

# Music & Moving Image

[MUSI 223]

## Audio Examples

### Abbreviations and symbols

- ♫ = (orchestra) conducted by      ¶ = (film) directed by      H = (film) starring  
s = Recording taken from *Fifty Years of Film* or *Fifty Years of Film Music*, 1973  
(Warner Brothers 3XX 2737)  
v = Recording taken from *Filmmusik (Musik Aktuell — Klangbeispiele)*, ed. H-C Schmidt, 1976  
(Bärenreiter Musicaphon BM 30 SL 5104/05)

Other sources (recording and/or score) are given in footnotes.

♩ = Notation available on accompanying sheets.

Examples are numbered according to their position on CDs and MiniDiscs numbered 1 or 2.

**N.B. These notes are provisional and incomplete**

## CD 1

### Prehistory







Film music is rarely included in standard accounts of music history. This is strange for a number of reasons: (1) music for silent film relied largely on the classical repertoire; (2) the most influential film composers in the early days of Hollywood received their music education in Europe — Korngold and Steiner from Mahler and Fuchs in Vienna, Tiomkin from Glazunov in St. Petersburg, Rózsa in Budapest and from Honegger in Paris, Waxman in Dresden, etc.; (3) even today, most film composers have studied composition at conservatories or at university departments of music; (4) classical and romantic operas, overtures, ballets, Lieder etc. form the basis of early expressive practices in film music; (5) music associated with words, movements or actions was just as usual a part of compositional activity for the 'greats' of 'absolute music' — Haydn, Mozart and Beethoven; (6) 'character pieces' and other sorts of programme music were far from uncommon during the 'classical' era.

1. ♩ **Ferdinand Kauer** (1751-1831) [6:00. *Sonata militare: rappresenta la conquista della Fortezza d'Oczachay* (=Military sonata representing the conquest of the fortress of Oczachay — during war between Russians and Turks). Johann Kuhnau (1667-1722), with his *Jacobs Heyrath* and battle between David and Goliath, may be the most renowned composer of keyboard *Characterstücke* in the pre-film era, but this piece by Kauer (Kapellmeister at the Josephstädter and Leopoldstädter theatres in Vienna) provides a good example of what was going on at the same time as Haydn, Mozart and Beethoven were writing their quartets and symphonies. It is a typical *Characterstück*, divided into the following 'scenes' [with duration], delimited in this recording by synthesized 'blip' sounds: [(1) omitted from recording]; (2) trumpet signalling attack [0:06]; (3) the three columns advance [0:35]; (4) the Russians fighting on the battlements and the fear of the inhabitants [0:30]; (5) firing the canons [0:30]; (6) the gunpowder store explodes [0:10]; (6) the Russians rush to the attack [0:07]; (8) bloody battle [0:10]; (9) Turkish anger and Russian bravery [0:42]; (10) the cries of the wounded, women and children [0:10]; (11) the troops march in and the total conquest of the fortress [0:25 including repeats]; (12) Turkish capitulation and the contentment of the conqueror [1:24].<sup>1</sup>

2.  **Carl Philipp Emanuel Bach** (1714-1788) [5:17]. *Rondo II in C minor, 5e Sammlung*, 1781). This piece has no programme but would be totally pointless if its individual parts had no connotations — the rising C minor arpeggio, the *grazioso* turns, the *quasi una fantasia*, almost improvisatory, virtuoso runs, the sudden insertion of diminished chords, the strong but short cadential passages, the sforzando *ff* Neapolitan (D $\flat$ ) chords that come out of the blue, the lyrical sections in E $\flat$  major and C major, the wild key changes (first theme in F $\sharp$  and E $\flat$  minor), etc. All these means of expression can be related to specific moods (affects) and the way this piece switches quickly and abruptly from one affect to another makes it quite cinematographic.<sup>2</sup>
3.  **Ludwig van Beethoven** (c.1815?) [1:07]. 'Melodram' — Musik zu Goethes Trauerspiel *Egmont* (Süßer Schlaf). Beethoven wrote plenty of programme music. Apart from the *Pastoral Symphony* (n<sup>o</sup>6 in F major, Op.68) and *Wellingtons Sieg oder der Schlacht bei Vittoria* (Op.91), he was also responsible for this piece of programmatic writing. Note (1) the dignified Masonic key of E $\flat$  major, (2) *piano e legato* strings playing *sostenuto* in slow tempo ('süßer Schlaf'), (3) word painting at 'Freude' (vivace quavers and semiquavers on II<sub>3</sub> [F $\flat$ ]) and 'Schmerz' (to F $\sharp$  in Tempo I), (4) final *pp* cadence in B $\natural$  ('hören auf zu sein').<sup>3</sup>

## Silent Film

### Rapée

4.  [4] **Otto Langey**. *Agitato No.3*. ('Battle' section; cf. Schubert's *Erlkönig*) [42"].<sup>4</sup>
5.  [5] **Felix Mendelssohn** (c.1830). *Song without Words*, Op102 N<sup>o</sup>3 ('Chatter') [35"].<sup>5</sup>
6.  [6] **Gaston Borch**. *Misterioso infernale* ('Gruesome' section) [51"].<sup>6</sup>
7.  [7] **Edvard Grieg** (1875). 'Hall of the Mountain King' from *Per Gynt Suite* [1:04].<sup>7</sup>
8.  v **Josef Breil** (1915). 'The Love Strain Is Heard' from D W Griffiths' *The Birth of a Nation* [1:36]. Note 'strawberry jam' (sentimental elements), e.g. split chords, rubato, microchromatics (e.g. G+ chord), crisis chord F $\sharp$ m<sup>7-5</sup>, sighing intervals, slow arpeggiato, etc.
9. **Richard Wagner** (1856). 'Ride of the Valkyries' (*Walkürenritt* from act III of *Die Walküre*), used for the ride of the Ku Klux Klan (as heroes) in D W Griffiths' *The Birth of a Nation* (1915) [0:55].<sup>8</sup> According to Leech (1999: 164-239) this popular classic has been used in at least sixteen other moving image contexts, to wit: [1] Jim Stark at the Station House in Nicholas Ray's *Rebel Without A Cause*; [2] Bugs Bunny in the Warner Brothers cartoon *What's Opera, Doc?*; [3] MacNamara's Plan in Billy Wilder's *One, Two, Three*; [4] The Spa and Guido's fantasy in Fellini's *8½*; [5] the attack on Van Drin Dop in Coppola's *Apocalypse Now*; [6] the attack of the Neo-Nazis in John Landi's *The Blues Brothers*; [7] the rescue of the commandant in Alan Myerson's *Police Academy 5*; [8] the attack of General Larchmont in Peter Markle's *Wagons East*; [9] the attack of Stretch, Stinki and Fatso in Brad Silberling's *Casper*; [10] the descent of Pinocchio in Steve Barron's *The Adventures of Pinocchio*; [11] Zac's finale in Mark Joffe's *Cosi*; [12] Jonah's car music in Graig Lahiff's *Heaven's Burning*; [13] 'Mother Simpson' in Matt Groenings *The Simpsons*; [14] 'In the Name of the Father' from Klasky and Csupo's cartoon *Duckman*; [15] 'The Mexican Staring Frog of Southern Sri Lanka' in Parker and Stone's *South Park*; [16] an advert for Jila Mints (1998).
10. v **Camille Saint-Saëns** (1908). Murder scene from *L'assassinat du Duc de Guise* (¶Le Bargy & Calmette). This early film features a completely static camera shooting on-stage theatre acting.<sup>9</sup>
11.  v **Erik Satie** (1926). Opening of *Entr'acte* (¶René Clair) [1:04]. Parisian houses and roofs turn upside down. A ballerina, filmed from below, dances on a glass table. Two boxing gloves pass the opera house. Matches sticking out of a man's head start burning. Two men

1. From *Die Programmmusik*, ed. Wolfgang Stockmeier (Köln 1970). Own recording using Korg M1 synth.

2. *Die sechs Sammlungen von Sonaten, freien Fantasien und Rondos*. (Leipzig 1962). Recording as C1a1.

3. Berliner Philharmoniker e Herbert von Karajan, Sprecher Erich Schellow. DGG 2721 137.

4. *Motion Picture Moods for Pianists and Organists*, ed. Ernő Rapée (New York, 1924, facsimile reprint 1974).

5. Source as n<sup>o</sup>4.

6. Source as n<sup>o</sup>4, 'gruesome' section.

7. Source as n<sup>o</sup>4, 'sea storm' (!) section

8. *Ride of the Valkyries*. London Symphony Orchestra ♪ Leopold Stokowski. Decca Weekend Classics 421 020-2 (1966/1988).

9. Symphonie Orchester Basel ♪ Matthias Bamert (from Radio der Deutschen und Rätoromanischen Schweiz).

play chess. An egg dances on a jet of water. A shot comes out of the egg and a man falls off a roof. Mourners follow a hearse hauled by a dromedary. The hearse starts moving on its own. The mourners follow, first in slow motion, then running faster and faster. Cuts get faster too as angles and pans get weirder. The hearse ends up in a field, the coffin falls out and out gets the magician who conjures the mourners out of existence. The word 'FIN' burns on a paper wall. *Entr'acte* is Dadaism predating the *Goon Show* by thirty years and *Monty Python* by fifty. Camera angles and cutting ideas predate MTV by sixty years and Satie's minimalist music predates Philip Glass by fifty. One thing that makes this 70-year-old piece of video art work so well is Satie's refusal to indulge in any mickey-mousing and the relentless repetition of his metronomically mechanical motifs. Like in (good) pop video, this works as heterometric support for the constant onslaught of pictures — as *musique d'ameublement* (in Satie's terms), predating Brian Eno by fifty years too.<sup>10</sup>

### Advent of the talkie

12. s**William Axt & David Mendoza** (1926). *Don Juan* — extract from soundtrack score (rare example of film with recorded music but no other recorded sound) [56"].<sup>11</sup>
13. sIn the early days of talking pictures Hollywood produces a surfeit of musicals: Warner's *The Jazz Singer* (1927), recorded using the 'Vitaphone' technique (superseded by optical sound) sets the trend: (a) Jack Warner announces *The Jazz Singer*; (b) Al Jolson sings 'Blue Skies' and 'My Mammy' (by Irving Berlin) from *The Jazz Singer*.

### Korngold

14. s**Erich Wolfgang Korngold** (1935). *Captain Blood* (¶Michael Curtiz). Dr. Peter Blood (HERrol Flynn) and his band of jolly tars become the property of the Bishop family. What will happen between Blood and Arabella Bishop (HOLivia de Haviland)? Will Blood & Co. go free?
15. s — (1938). *Robin Hood* (¶Michael Curtiz & William Keighley) Duel between Robin (HERrol Flynn) and Sir Guy of Gisbourne (HBasil Rathbone) [42"].
16. s — (1938). *Robin Hood*: parting from Maid Marion (HOLivia de Haviland) [1:50]
17. v — (1940). Duel scene from *The Sea Hawk* between Thorpe (HERrol Flynn) and treacherous Lord Wolvingham. Armada time (1588) in Elizabethan England [1:16].<sup>12</sup>
18. s — (1941). *King's Row* (¶Sam Wood). Drake McHugh (HRonald Reagan) fancies Randy Monaghan (HANne Sheridan) and drives her to the unexploited land where she wants to make their (US-American) dreams come true, getting rich off people's need of a home. [1:54]

### Chaplin

19. v**Charlie Chaplin & David Raksin** (1936). 'The Factory Machine' from *Modern Times* (¶HChaplin) [46"].<sup>13</sup>

### Steiner

20. v**Max Steiner** (1933). *King Kong* (¶M.C. Cooper & E.B. Schoedsack). The great gorilla hoists the creeper on which Driscoll & Anne are trying to make their getaway. At the last moment they escape Kong's clutches by jumping into a convenient lagoon hundreds of metres below the beast's mountain top.<sup>14</sup>
21. ♪ — (1939). Main theme for *Gone with the Wind* (¶Victor Fleming), preceded by the Selznick company logo. This fable of landed gentry on the losing South side in the US civil war is too complicated to summarise here. Hollywood blockbuster par excellence, the film (HClark Gable, Vivien Leigh, Leslie Howard, Olivia de Haviland) features huge battle scenes, sumptuous ballroom sets, spectacular fire sequences, over-the-top costumes; its 3 hours 42 minutes, all hand tinted, cost David Selznick and MGM \$5 million (in 1939!). It had played in \$14 million 18 months after release and grossed \$150 million between 1939 and 1974. It took Steiner 12 weeks (at 20 hours a day) to complete the score.<sup>15</sup>
22. s — (1942). Battlefield scene from *They Died with their Boots On*. Gen. George A. Custer

10. Ensemble 'Die Reihe' ♪ Friedrich Cerha.

11. The New York Philharmonic Orchestra ♪ Henry Hadley.


12. *The Sea Hawk*: National Philharmonic Orchestra ♪ Charles Gerhardt. RCA ARL 1-091 1.

13. *Modern Times*: United Artists UAS-5222.



14. *King Kong*. United Artists UALA 373-G.

15. *Gone with the Wind*. National Philharmonic Orchestra ♪ Charles Gerhardt. RCA GL 43440 (1974)


(Herrol Flynn) leads Michigan brigades in U.S. Civil War.


23.  **Max Steiner** (1942). Love scene from *Now Voyager* (¶Irving Rapper from the novel by Olive Higgins Prouty). Rich Boston heiress Charlotte Vale (HBetty Davis) works hard through therapy to rid herself of an evil mother and feelings of guilt. She falls head over heels in love with Jerry Durrence (HPaul Henreid) and their first kiss is underscored with this music. However, the main point of the story (filmed during the war when independent working women were viewed as an asset to US capitalism) is that Charlotte, with great emotion, starts to run her own life and make her own decisions. The extract on tape features in fact the second time this highly romantic music is used: to underscore the passion, love and conviction she obviously feels in deciding, here at the end of the film, that she will go it alone without Jerry ...
24. **Max Steiner & Herman Hupfeld** ('As Time Goes By') (1942). Classical bar room scenes from *Casablanca* (¶Michael Curtiz) between Rick Blaine (HHumphrey Bogart), Ilse Lund Laszlo (HIngrid Bergman), Sam the pianist (HDooley Wilson) and Captain Louis Renault (HClaude Rains). Wilson sings *As Time Goes By* (written by Hupfeld, played by Elliott Carpenter). The arrangements and the rest of the music are Steiner's.
25. **Max Steiner** (1949). Final showdown from *White Heat* (¶Raoul Walsh). Mentally unstable big-time gangster Cody Jarrett (HJames Cagney) has been hounded down by the cops and is caught high up in an oil refinery ...
26. **Max Steiner** (1950). Scene from *The Glass Menagerie* (¶Irving Rapper; screenplay by Tennessee Williams and Peter Bernes). Laura (HJane Wyman) is an attractive but highly recluse young lady. Jim O'Connor (HKirk Douglas) seems to have won her confidence (and her heart?) and she shows him her glass animal collection ...

### Rózsa and Waxman


27.  **Miklós Rózsa** (1945). Dipsomaniac hallucination from *The Lost Weekend* (¶Billy Wilder). Handsome Don Birnam (HRay Milland), engaged to devoted and attractive Helen (HJane Wyman), has a big booze problem. After a panalcoholic weekend (the lost one of the film's title), he returns home where Helen finds him in a heavy delirium tremens, schizophrenically seeing mice creeping all over the place and viewing himself as the bat who eats them up. He is of course both an everyday 'mouse' and a potentially airborne artist 'bat'.<sup>16</sup>
28. — (1950). 'Ave Cæsar' from *Quo Vadis?* Instead of snuff movies, gratuitous video violence, etc., the Ancient Romans fed Christians and revolutionaries to wild animals or gladiators by way of decadent entertainment. *Quo Vadis* is about successful Roman military Marcus Vinicius (HRobert Taylor) and his christian girlfriend Lygia (HDeborah Kerr), love, religion, Nero, Galba, etc. Plenty of scope for Hollywood spectacularity (huge papier-maché sets, armies of extras, etc.). Here, Vinicius parades in triumph before Cæsar.<sup>17</sup> [1:37]
29. — (1942). Prelude to *The Jungle Book* (not 1967 Disney version with score by George Bruns).<sup>18</sup>
30. — (1945). Concerto (main theme) from *Spellbound* (¶Alfred Hitchcock, HIngrid Bergman, Gregory Peck).<sup>19</sup>
31.  **Franz Waxman** (1940). Prelude to *The Philadelphia Story* (¶George Cukor), preceded by MGM logo (including lion growl). Dominating, cigarette smoking Tracy (HKatherine Hepburn) flirts with her first husband (HCary Grant) and a gossip columnist (HJames Stewart) on the eve of her second marriage and ends up by marrying her first husband a second time (same plot as 'High Society' (1956)). An urbane story with urbane US-American music à la Gershwin's *American in Paris*.<sup>20</sup>

### Prokofiev


32.  **Sergei Prokofiev** (1938). Scene 'Battle on the Ice' from *Alexander Nevsky* (¶Sergei Eisenstein). In 1242 Russia is under attack from ruthless German crusaders who deal with the population much like Hitler's fascist army did 700 years later. Nevsky & Co. lure the Germans on to the ice of a large lake which the latter fall through, thanks to the weight of their armour.<sup>21</sup>

16. *Spellbound* — *The Classic Film Scores of Miklós Rózsa*. National Philharmonic Orchestra  Charles Gerhardt. RCA GL 43443.





17. *Quo Vadis*. The Royal Philharmonic Orchestra  Miklós Rózsa. Decca PFSI 4430 (1978).


18. *Spellbound*. National Philharmonic Orchestra  C. Gerhardt. RCA GL 43443 (1975).

19. *Big Concerto Movie Themes*. Geoff Love and his Orchestra. Music For Pleasure. MFP 4261 (1972).

20. National Philharmonic Orchestra  Charles Gerhardt. RCA ARL 1-0708.

**Tiomkin**

33.  **Dimitri Tiomkin** (1954). Murder scene from *Dial M for Murder* (¶Alfred Hitchcock). Attractive heiress Margot (HGrace Kelly), gets out of bed and goes to the study to answer the phone at night. She walks to the desk and, with her back to the curtains of the French window, picks up the receiver. Her attacker emerges from behind the curtain and tries to strangle her. During the struggle (note the grunts as well as the panicked breathing in time with semiquavers) she finds a pair of scissors and stabs the intruder in the stomach. Strangely enough, it is her husband Tony (Ray Milland) on the other end of the line.
34. sv— (1952). 'Do Not Forsake Me O My Darlin'' (voc. Tex Ritter no. 12 on US Hot 100) — title song from *High Noon* (¶Fred Zinnemann, HGary Cooper and Grace Kelly).<sup>22</sup> [1:44]
35.  — (1947). Start of prelude to *Duel in the Sun* (HJennifer Jones as Pearl Chavez, Joseph Cotten and Gregory Peck as Lewt). Ends with Wagnerian *Liebestod* in mistaken identity shoot-out at the ominous Squaw Rock. Start of prelude.<sup>23</sup> [1:32]
36. — (1947). Prelude to *Duel in the Sun* continues with typical Hollywood Indian mood (probably the fateful Squaw Rock), bridging to idyllic passage (source as 1.1-35) ... [1:02]
37. — (1947). 'Buggy Ride' from *Duel in the Sun* (source as 1.1-35) [53"]
38.  — (1959). Theme from TV series *Rawhide*.<sup>24</sup> [2:07]
39. — (1959). 'De Guella' theme from *Rio Bravo* (¶Howard Hawks) (source as 1.1-35). [2:07]
40.  **Ennio Morricone** (1964). Titles from *Un pugno di dollari* (=A Fistful of Dollars) (¶Sergio Leone).<sup>25</sup> [1:39]
- [end of CD/MiniDisc no. 1]

21. *Alexander Nevsky*: cantata for mezzo-soprano, choir and orchestra, Op.78. USSR State Symphony Orchestra  Yevgeni Svetlanov. DGG 2530 513.

22. Original *High Noon* theme sung by Tex Ritter on Capitol 2120 (n°8 on U.S. hot 100). This version covered by Frankie Laine on Columbia DB 3113 (n°7 on U.K. Top 20) and Philips 322777 BF.

23. *The Western World of Dimitri Tiomkin*. The John McCarthy Singers with the London Studio Symphony Orchestra e Laurie Johnson. Unicorn-Kanchana Digital DKP 9002. 1980.

24. *Rawhide*, sung by Frankie Laine, is on Philips PB 965 (U.K. Top 20 N°6).

25. *For A Few Dollars More/A Fistful of Dollars*. RCA/Ariola ND 70931 (1971/1988).

# CD 2

## 'Folk' influences

1. **Mikis Theodorakis** [Μίκης Θεοδωράκης] (1964). 'That's Me, Zorba', main theme from *Zorba The Greek*. Zorba (Anthony Quinn) gives lifemanship and sirtaki lessons to square young Englishman (HAnthony Perkins). This Cretan style music brings local colour to the screen, much like Hadjidakis' bouzouki music for *Never on a Sunday* (Ποτε τη Κυριακη, 1960 ¶Jules Dassin ΗMelina Mercouri). However, the *Zorba* bouzouki score includes a far wide range of moods apart from the accelerating exuberance and pride exemplified here ...<sup>26</sup>
2. ν— (1968). Το γελαστο παιδι (To yelasto paidi = the happy child) from *Z* (¶Costa Gavras). Political thriller. Pacifists have organised a meeting in Thessaloniki, inviting the 'Doctor' to speak. The reactionaries stop at nothing in their attempts to ruin the arrangement and both police and government turn a blind eye as radicals are beaten up and the 'Doctor' conveniently run over by a lorry. A young and inexperienced *juge d'instruction* is put in charge of investigations but takes the matter seriously, bringing the culprits before justice and causing the fall of the government. However, the new government is even more intransigent than the old one. 'Z' is the letter zeta (ζητα) and 'ζητα' also means 'he lives'. The instrumental sound may well refer to the pride, exuberance and liberating spirit of the *Zorba* sirtaki that Greeks needed to restate in the dark days of the junta but this tune (in 5/8 and the minor mode) is far more rebetiki (ρεμβητικη — Thessaloniki's blues or tango) than sirtaki and thereby also connotable with suffering and crime.<sup>27</sup>
3. ν**People of the Rosebud Sioux nation** (1970). Chant 'Red Cloud' from *A Man Called Horse* (¶Elliott Silverstein). John Morgan (HRichard Harris) is a British military captured by the Sioux. He is treated as pack animal (hence the 'horse' name), tries to escape and is punished. Gradually he understands and accepts Sioux culture and thought. He passes excruciating initiation rites and becomes a brave, helping the Sioux beat the nth cavalry with his know-how in military strategy. Later ,most of his (Native American) friends are wiped out by whitey. His wife (Running Deer) is also killed. He returns to London a better man. Leonard Rosenmann combines a modernist style with indigenous Sioux music in his score for this film, this music being an example of the latter and the first time that Native Americans are consistently given their own music in a Hollywood feature film.<sup>28</sup>
4. **Anton Karas** (1949). 'The Harry Lime Theme' from *The Third Man* (¶Carol Reed ΗJoseph Cotten, Orson Welles, Valli, Trevor Howard; screenplay by Graham Greene; photo by Robert Krasker). Mr US Nice Guy (Joseph Cotten) arrives in a war-torn Vienna and tries to find his old buddy Harry (Orson Welles) who seems to have disappeared. There are mysterious murders and little does our Mr USA know, even less want to believe, that Lime in fact runs a black market medicine racket, causing children to die etc. Karas's zither sounds for this film are mostly 'happy', like this example or the 'Café Mozart Waltz', this creating a partly ironic effect (nice music for nasty goings-on), partly underlining the good guy's naivety as potentially happy friend-finder and tourist in a civilisation suffering from the immediate after-effects of a disease called war. <sup>29</sup>
5. **Maurice Jarre** (1965). 'Lara's Theme' from *Dr. Zhivago* (MGM ¶David Lean ΗOmar Sharif, Julie Christie). A very boring film, but the swirling balalaikas and cimbals for Russia's big plains and Lara's long hair are quite memorable.<sup>30</sup> [2:52]
6. ¶**Nino Rota** (1971). 'The Immigrant' (opening theme) from *The Godfather* (¶Francis Ford Coppola ΗMarlon Brando, Robert de Niro). Worth noticing: unaccompanied solo trumpet playing something folkloristic and melancholy: Sicilian minor 3/4 with Neapolitan b2s. The second time around, the *legato e rubato* tune's pauses are interrupted by discrete sounds from a gong and string tremolando, semitone *ppp* dissonances, the third interruption including icy flageolets (some dirty business in this story?). The siciliano folklore with accordion, oboe (note semi-Arab b6-5 acciacature) and clarinet leads, all accompanied by oom-pa-pa pizzicato strings, drives home the simple cultural origins of the godfather's 'family'.

26. *Zorba The Greek*. Fontana 6499 689.




27. *Z* — The Original Sound Track Recording. OS 3370.

28. *A Man Called Horse* - Original Sound Track Recording. OS 3530.

29. *Il terzo uomo e altri celebri film*. RCA Cinematre NL 43890.

30. *Les plus célèbres musiques de film*. MGM 2624 011.

## Jazz influences

7.  **Alex North** (1951). Main titles from *A Streetcar named Desire* (based on play by Tennessee Williams ¶¶Elia Kazan ¶¶Marlon Brando as Stanley Kowalski, Vivian Leigh as Blanche DuBois). Before this score, jazz had only been used as source music or for local colour purposes. Although providing local colour for this sweatily psychological drama of petty crime, social misery, misunderstandings and passion in the bars, streets and slums of New Orleans, North's music also uses jazz elements as underscore.
  8.  **Elmer Bernstein** (1955). 'Clark Street - The Top' from *The Man with the Golden Arm* (¶¶Otto Preminger). Frankie (¶¶Frank Sinatra) shares a seedy little room in a seedy part of a big US city with his wheel-chaired consort (¶¶Eleanor Parker). Their friend Molly (¶¶Kim Novak) helps out. Frankie is a drug addict trying to 'make it' as a drummer (Shelly Manne plays on the soundtrack). He lands a job in an illegal night club, gets heavily into dope and crime. Frankie and Molly end up together, leaving evil urbanity behind them.  
... 'Until now, jazz has been used as a specialty or as the culmination of a plot point. It remained for Bernstein to prove that it can be used as a sustaining and continuous storytelling element in underscoring the mood elements of an entire picture' (*Hollywood Reporter*, 1955).
- To latter-day jazz aesthetes, North's and Bernstein's scores may sound tame but they were quite revolutionary for Hollywood in the 1950s. Miles Davis' 1957 score for *Ascenseur pour l'échaffaud* (¶¶Louis Malle, see later example) did not circulate widely but may have been influential in establishing another sort of jazz in the movies, e.g. Johnny Dankworth's scores for 'new wave', socially realistic British films like *Saturday Night and Sunday Morning* (1960, ¶¶Karel Reisz, ¶¶Albert Finney) or *Darling* (1966, ¶¶John Schlesinger, ¶¶Julie Christie).<sup>31</sup>
9.  **Nelson Riddle** (1959). End titles for an episode in the TV series *The Untouchables*. The n°1 mob-busting soap of all time ...<sup>32</sup> [1:47]
  10. **Quincy Jones** (1968). 'In Cold Blood' from *In Cold Blood* (¶¶Richard Brooks, novel by Truman Capote). Perry and Dick, just out of jail, think the safe in the Clutter family house contains \$10,000. So they break in and steal the \$43 it actually contains, murdering the defenceless father, mother and two children in the process.<sup>33</sup>
  11. **Herbie Hancock** (1966). Main titles for *Blow-Up* (MGM ¶¶Michaelangelo Antonioni). The Chelsea pop and op set, dolly girls, fashion photographers, etc. in their inane Carnaby Street paradise, running aimlessly around London (hence Hancock's pop pastiche) in a sort of meaningless modernist existentialist movie (hence the quartal jazz?). Not even a murder makes any difference, or does it? ...<sup>34</sup>

## Atonal, 'avant-garde', etc.

12. **Arnold Schönberg** (1930): *Begleitungsmusik zu einer Lichtspielszene*, Op.34. This 'accompaniment to a cinematographic scene', subtitled 'drohende Gefahr, Angst, Katastrophe' (=threatening danger, fear, catastrophe), was written for no particular film and no-one made a film to fit the music either. Strange, because the music is highly suggestive and not so strange, because the music follows its own laws (twelve tone series). It would take some time before such sounds became part of everyday underscoring ...<sup>35</sup>
13. **Hanns Eisler** (1932). Sequence 'Die Fabriken' from *Kuhle Wampe* (¶¶Slatan Dudow). The music for this sequence is better known in its vocal guise: *Solidaritätslied* (words by Brecht). Poverty, unemployment, capitalist cynicism, worker exploitation and solidarity in Berlin during the depression, not long before the burning of the Reichstag. Eisler's music, far less 'avant-garde' than that of his teacher (Schönberg), works well with the almost pop or art video-like collage of cranes, machines, inhuman factories and tenement backyards. Eisler was all for the Brechtian distancing of picture and music:  
'Sadly decrepit houses in the suburbs, slums in all their misery and squalor. The visual 'mood' is passive, depressing: it invites a spirit of gloom. By way of contrast, the music is fast and sharp' ... 'working with the visual montage to shock intentionally and to elicit opposition rather than sentimentality'. (Adorno & Eisler 1944/1976:35).

Thirty years of Hollywood schmaltz passes under the bridge before this sort of musical attitude to moving pictures (very similar to that used by Shostakovich in *New Babylon* (1929)) turns up more regularly — with jazz and folk music ...<sup>36</sup>



31. *The Man with the Golden Arm*. MCA Coral ORL 8280 (1959).

32. ABC/Desilu 1959-62, ¶¶Quinn Martin. Recorded from rerun on Sky Channel, 1988.

33. *In Cold Blood* — Music from the Film Score. COS 107.

34. *Blow-Up*. Hollywood Collection, Vol 12. CBS 70285 (1966).

35. BBC Symphony Orchestra ♫ Pierre Boulez. CBS 76577.

14. v**Leonard Rosenmann** (1955). Main Title from *The Cobweb* (¶Vincente Minnelli). Early spine-chilling atonality for a film set in a modern, alternative mental home where involvement and caring are the order of the day. The only trouble is that some older colleagues can't keep up with the noble ambitions and working pace of the younger ones. They gang up with some of the worst patients...<sup>37</sup>
15.  — (1960). 'Prelude' from *Psycho* [2:01] (¶Alfred Hitchcock HJanet Leigh, John Gavin, Anthony Perkins). This music hounds the nervous lovers who think their only crimes have been meeting in hotel rooms on the side and stealing \$40.000. Little do they know what Norman Bates (Anthony Perkins) has in store for them at his motel ...<sup>38</sup>
16. v.— *Psycho* again (as 2.15). Marion in motel room [0:39], immediately followed by ...
17.  — the famous 'bweep bweep' shower and staircase murder music [1:19].
18. v**Krzysztof Komeda** (1968). 'Dream' from *Rosemary's Baby* (¶Roman Polanski HMia Farrow). Another occult, slightly earlier spine-chiller: Rosemary is carrying the devil's baby ...<sup>39</sup> [1:50]
19. v**Jerry Goldsmith** (1969). Main title from *Patton* (HGeorge C. Scott). Epic film biography of the half crazy, anti-bolshevik US tank corps general who, while playing tricks on his men and reading quotes from Caesar, Frederick the Great and Rommel, is also deeply religious, believing himself sent by God to do His will amongst men. Quite a critical anti-military statement. Goldsmith's music can be heard as reflecting Patton's dual personality: echoplex trumpet fanfares deep in the subconscious (*pp* and bitonally 'unreal' — shades of Britten's *War Requiem*) stab into the organ's quiet, devotional hymn-chord pad that gives way to very military fife-and-drum music and a brash, bellicose, loud-mouthed American march. Another way of hearing this music is as old, war-torn Europe 'saved' by the brash, gum-chewing Yanks. <sup>40</sup>
20. **John Williams** (1977). 'Night Siege' from *Close Encounters of the Third Kind* (¶Steven Spielberg). UFOs are clogging up air traffic control, electric toys are going wonky, radio and TV don't work and there are pile-ups on the motorway. The extra-terrestrials are coming in their mammoth space ships ...<sup>41</sup>
21. v**Hans Werner Henze**(1975). 'Der vergiftete Strom' from *Katharina Blum* (¶R.W. Fassbinder). This film has a serious but highly humanist tone. The unassuming heroine of this eco-political thriller happens to know someone who knows that a prestigious company is causing devastating pollution. She is lured and exploited by an unscrupulous yuppie journalist ...<sup>42</sup>
22. v**George Crumb** (1972). 'Night of the Electric Insects', used in *The Exorcist* (¶William Friedkin, HMax von Sydow). This occult horror film goes over the top in its use of avant-garde atonality to underscore unsavoury sequences: Friedkin also uses Penderecki's string quartet and *Polymorphia*, Henze's *Streicherfantasie* and Webern's *Fünf Orchesterstücke*, Op.10. Crumb's music is used for the exorcism scene: it is freezing cold in the possessed girl's bedroom; her face is all twisted, her body contorted, she grunts and groans like an animal. Will father Karras be able to drive out the devil? ...<sup>43</sup>

## Ennio Morricone

23. v**Ennio Morricone** (1975). 'Le dieci piaghe (I parte «Gli insetti») from *Mosé* (= 'The Ten Plagues, Part I 'The Insects' from *Moses*) (TV series ¶Gianfranco De Bosio, HBurt Lancaster, Irene Papas, Anthony Quayle, Ingrid Thulin). Random pizzicato as anaphonic horror of insect swarm. Hardly Adorno's or Eisler's idea of how to use modernist means of expression, but quite effective ...<sup>44</sup>
24. — (1971). 'Deve morire' from *Sacco & Vanzetti* (¶Giuliano Montaldo). In 1920, two Italian

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36. *Kuhle Wampe*, Suite N°3, Op.26. Rundfunk-Sinfonie-Orchester Berlin ♪ Heinz Rögner. VEB Deutsche Schallplatten Berlin.

37. *The Cobweb*. MGM E-3501.

38. *Musiche di Bernard Herrmann per la colonna sonora del film di Alfred Hitchcock Psycho (Psycho)*. National Philharmonic Orchestra ♪ Bernard Herrmann. Cinematre RCA NL 33224 (1975).

39. *Rosemary's Baby: Original Motion Picture Score*. Dot DLP 25875.

40. *Patton*. 20th Century Fox Video 9209-902.

41. *Close Encounters of the Third Kind* — Original Motion Picture Soundtrack. Arista C 062-60391.

42. 'Katharina Blum', Konzertsuite für Orchester. On *Un amour de Swann*. Orchestre Symphonique de Radio Bâle ♪ Hans Werner Henze. Milan RC 250.

43. *The Exorcist*. The National Philharmonic Orchestra ♪ Leonard Slatkin. Warner W 2774.

44. *Colonna sonora originale del film Mosé*. Cinematre RCA NL 31106.



immigrants are falsely accused, in Boston (Mass.) of murder. Despite clear evidence of their innocence, they are convicted by a corrupt anti-socialist court on trumped up evidence. Their only crime is union activism. Protests against their conviction have little effect and on 23 August 1927 they are electrocuted. This music (=‘and he should die’) uses amplified transformer hum (sonic shades of the electric chair) as *musique concrète* and ‘unjust’, ‘complaining’ string dissonances to underscore the sick verdict.<sup>45</sup>

25. — (1976). ‘Autunno 1920’ + ‘La lega crescerà’ (It. trad.) from *1900*. (¶Bernardo Bertolucci, HBurt Lancaster, Robert de Niro, Donald Sutherland, Gérard Dépardieu, Anna Henkel, Stirling Hayden, Laura Betti, Dominique Sanda). Hard times on the Po plain: despite famine and the law, *il padrone* lays off farm hands. Here farm labourers have collected at the house of fellow worker Oreste who is also under imminent threat of eviction. He refuses to move and the military are just about to arrive. The men grab sticks in response to sabres and the women lie down on the road in front of the oncoming cavalry singing ‘because we love our children we are not afraid; the union’ (*lega*) ‘will grow’. On the river nearby a group of *padroni* are shooting ducks, shouting words of encouragement to the soldiers and abuse at the peasants. A very clear and moving use of popular confidence and right against anal and atonal evil ...<sup>46</sup>

26. — (1976). ‘I nuovi crociati’ (extract) from *1900*, slightly later in the film than M2-11. The struggle of farm-workers and their *lega* meets with some success, despite famine, hardship and oppression. It is the early thirties and the reaction starts to organise too. Land owners and merchants assemble in church to decide how to meet the ‘red peril’. A large, bearded capitalist in a fur coat gets up to speak:

‘Perfino la chiesa, quando è stato bisogno, ha tirato fuori il batone. E poi, chi sono, questi bolscevichi, eh? Semi-asiatici, ecco cosa sono, come saraceni, mongoli sovversivi, chi tra poco, se continuano in questa maniera, ci fanno fuori a noi tutti e ci prendono su ogni cosa. Ho ragione o no? [shouting] Ho ragione o no?’ ... ‘Noi no vogliamo la violenza, vogliamo l’ordine’.<sup>47</sup>

‘Our youth need a sign’, he continues, against communism. Dissonant strings not so much for the ‘Asiatic, saracen, subversive, Mongolian bolsheviks’ he talks about as for the deranged mind expressing such hate; dissonant woodwind farts not so much for the violence he fears will rob them of their wealth as for the repressed, anal-sadist violence he feels in wanting his own sort of ‘order’ to prevail. At the strike of the tubular bell, Atila (a superbly evil-looking Donald Sutherland) steps forward to collect the money with which the ‘new crusaders’, as the fascists call themselves, will start their movement and this money is the ‘sign’ ...<sup>48</sup>

### **Ennio Morricone: Extracts from ‘spaghetti Westerns’**

27. — (1964). *For A Fistful of Dollars (Per un pugno di dollari)* - Overture [2:55] (¶Sergio Leone; HClint Eastwood).<sup>49</sup>
28. — (1965). *For a Few Dollars More (Per qualche dollari in più)* - The Watchers are being Watched [2:01] (¶Sergio Leone; HClint Eastwood).<sup>49</sup>
29. — (1965). *For a Few Dollars More* - ‘The Musical Pocket Watch’ [1:10].<sup>49</sup>
30. — (1965). *For a Few Dollars More* - Titles [2:57].<sup>49</sup>
31. — (1966). *The Good The Bad And The Ugly [Il buono, il cattivo, il brutto]* - main titles (¶Sergio Leone; HClint Eastwood).<sup>50</sup>
32. — (1969). *Once Upon a Time in the West [C’era una volta il West]* - Jill’s America [2:45] (¶Sergio Leone; HHenry Fonda, Charles Bronson, Gina Lollabrigida).<sup>49</sup>
33. — (1969). *Once Upon a Time in the West* - The Man with a Harmonica [3:27].

### **Ennio Morricone: Extracts from *The Mission***

34. *The Mission* (main theme) [0:59]<sup>51</sup>

45. *Sacco e Vanzetti*. Orchestra ♪ Ennio Morricone. Cinematre RCA NL 33206 (1978).

46. Produzione Europee Associate (Roma), Les Productions Associés (Paris), Artemis Films (Berlin), distr. United Artists, private recording from Swedish TV2, 1987. Music only on LP *1900* (original soundtrack). Orchestra ♪ Ennio Morricone. RCA TBL 1-1221 (1976).

47. ‘Even the church has used the cane when necessary. Anyhow, who are they, these bolsheviks? Half Asiatic, that’s what they are, saracens, subversive Mongols who, if they are allowed to go on much longer like this, will drive us away and take everything we own. Am I right or am I right?... We don’t want violence: we just want order’.

48. Sources as for M-11.

49. *Ennio Morricone: The Legendary Italian Westerns*. RCA ND 90526 (1990).

50. *The Good, the Bad and the Ugly*. United Artists UAS 5172 (1967).

- 35. Gabriel's Oboe (2) [1:31]<sup>51</sup>
- 36. Te Deum Guarani [0:59]<sup>51</sup>
- 37. The River [0:49]<sup>51</sup>
- 38. Vita Nostra [1:51]<sup>51</sup>
- 39. On Earth as it is in Heaven [3:45]<sup>51</sup>

[end of CD/MiniDisc 2]

## ***Forgotten examples***

**Bernard Herrmann** (1941). 'Xanadu' from *Citizen Kane* (Orson Welles). The start of the film before the flashbacks begin: dark, abstract black-and-white pictures and patterns slowly unfold on to Xanadu, Kane's palace. We zoom slowly through the window panes. Kane, lonely, old, abandoned is about to die in an armchair. He says 'Rosebud' ...<sup>52</sup>

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51. *The Mission*. Virgin V2402 (1986). London Symphony Orchestra ♪ the composer, London Voices ♪ Geoffrey Shaw, Barnet Schools Choir ♪ J Maxwell Pryce.

52. *Citizen Kane*. National Philharmonic Orchestra ♪ Charles Gerhardt. RCA GL 43441 (1974).