	Canetti *Auto da Fé*

Date	Music & Film Music	History
1936	Carl Davis born; **Korngold *Anthony Adverse**; Thomson *The Plow that Broke the Plains*; Britten *Night Mail*; Dunaevsky *Circus***	Hitler reoccupies Rhineland; Spanish Civil War begins
1937	Shire, Glass, Badalamenti and Artemev born; Ravel and Gershwin die; **Charles Previn *100 Men and a Girl****	
1938	**Korngold *The Adventures of Robin Hood**; Prokofiev *Alexander Nevsky***	Hitler annexes Austria; declaration of peaceful intent at Munich
1939	**Stothart *The Wizard of Oz**; Steiner *Gone with the Wind*; Copland *Of Mice and Men***	Hitler invades Czechoslovakia, then Poland; World War II begins; Freud dies
1940	Moroder born; **Harline/Smith/Washington *Pinnochio**; Stokowski** (arr.) ***Fantasia*; Korngold *The Sea Hawk***	defeat of France; Churchill becomes British Prime Minister
1941	**Herrmann *Citizen Kane*** and ***The Devil and Daniel Webster**; Addinsell *Dangerous Moonlight*; Deutsch *The Maltese Falcon***; Messiaen *Quatuor pour le fin du temps*; Tippett *A Child of Our Time*	Hitler invades USSR; Japanese attack on Pearl Harbor
1942	**Steiner *Now Voyager**** and ***Casablanca*; Rózsa *The Jungle Book***	Germans defeated at Stalingrad; Japanese take Singapore

Art and Architecture	Literature
	Eliot *Collected Poems 1909–35*; Mitchell *Gone with the Wind* **[1939 Steiner]**
Hockney born; Picasso paints gigantic mural *Guernica* for Paris world exhibition	Barrie and Wharton die
Chagall *White Crucifixion*	Du Maurier *Rebecca* **[1940 Waxman]**
	Yeats dies; Steinbeck *The Grapes of Wrath*
Klee dies	Hemingway *For Whom the Bell Tolls* **[1943 Victor Young]**
	Joyce and Woolf die; O'Neill *Long Day's Journey into Night* **[1962 André Previn]**
Edward Hopper *Nighthawks*	

Date	Music & Film Music	History
1943	Vangelis born; **Newman *The Song of Bernadette**; Eisler *Hangmen Also Die*; Popov *She Defends her Motherland***	Allied armies invade Italy
1944	Nyman born; **Steiner *Since You Went Away**; Prokofiev *Ivan the Terrible, Part 1*; Walton *Henry V***; Copland *Appalachian Spring*	Allied landings in Normandy
1945	Poledouris born; **Rózsa *Spellbound**** and ***The Lost Weekend*; Waxman *Objective, Burma!***; Britten *Peter Grimes*; Webern dies	Germany surrenders; signing of UN charter; US drops atom bombs on Hiroshima and Nagasaki; Japan surrenders
1946	Shore born; **Friedhofer *The Best Years of our Lives**; Auric *La Belle et la Bête***	
1947	John Adams born; **Rózsa *A Double Life**; Alwyn *Odd Man Out***	India and Pakistan become two separate and independent nations
1948	Kamen and Figgis born; **Easdale *The Red Shoes**; Walton *Hamlet*; Ibert *Macbeth*; Vaughan Williams *Scott of the Antarctic***; Strauss *Four Last Songs*	state of Israel founded
1949	Richard Strauss and Stothart die; Yared born; **Copland *The Heiress**; Khachaturian *The Battle of Stalingrad*; Karas *The Third Man***	NATO founded

Art and Architecture	Literature
Munch, Kandinsky and Mondrian die	Eliot *Four Quartets*
	Henry Green *Loving*; Orwell *Animal Farm* **[1954 Seiber]**
	Wells dies; Kazantzakis *Zorba the Greek* **[1964 Theodorakis]**
Pierre Bonnard dies; Matisse *Jazz*; Le Corbusier begins design of Unité d'Habitation, Marseilles	Camus *The Plague*; Levi *If This Is a Man*
Schwitters dies	Betjeman *Selected Poems*
	Miller *Death of a Salesman* **[1951 North]**; Orwell *Nineteen Eighty-Four* **[1984 Muldowney (rejected)]**

Date	Music & Film Music	History
1950	Silvestri born; **Waxman *Sunset Boulevard**; **Shostakovich *The Fall of Berlin***	Korean War begins
1951	Isham born; Schoenberg dies; **Waxman *A Place in the Sun**; **North *A Streetcar Named Desire***; Stravinsky *The Rake's Progress*	Festival of Britain; European Coal and Steel Community founded
1952	Sakamoto and Muldowney born; **Tiomkin *High Noon**; **Yepes *Jeux interdits***	Mau Mau rebellion, Kenya
1953	Elfman and Horner born; Prokofiev dies; **Kaper *Lili**; **Adler *Genevieve***; **Newman *The Robe***; Stockhausen *Kontra-Punkte*	Stalin dies; Elizabeth II crowned queen
1954	Goldenthal born; **Tiomkin *The High and the Mighty**; **Rota *La strada***; **Hayasaka *Seven Samurai***; **Coates *The Dam Busters***; Varèse *Déserts*	British troops withdraw from Egypt; beginning of war in Vietnam
1955	Honegger dies; **Newman *Love Is a Many-Splendored Thing**; **Shostakovich *The Gadfly***; **Rosenman *East of Eden***; **Elmer Bernstein *The Man with the Golden Arm***; **Shankar *Pather Panchali***	Warsaw Pact established among Europe's communist states

Art and Architecture	Literature
Picasso *Portrait of a Painter, after El Greco*	Orwell and Shaw die; Greene *The Third Man* **[1949 Karas]**
	Salinger *The Catcher in the Rye*
	Beckett *Waiting for Godot*; Fleming *Casino Royale* **[1967 Bacharach, 2006 David Arnold]**
Matisse dies; Mies van der Rohe begins building Seagram Building, New York	Amis *Lucky Jim* **[1957 Addison]**; Golding *Lord of the Flies* **[1963 Raymond Leppard]**
	Tolkien *The Lord of the Rings* **[1978 Rosenman, 2001–3 Shore]**

Date	Music & Film Music	History
1956	**Young *Around the World in 80 Days**** (posthumous award); **Elmer Bernstein *The Ten Commandments***; Leonard Bernstein *Candide*	British and French invade Suez
1957	Zimmer born; Korngold dies; **Malcolm Arnold *Bridge on the River Kwai**; Davis *Lift to the Scaffold***	Treaty of Rome establishes European Economic Community
1958	**Tiomkin *The Old Man and the Sea**; Herrmann *Vertigo*; Moross *The Big Country*; Mancini *Touch of Evil***	
1959	**Rózsa *Ben-Hur**; Solal *A Bout de souffle*; Ellington *Anatomy of a Murder*; Herrmann *North by Northwest***	Cuban Revolution
1960	Portman born; **Gold *Exodus**; Herrmann *Psycho*; Elmer Bernstein *The Magnificent Seven*; North *Spartacus*; Rota *La dolce vita***	15 African nations achieve independence
1961	**Mancini *Breakfast at Tiffany's**; Rózsa *El Cid*; Delerue *Jules et Jim***; Britten *War Requiem*	Berlin Wall built; USSR puts first man into space orbit
1962	David Arnold born; Ibert and Eisler die; **Jarre *Lawrence of Arabia**; Komeda *Knife in the Water***	Cuban missile crisis

Art and Architecture	Literature
Jackson Pollock dies	Osborne *Look Back in Anger*
Brancusi dies; Jorn Utzon begins work on the Opera House, Sydney	Dorothy Sayers dies; Pasternak *Doctor Zhivago* **[1965 Jarre]**; Patrick White *Voss*
Rauschenberg *Talisman*	Greene *Our Man in Havana*
Stanley Spencer dies; Rothko *Red on Maroon*	Grass *The Tin Drum* **[1979 Jarre]**
	Pasternak dies; Pinter *The Caretaker*
Augustus John dies; 'Young Contemporaries' exhibition, London	Hemingway dies; Heller *Catch-22*
Warhol becomes leading figure in pop art; Oldenburg *Dual Hamburger*	Albee *Who's Afraid of Virginia Woolf?* **[1966 North]**; Lessing *The Golden Notebook*

Date	Music & Film Music	History
1963	**Addison *Tom Jones**; Elmer Bernstein *The Great Escape*; Rota *The Leopard* and *8½*; Delerue *Le Mépris***	President Kennedy assassinated in Dallas
1964	**Richard Sherman/Robert Sherman *Mary Poppins**; Legrand *Les Parapluies de Cherbourg*; Shostakovich *Hamlet*; Takemitsu *Woman of the Dunes*; Norman/Barry *Goldfinger*; Goodwin *633 Squadron***; Britten *Curlew River*; Riley *In C*	Civil Rights Act, USA
1965	Varèse dies; **Jarre *Dr Zhivago**; North *The Agony and the Ecstasy***	Churchill dies; US troops sent to Vietnam
1966	**Barry *Born Free**; Morricone *The Good, the Bad and the Ugly***; Berio *Sequenza III*	Cultural Revolution begins, China
1967	Waxman and Kodály die; **Elmer Bernstein *Thoroughly Modern Millie**; Bennett *Far from the Madding Crowd*; Ovchinnikov *War and Peace***	Israel wins Six Day War; Abortion Act, UK
1968	**Barry *The Lion in Winter**; Morricone *Once upon a Time in the West***; (various classical music sources) ***2001: a Space Odyssey***; **Schifrin *Bullitt*; Goldsmith *Planet of the Apes*; Rota *Romeo and Juliet***; Birtwistle *Punch and Judy*	Prague Spring: USSR invades Czechoslovakia; Martin Luther King assassinated

Art and Architecture	Literature
Braque dies	Frost and Huxley die
	Eliot dies
Carl André *Equivalent VIII* (using bricks)	Waugh dies; Fowles *The Magus* **[1968 Dankworth]**
Magritte dies	Márquez *One Hundred Years of Solitude*; Stoppard *Rosencrantz and Guildenstern Are Dead* **[1990 Myers]**
	Steinbeck dies

Date	Music & Film Music	History
1969	**Bacharach *Butch Cassidy and the Sundance Kid**; Barry *Midnight Cowboy*; Goodwin/ Walton *The Battle of Britain***	first manned landing on moon
1970	Alfred Newman dies; **Lai *Love Story**; Legrand *The Go-Between*; Newman *Airport*; Shostakovich *King Lear***	
1971	Steiner and Stravinsky die; Legrand ***Summer of '42**; Budd *Get Carter*; Hayes *Shaft*; Maxwell Davies *The Devils***	microprocessor developed
1972	**Chaplin/Rasch/Russell** (1952 film) ***Limelight**; Addison *Sleuth*; Artemev/J.S. Bach *Solaris***	Watergate scandal begins to unfold, USA; terrorist attack at Olympic Games, Munich
1973	**Hamlisch *The Sting**; Donaggio *Don't Look Now*;** Britten *Death in Venice*	USA withdraws from Vietnam; Britain enters European Economic Community
1974	Milhaud, Stalling and Ellington die; **Rota *The Godfather II*; Schnittke *Agony*; Morris *Young Frankenstein*; Shire *The Taking of Pelham 1-2-3***	Nixon resigns as US president; Turkey invades Cyprus
1975	Shostakovich, Herrmann and Bliss die; **Williams *Jaws**; Herrmann *Taxi Driver*;** Boulez *Rituel in Memoriam Maderna*	civil war begins, Lebanon; Pol Pot becomes dictator of Cambodia; Microsoft founded

Art and Architecture	Literature
Rothko dies; Sears Tower, Chicago begun (Skidmore, Owings and Merrill)	Forster dies
Pompidou Centre, Paris begun (Rogers and Piano); Cy Twombly *Nini's Painting*	Updike *Rabbit Redux*
Picasso dies	Auden dies
Barbara Hepworth dies	Wodehouse dies; Bradbury *The History Man*; Paul Scott *A Division of the Spoils* (last of *Raj Quartet*)

Date	Music & Film Music	History
1976	Britten dies; **Goldsmith *The Omen**; Glass *Einstein on the Beach*	unification of South and North Vietnam
1977	Chaplin and Addinsell die; **Williams *Star Wars**** and ***Close Encounters of the Third Kind*; Rózsa *Providence***	
1978	Khachaturian dies; **Moroder *Midnight Express**; Williamson *Watership Down*; Carpenter *Halloween***	revolution in Iran; John Paul II becomes Pope
1979	Rota, Dessau and Tiomkin die; **Delerue *A Little Romance**; Goldsmith *Alien*** (rejected)	Margaret Thatcher becomes British Prime Minister
1980	Deutsch and Fielding die; **Gore *Fame**; Corigliano *Altered States***	Solidarity founded, Poland
1981	Barber and Friedhofer die; **Vangelis *Chariots of Fire**; Cosma *Diva*; Kamen *Robin Hood: Prince of Thieves***	first space shuttle flight; AIDS diagnosed
1982	**Williams *ET**; Fenton/Shankar *Gandhi*; Nyman *The Draughtsman's Contract***	Britain and Argentina at war over Falkland Islands/Malvinas
1983	Auric and Walton die; **Conti *The Right Stuff**; Glass *Koyaanisqatsi***	

Art and Architecture	Literature
Max Ernst dies	
Pompidou Centre opens; Anthony Caro *Emma Dipper*	Nabokov dies
	Murdoch *The Sea, the Sea*
	Golding *Darkness Visible*
Kokochka dies	Sartre dies; Eco *The Name of the Rose* **[1986 Horner]**
	Rushdie *Midnight's Children*
	Boyd *An Ice-Cream War*; Alice Walker *The Color Purple* **[1985 Quincy Jones]**
Miró dies	Tennessee Williams dies

Date	Music & Film Music	History
1984	**Jarre *A Passage to India**; Cooder *Paris, Texas***; Glass *Akhnaten*	Indira Gandhi assassinated, India
1985	**Barry *Out of Africa**; Glass *Mishima***; **Jarre *Witness***; **Takemitsu *Ran***; Takemitsu *Riverrun*	famine in Ethiopia
1986	**Hancock *'Round Midnight**; Delerue *Platoon***; **Morricone *The Mission***; Nyman *The Man who Mistook his Wife for a Hat*	President Marcos overthrown, Philippines; USA bombs Libya
1987	**Sakamoto/Byrne/Su *The Last Emperor**; Norgård *Babette's Feast***; **Poledouris *Robocop***; Adams *Nixon in China*	
1988	**Grusin *The Milagro Beanfield War**; Morricone *Cinema Paradiso***	
1989	Virgil Thomson dies; **Menken *The Little Mermaid**; Nyman *The Cook, the Thief, his Wife and her Lover***; **Elfman *Batman***	Romanian revolution; Berlin Wall destroyed; Tiananmen Square massacre, Beijing
1990	Copland, Leonard Bernstein and Jacques Demy die; **Barry *Dances with Wolves**; Elfman *Edward Scissorhands***	Iraq invades Kuwait; Germany reunified; Nelson Mandela released from prison
1991	Delerue, North, Cage and Messiaen die; **Menken *Beauty and the Beast****	USSR dissolved; UN forces attack Iraq

Art and Architecture	Literature
	Betjeman dies; Kundera *The Unbearable Lightness of Being*; Martin Amis *Money*
Chagall dies; Jeff Koons *One Ball Total Equilibrium Tank*; Saatchi Gallery opens, London	Graves and Larkin die
Henry Moore dies	
Warhol dies	McEwan *The Child in Time*
	Raymond Carver *Where I'm Calling from*; Margaret Atwood *Cat's Eye*
Dalí dies	Beckett dies; Ishiguro *The Remains of the Day*; Anne Tyler *Breathing Lessons*
	Patrick White dies
Damien Hirst *The Physical Impossibility of Death in the Mind of Someone Living* (shark piece)	Greene dies; Angela Carter *Wise Children*

Date	Music & Film Music	History
1992	**Menken *Aladdin**; Kilar *Bram Stoker's Dracula*; Ifukube *Godzilla vs Mothra***	end of Cold War
1993	**Williams *Jurassic Park*** and ***Schindler's List**; **Preisner *Three Colours: Blue*; Nyman *The Piano*; Nott *The Wrong Trousers***	
1994	Mancini and Lutosławski die; **Zimmer *The Lion King**; Silvestri *Forest Gump***; Adès *Arcadiana*	Mandela elected first president of multi-racial democracy, South Africa; genocide begins in Rwanda; Channel Tunnel opens
1995	Rózsa dies; **Bacalov *Il postino****	Yitzhak Rabin assassinated, Israel
1996	Takemitsu dies; **Yared *The English Patient**; Shore *Crash***	
1997	**Horner *Titanic**; Goldsmith *The Edge*; Danna *The Ice Storm*; Wiseman *Wilde***	
1998	Tippett and Schnittke die; **Piovani *Life is Beautiful**; Poledouris *Les Misérables***	India and Pakistan test nuclear weapons
1999	**Corigliano *The Red Violin**; Nyman *Wonderland***	NATO forces attack Serbia; introduction of euro as common currency in EU

Art and Architecture	Literature
Francis Bacon dies; Rachel Whiteread *Untitled (House)*	Ondaatje *The English Patient* **[1996 Yared]**
	Golding dies; Stoppard *Arcadia*
	Osborne dies
Bill Viola *The Greeting* (video); Museum of Contemporary Art, Barcelona completed (Richard Meier)	Carol Shields *The Stone Diaries*
	Byatt *Babel Tower*; Graham Swift *Last Orders*
Guggenheim Bilbao completed (Frank O. Gehry)	Laurie Lee dies; DeLillo *Underworld*; McEwan *Enduring Love*; Ted Hughes *Tales from Ovid*
	Ted Hughes and Iris Murdoch die; Roth *American Pastoral*

Date	Music & Film Music	History
2000	**Dun *Crouching Tiger, Hidden Dragon**; Portman *Chocolat*; Mansell *Requiem for a Dream***	population of India reaches one billion; AOL and Time-Warner in largest-ever corporate merger
2001	Xenakis dies; **Shore *The Fellowship of the Ring**; Tiersen *Amélie*;**	9/11 attack on World Trade Center and Pentagon; USA invades Afghanistan
2002	**Goldenthal *Frida**; Elmer Bernstein *Far from Heaven*; Elfman *Spider-Man***	Trial of Slobodan Milosevic begins
2003	Kamen dies; **Shore *The Return of the King****	US-led invasion of Iraq
2004	Goldsmith, Elmer Bernstein, Rustichelli, Colombier and Piccioni die; **Kaczmarek *Finding Neverland**; Beltrami *I, Robot*; Badalamenti *A Very Long Engagement***	Beslan hostage crisis; start of the Ukrainian 'Orange Revolution'; tsunami hits southeast Asia
2005	**Santaolalla *Brokeback Mountain**; Zimmer *Batman Begins*; Desplat *Syriana***	Hurricane Katrina devastates New Orleans; Pope Benedict XVI succeeds John Paul II
2006	Ligeti, Malcolm Arnold, Poledouris and Ifukube die; **Santaolalla *Babel**; Alberto Iglesias *Volver*; Thomas Newman *The Good German***	Montenegro declares independence; Fidel Castro relinquishes power to brother Raúl; Saddam Hussein hanged

Art and Architecture	Literature
Tate Modern opens, London; Jake and Dinos Chapman *Hell*	Atwood *The Blind Assassin*; Roth *The Human Stain* **[2003 Portman]**
Denys Lasdun dies	Le Carré *The Constant Gardener* **[2005 Iglesias]**
Imperial War Museum North opens, Manchester	McEwen *Atonement* **[2007 Marianelli]**
Walt Disney Concert Hall opens, Los Angeles	Coupland *Hey, Nostadamus!*; Hosseini *The Kite Runner* **[2007 Iglesias]**
Henri Cartier-Bresson and Irving Penn die	Susan Sontag dies; Alan Bennett *The History Boys* **[2006 Fenton]**
Central Park, New York: Christo's installation *The Gates*	Arthur Miller and Christopher Fry die
Construction begins on Freedom Tower to replace the World Trade Center	Pynchon *Against the Day;* Al Gore *An Inconvenient Truth*

Date	Music & Film Music	History
2007	Ingmar Bergman and Michelangelo Antonioni die on the same day; Stockhausen dies; **Marianelli *Atonement**; **Greenwood *There Will Be Blood***	Bulgaria and Romania join the EU; start of US crisis in subprime market; Buddhist monks protest in Myanmar
2008	Rosenman, Tristram Cary and Alexander Courage die; **Elfman *Hellboy II***	worldwide economic uncertainty; Tibetan monks protest in run-up to Beijing Olympics; tornado devastates Burma; thousands also lost to earthquake in China

Art and Architecture	Literature
Sol LeWitt and R.B.Kitaj die; Wembley Stadium opens	Norman Mailer and Kurt Vonnegut, Jr die
Oslo Opera House opens	George MacDonald Fraser dies

Glossary

anthology a collection of generic pieces, issued by film companies to help performers to accompany silent films with appropriate music

atonal descriptive of music which is not in a key; without the gravitational force of tonality, consonance is no longer differentiated from dissonance.

click track a series of audio cues (clicks) that help performers synchronise with each other and/or the film. Initially the film was marked so that a sound was made when that point passed through the projector. The click may be prefaced by a visual countdown to help time the players' entry.

counterpoint see 'fugue'

cue each individual piece in a film score. It is also sometimes applied to pieces in suites, which may combine several shorter original cues.

cue sheet a collection of pieces intended to accompany a given silent film, with indications of the synchronisation. In later years, a cue sheet designated the post-production list of every piece of music that was used in a film; it could include information such as timings, composers, publishers etc.

diegetic broadly speaking, the adjective which describes sounds, music and visual elements that are part of the narrative or can be heard or seen by the film's characters. The opposite is non-diegetic. Hence, if someone on film turns on the radio the music we hear is diegetic but the rest of the score is non-diegetic. A less academic pair of terms relating to music is source and score. Film-makers sometimes set up a confusion between the two for dramatic or comic effect. In source-scoring source music follows the dramatic contours of the action as a score would.

dodecaphonic music see 'serialism'

fugue a piece built entirely around imitative counterpoint (the interweaving of separate 'horizontal' melodic lines); technically challenging for a composer, a fugue

usually consists of three or four lines, or 'voices', and is based on a short theme stated at the beginning by a single voice then taken up by the other voices and repeated in quick succession.

intertitle see 'title card'

library music generic music pre-written by studio composers for use in stock situations

mickey-mousing named after the famous rodent, this describes how music sometimes fits the actions on-screen, without trying to be a replacement sound. The commonest example is when a clear beat is in time with a person's footsteps.

Montage sequence a sequence of short shots, often using dissolves, superimpositions and other optical effects, that condenses time, perhaps taking us through months or even years in a few seconds. It is often accompanied only by music and may, in modern films, provide an opportunity to squeeze in a more or less relevant pop song.

motif or **motive** As in opera, small melodic or rhythmic cells that are associated with a particular person, thing or idea; also known as themes (especially if longer)

musique concrète a form of electronic music produced by editing and electronically manipulating taped fragments of natural, instrumental and industrial sounds

neo-classicism musical movement which flourished in Paris in the 1920s and 1930s in which composers found inspiration in the formal techniques of earlier eras, most particularly the eighteenth century (the Classical era)

non-diegetic see 'diegetic'

original soundtrack see 'OST'

OST original soundtrack; a commercial release of the film's actual soundtrack. Sometimes it is taken straight from the film and includes the dialogue over the underscore, negating its value if the film is already available on DVD.

passacaglia a dance form based on a short, repeated bass-line melody

score the music that is not diegetic

scratch score see 'temp track'

Second Viennese School a trio of composers – Schoenberg, Berg and Webern – who explored atonal and serial techniques of composition in Vienna in the early twentieth century

serialism also called twelve-note music and dodecaphonic music; hugely influential compositional technique developed by Schoenberg. Marking a major break with tonality, serial music is based on a 'series' or 'row', in which all twelve notes in the chromatic scale appear in a particular order. After each note in the series is heard, it cannot be heard again until all other eleven notes in the series have been sounded.

sound-on-disc the early technology which recorded the soundtrack onto large discs that were mechanically synchronised with the projector

sound-on-film the technology which records the soundtrack directly onto the film, either magnetically or optically, removing the problem of synchronisation

soundtrack often synonymous with the music, the soundtrack, strictly speaking, refers to all the elements including dialogue and sound effects. These elements are separately recorded as D(ialogue), M(usic) and E(ffects) tracks and then mixed together.

stinger a musical effect, often sudden, that underlines a moment of surprise

suite a selection from the entire film score compiled for publication or performance

source music see 'diegetic'

source-scoring *see* 'diegetic'

spotting the process whereby the composer and director decide where there should be music and how it should work

temp track or **scratch score** music compilations intended to give the composer an idea of the spotting and the kind of music to write. Sadly, the director can become so enamoured with the temp track that the composer finds it hard to satisfy with anything that doesn't sound like a reworked version.

title card the cards at either end of a film, listing the cast and crew. It can also refer to a card at the start of the film proper which gives some of the backstory. The cards in silent films that explain the action or show the dialogue are also called intertitles.

twelve-note music see 'serialism'

underscore the near-constant music that runs under the action and dialogue; effectively, the opposite of a cue

Z-grade or Z movie an extremely bad film. When cinemas used to show double bills, the main feature was supported by a lower-budget 'B' film. A jokey extrapolation in the 1960s was the 'Z' film: one that is worse than even a 'B' film.

Credits

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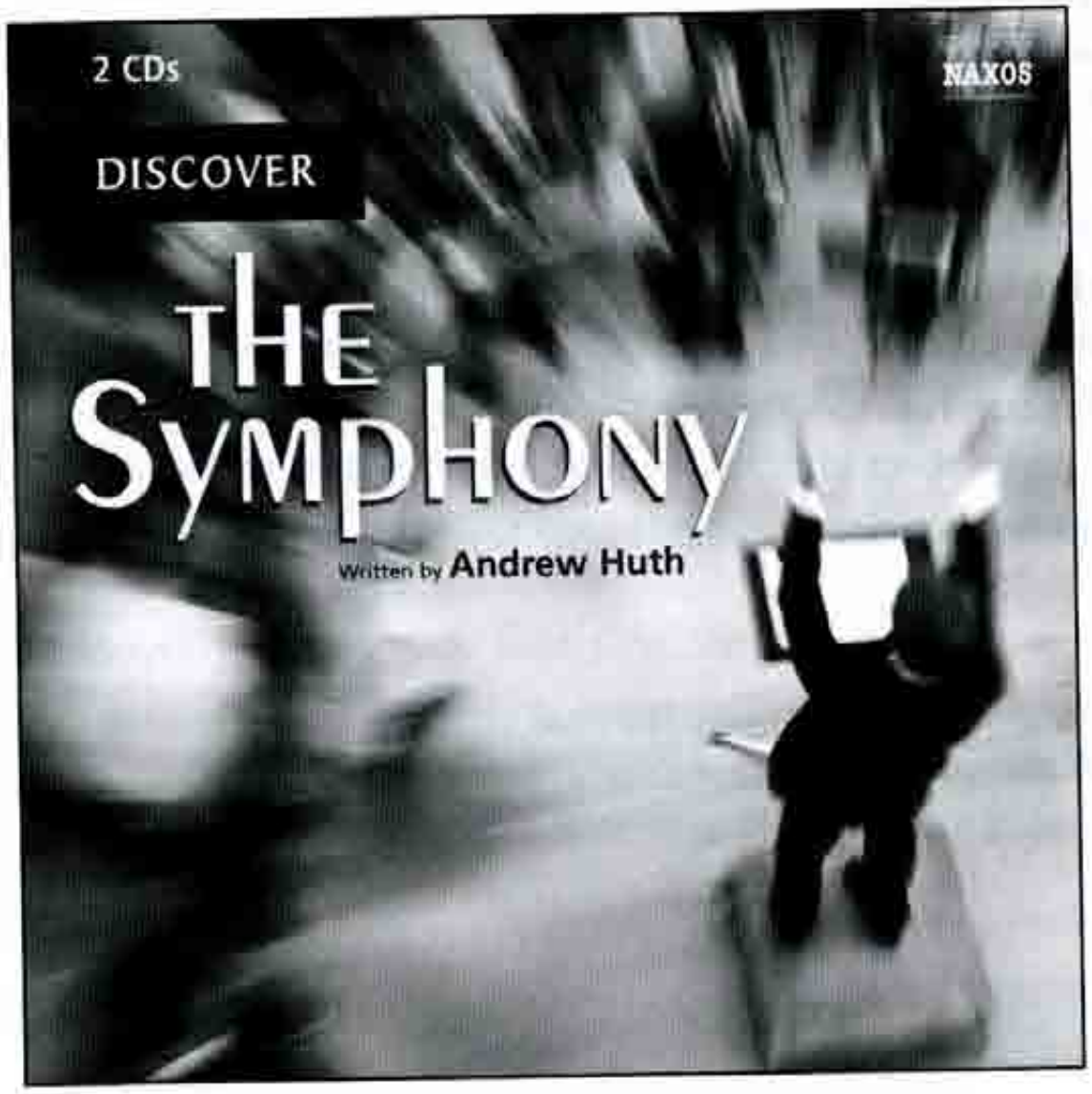

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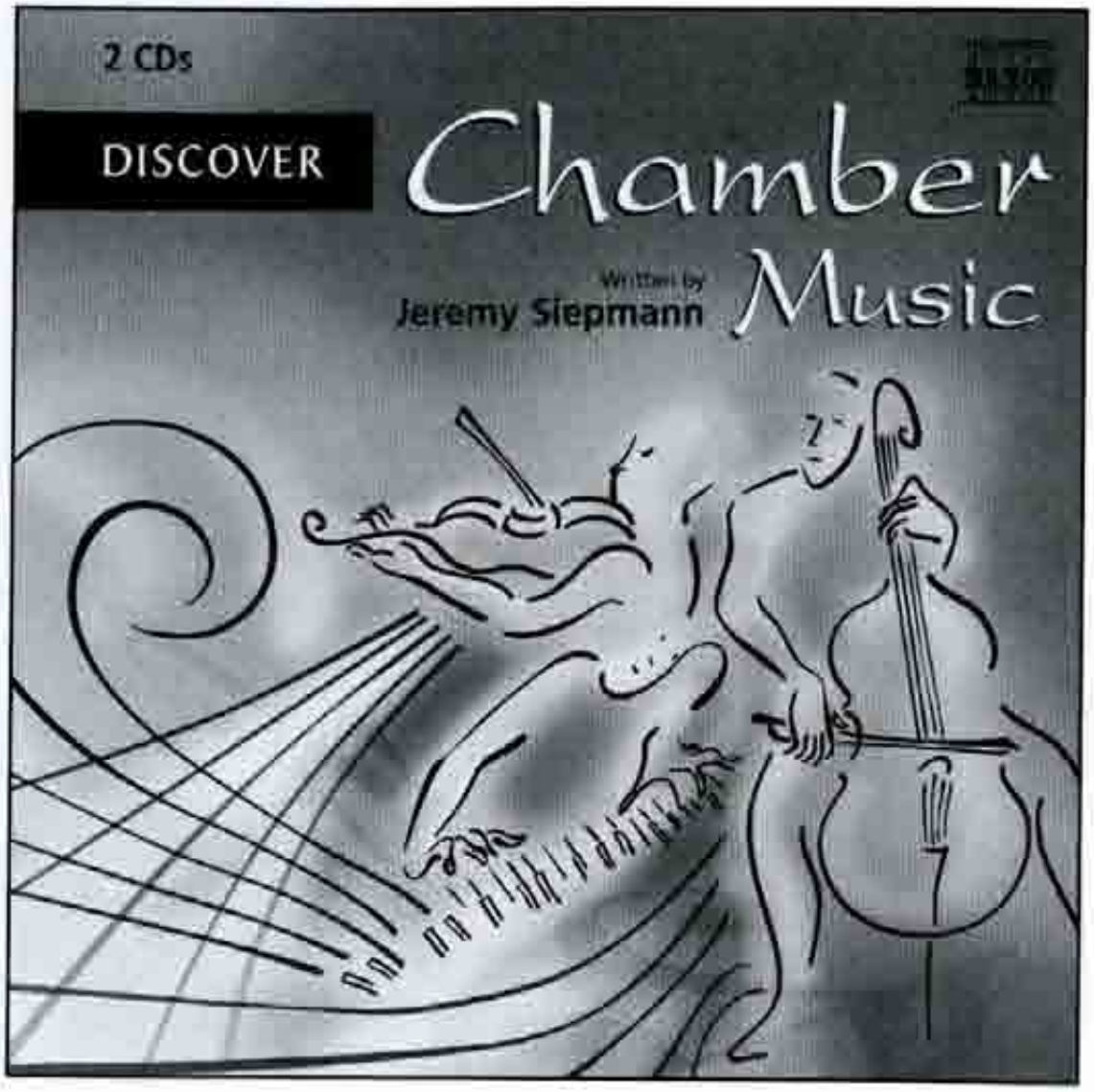

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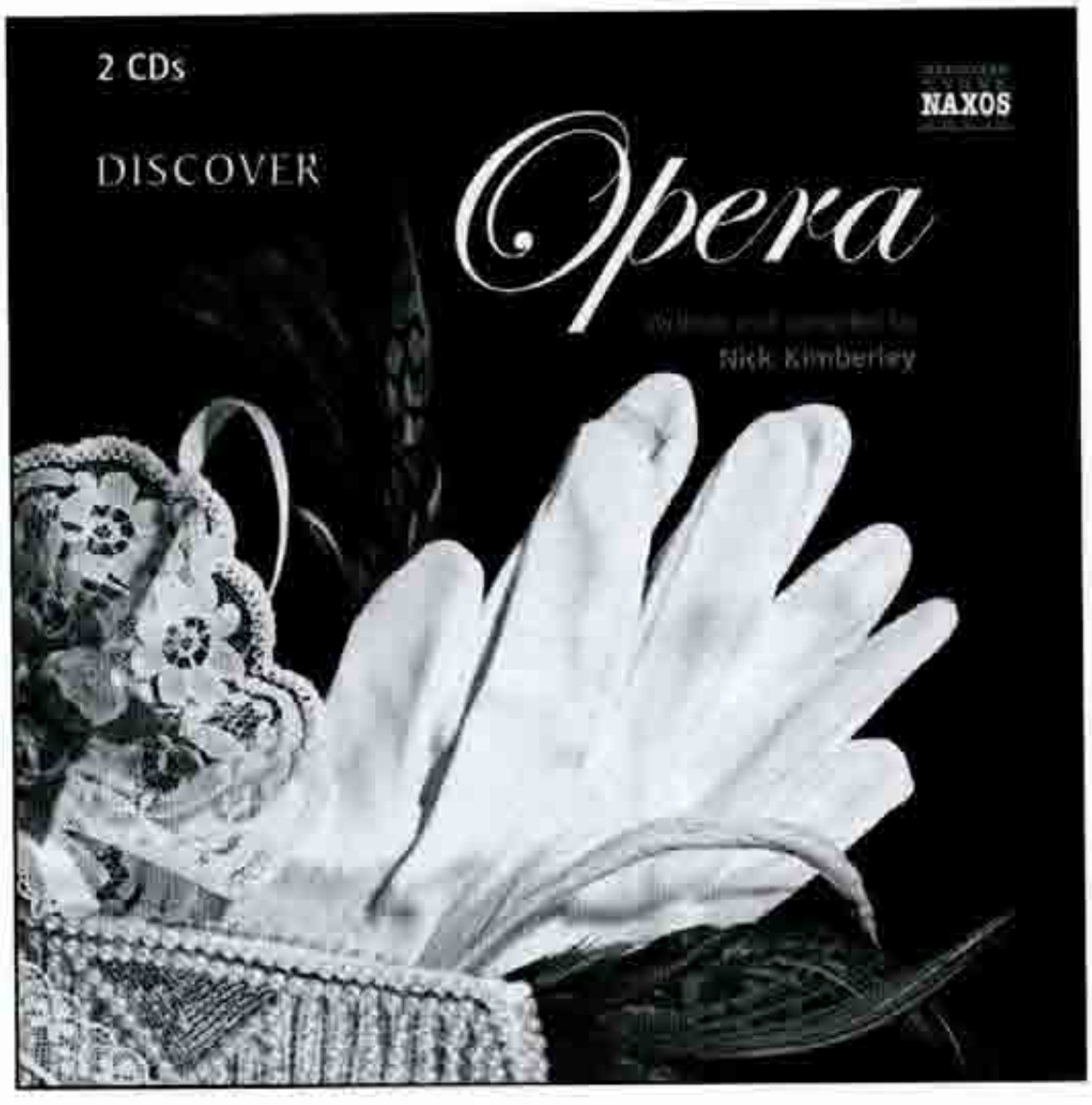

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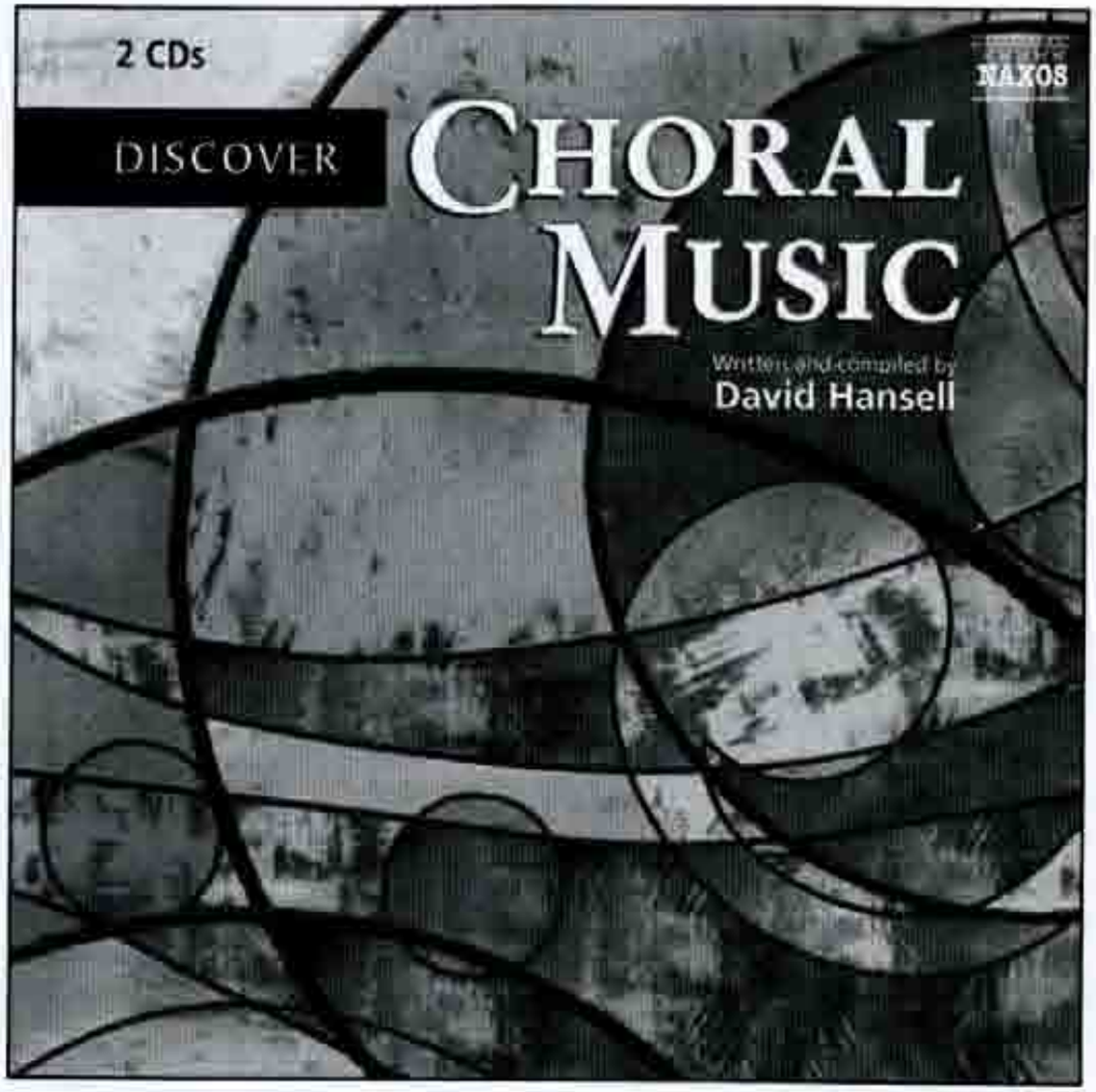

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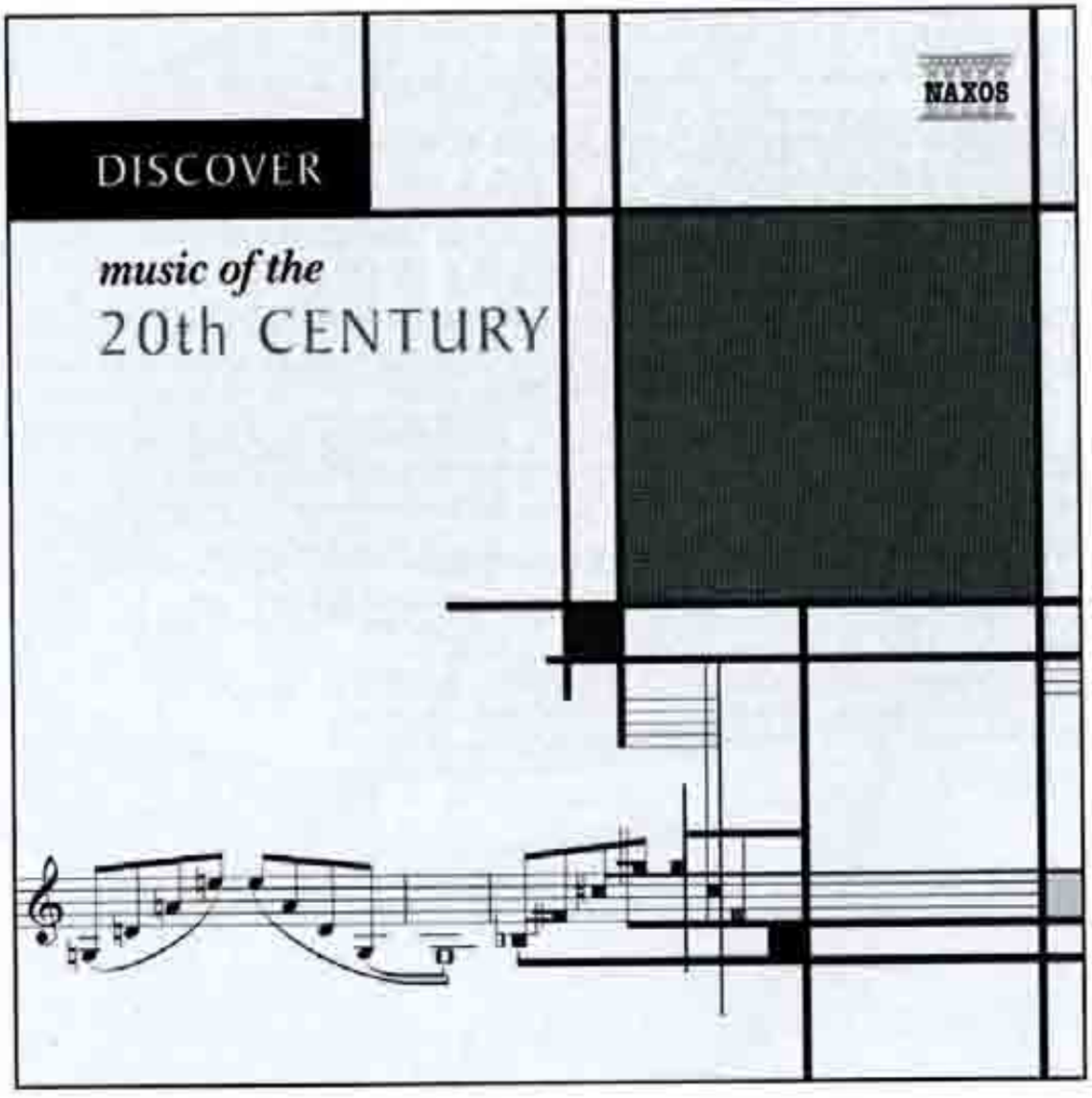

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