

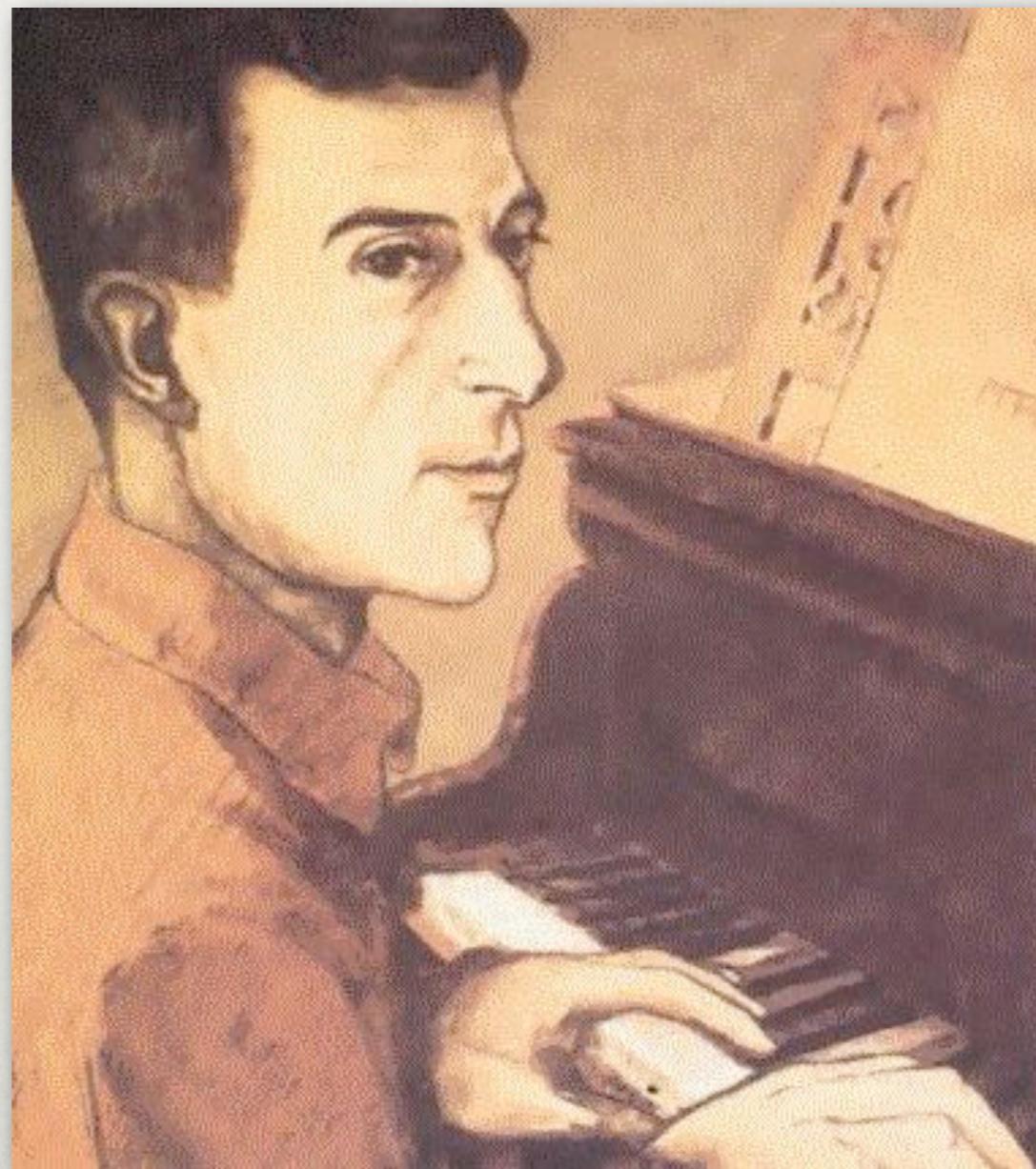
ALTERNATIVES TO MODERNISM

NO PAIN, LOTS OF GAIN

MAURICE RAVEL

- Often thought of as “Debussy II”
- Really a very different composer
- Less international than Debussy
- More specifically French in outlook
- Tends to favor surface glitter and polish
- Tends towards wit and ebullience

RAVEL AT THE PIANO



RAVEL IN NEW YORK



RAVEL AND NIJINSKY



SERGEI RACHMANINOFF

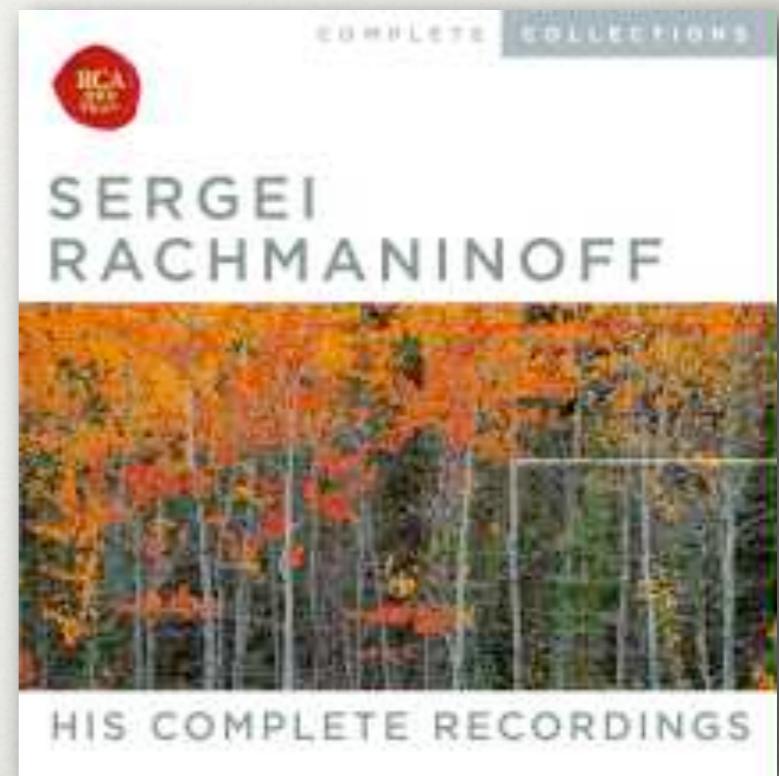
- 1873 - 1943
- Pianist/Composer
- Tremendously popular composer in his day and ours
- Highly personal idiom, immediately recognizable
- Wrote in the Romantic tradition
 - Spiritual heir to Tchaikovsky

RACHMANINOFF AND THE INTELLECTUALS

- Intellectual types *despise* Rachmaninoff
- To modernists, and avant-garde types, he stood for everything they detested and wanted to throw out
- His extraordinary public success did not make things any easier for the cerebral types
- He had the last laugh; they're all forgotten and he is, if anything, more popular than ever

RECORDINGS

- Prolific recording artist
- Recorded for RCA Victor from about 1920 to the early 1940s
- Rarely out of print, all of his recordings are easily available today
 - He recorded his own music as well as many other composers



SYMPHONY No. 2 IN E MINOR, OP. 27
EXCERPT FROM THE ADAGIO

MARISS JANSONS
St. PETERSBURG PHILHARMONIC

BENJAMIN BRITTEN

- 1913 – 1976
- England's outstanding 20th century composer
- One of the very few successful opera composers of the century

Britten's Philosophy

- These people [snobs and avant-gardists] are dangerous — not because they are necessarily of any importance in themselves, but because they make the composer, above all the young composer, self-conscious, and instead of writing his own music, music which springs naturally from his gift and personality, he may be frightened into writing pretentious nonsense or deliberate obscurity.

BRITTEN IN A NUTSHELL

- *It is insulting to address anyone in a language which they do not understand.*

BRITTON'S MAJOR WORKS

- Operas:
 - Peter Grimes
 - Billy Budd
 - The Turn of the Screw
 - Death in Venice
- Other:
 - War Requiem
 - Spring Symphony

PETER GRIMES (1946)

- Set in the fishing village of Aldeburgh
- An intolerant, ingrown small town is set against an outsider, a person who does not fit in, an object of suspicion and scorn.

PETER GRIMES

- In its original source (as a poem), Peter Grimes is a vicious, violent man who murders three of his orphan apprentices
- In Britten's reworking, Grimes is less a villain than a victim; the deaths of the (two) orphans are definitely accidental, but he is outcast by the town
- The story has been interpreted as a war parable, and more recently as a commentary on society's ostracism of homosexuals

PETER GRIMES

- From Act I
- Captain Balstrode, one of Grimes' few friends in the Borough, tries to convince him to either leave the town and enter merchant marine service, or to marry the schoolteacher Ellen Orfert — both ways to stop the vicious gossip surrounding Grimes about the death of his last apprentice.
- Grimes rejects Balstrode's advice; he is hoping that he can be successful with the new apprentice who will be arriving that night.



FILM MUSIC

- Background music for silent films
 - A primary function was to mask projection noises
 - Studios often published scores that could be used in theaters
 - Typically used Wagnerian leitmotivs to identify characters or situations
 - Bigger movie theaters had full orchestras which played for stage shows as well as the movies
 - The silent film tradition was transferred easily to sound films.

FILM MUSIC

- The earliest talkies tended to use music very sparingly, or not at all; only sound produced directly onscreen was considered appropriate
- The resultant silences can seem surprisingly modern
 - Sound cues, soon to come, became hackneyed clichés very quickly
 - Modern directors sometimes deliberately omit music for dramatic purposes

FRANKENSTEIN (1931)

- Very little original music in the movie; what there is was hacked together by a studio orchestrator
- Boris Karloff's first appearance as the monster is completely without music



FRANKENSTEIN (1931)

- If the same scene had been filmed a few years later, it would have been sonically very different
- (The added music is from Hans Salter's score to *House of Frankenstein*.)



FILM MUSIC

- The majority of the first generation of Hollywood film composers were German or Viennese
 - Trained in the late-Romantic tradition
 - The giganticism of the late 19th century transferred itself easily to movies
 - Many of the early film scores are heavily influenced by Richard Strauss, Gustav Mahler, and other late Romantics

FILM MUSIC

- The major film composers of the 1930s:
 - Erich Wolfgang Korngold
 - Captain Blood
 - Robin Hood
 - The Sea Hawk
 - Max Steiner
 - King Kong
 - Gone With the Wind
 - Franz Waxman
 - The Bride of Frankenstein
 - Sunset Boulevard

KING KONG (1933)

- Max Steiner's score to this landmark film established the idioms and styles of film scores—for better or worse—for the next twenty years
 - Use of leitmotivs (including their transformations)
 - “Mickey-Mousing”
 - *Diagetic* elements

KING KONG (1933)

- Leitmotivs
 - The ‘Kong’ motive as first heard
 - Later transformed into a love theme
 - As a tragic theme

KING KONG (1933)

- “Mickey-Mousing”
 - Precise synchronization of an onscreen event to a musical cue
 - The term stems from *Steamboat Willie*, the first talking Mickey Mouse cartoon which featured sound synchronization to onscreen events
 - For *King Kong*, Steiner had to create these effects almost entirely by conducting the orchestra carefully while viewing the film clip in question—the click track hadn’t been invented yet



KING KONG (1933)

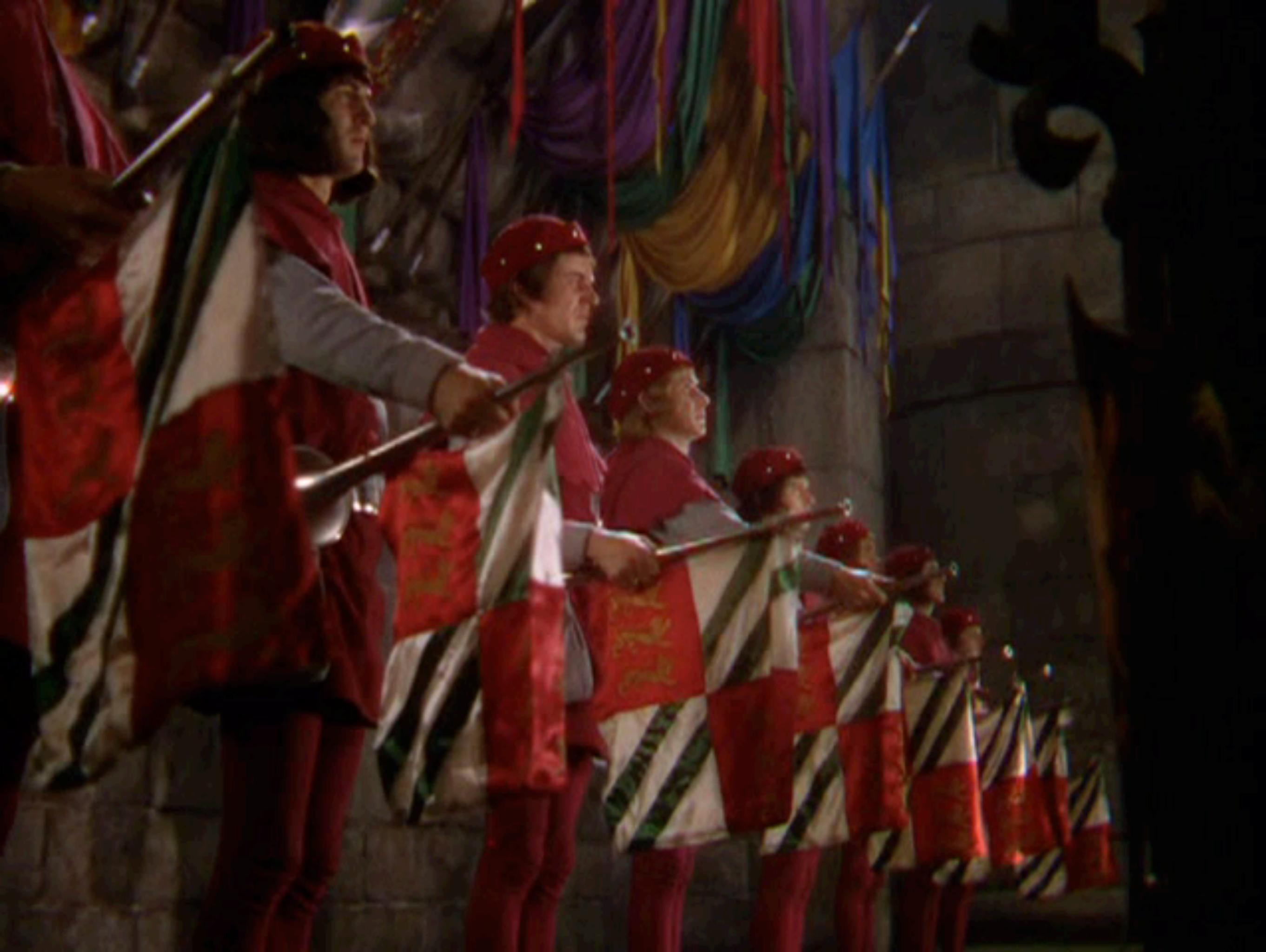
- *Diagetic* elements are those which either incorporate or mimic the sounds that would be produced by onscreen events, objects, or people.
 - During scenes in the Skull Island village, the drums used by the natives are worked into the orchestra
 - In the Broadway theater scene, as the audience enters, the music is orchestrated to sound as though it's a typical Broadway pit orchestra of the day, completely different from the orchestration in the rest of the movie

ERICH WOLFGANG KORNGOLD

- Robin Hood (Warner Bros.), 1938
 - Universally recognized as one of the finest film scores of the 1930s
 - Korngold quit the project at least once; he felt that the bravura, action-packed movie was too alien to his personal style
 - He stayed with *Robin Hood* in order to ensure his family's safety in America; the Nazis had just invaded Austria
 - He won an Oscar for the score
 - He became the premier composer of swashbucklers from that point on
 - Today he's best remembered for his film scores, not his concert works

THE ADVENTURES OF ROBIN HOOD

- Music-only soundtrack
 - The dastardly Prince John arrives at the castle for his (illegal) coronation, accompanied by the even more dastardly Guy of Gisborne
 - Robin, Richard the Lionheart, and the outlaws of Sherwood Forest have crashed the ceremony, disguised as monks
 - The music begins diegetically, with onscreen trumpets
 - Mickey-Mousing is kept to a bare minimum



1940s-1960s

- In the 1940s and 1950s, composers from a wide variety of backgrounds began to enter the field—and the Romantic style began to vanish.
 - Aaron Copland
 - Our Town, The Red Pony, The Heiress
 - Alex North
 - A Streetcar Named Desire
 - Alfred Newman
 - The Song of Bernadette, How Green Was My Valley

1940s-1960s

- Elmer Bernstein
 - The Magnificent Seven
- Leonard Bernstein
 - On the Waterfront
- Bernard Hermann
 - Citizen Kane
 - Vertigo, Psycho, North by Northwest
- Miklos Rósza
 - The Thief of Baghdad, Ben-Hur
- Hugo Friedhofer
 - The Best Years of Our Lives

BERNARD HERRMANN

- Herrmann oftened used musical instruments as his primary means of expression, rather than the music they were actually playing.
- Some of his most celebrated scores feature a very specific instrumentation.

BERNARD HERRMANN

- The Day the Earth Stood Still (1951)
 - The use of two theremins (electronic instruments) together with harps, vibraphones, and celesta
- Journey to the Center of the Earth (1959)
 - Five organs and low brass for the attack of a dinosaur
- Taxi Driver (1976)
 - Saxophone in a deliberately archaic *film noir* style

BERNARD HERRMANN

- In this Hitchcock film, the audience is treated to one of the longest red herrings in film history.
- A young woman is having an affair with a divorced man; his financial woes are such that they cannot be married.
- She grabs an opportunity to steal \$40K and drives to California to be with him.
- She gets lost in a rainstorm, and pulls into an old roadside motel for the night.
- She has a conversation with the proprietor, and decides to go back, return the money, and try to fix the mess she's in. So she prepares for bed...



MODERN FILM COMPOSERS

- Nino Rota
 - Godfather movies
- Ennio Morricone
 - Clint Eastwood westerns
 - The Untouchables
- Maurice Jarré
 - Doctor Zhivago
 - Lawrence of Arabia

MODERN FILM COMPOSERS

- Howard Shore
 - The Lord of the Rings
- James Horner
 - Titanic
- Hans Zimmer
 - Driving Miss Daisy
- Danny Elfman
 - Batman
- James Newton Howard
 - King Kong (2006)

JOHN WILLIAMS

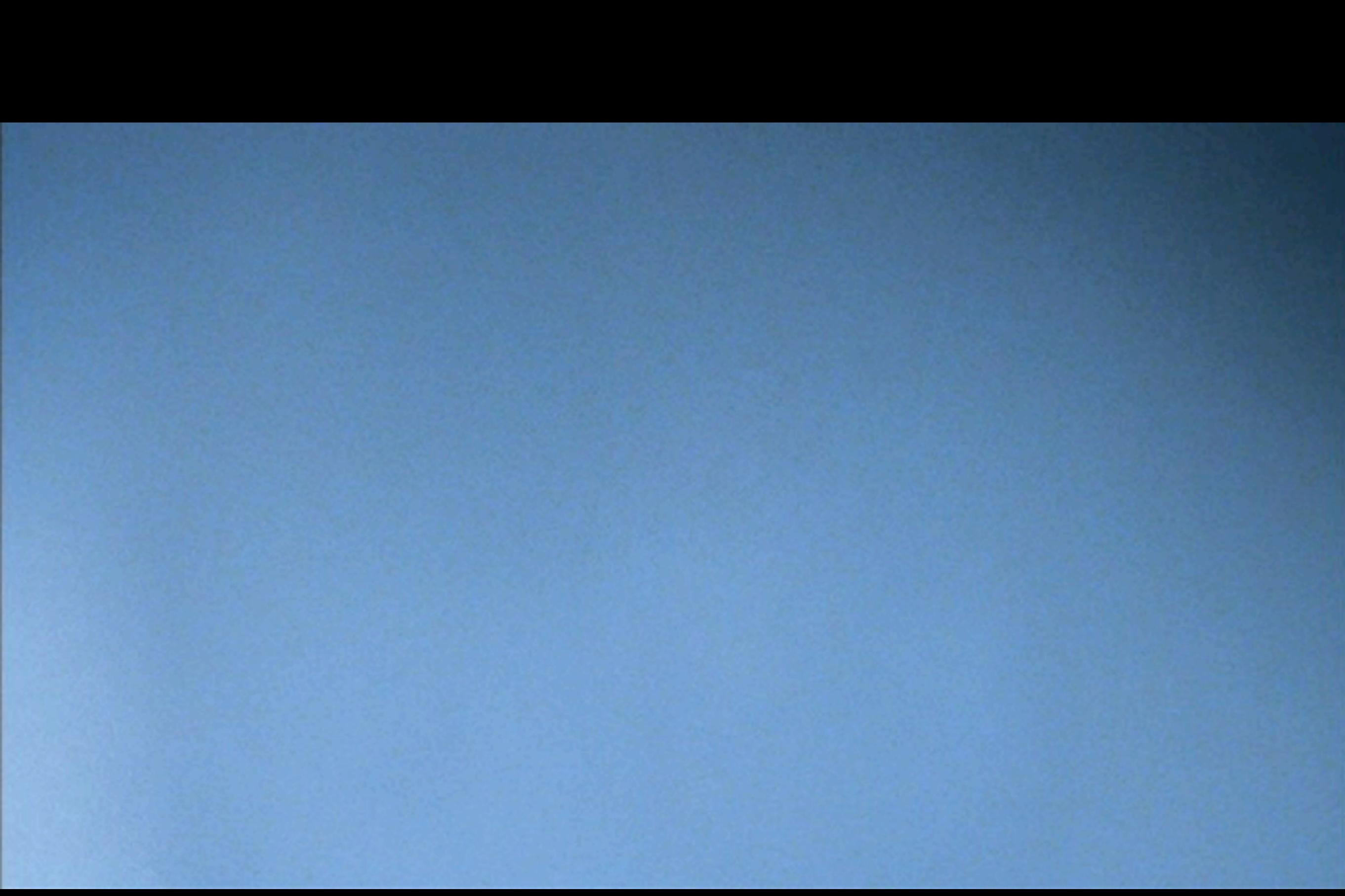
- Began in the 1950s and 60s with television music
- Broke into prominence in the 1970s with “blockbuster” scores
 - Jaws
 - Star Wars series
 - Indiana Jones Trilogy
 - Superman series

JOHN WILLIAMS

- The success of the “blockbuster” scores has tended to blind audiences to the scope of his achievements in film scoring
- Some collaborations with Stephen Spielberg:
 - Close Encounters of the Third Kind
 - Schindler’s List
 - Amistad
 - Saving Private Ryan
 - A.I.: Artificial Intelligence

JOHN WILLIAMS

- From “A.I.: Artificial Intelligence”, a score which combines nursery-rhyme tunes, atonality, metallic punk rock, minimalism, and traditional romanticism.
- This passage demonstrates Williams’s use of minimalist techniques in scoring a scene involving three robotic beings, a futuristic aircraft, and a half-submerged New York City.



FILM MUSIC

- “Concert” composers have been only occasionally successful as film composers

FILM MUSIC

- Successful:
 - Aaron Copland
 - Serge Prokofiev
 - Erich Wolfgang Korngold
 - William Walton
 - Arthur Bliss
 - Ralph Vaughan Williams
 - Leonard Bernstein
 - Dmitri Shostakovich
 - Phillip Glass

FILM MUSIC

- Relatively or completely unsuccessful:
 - Igor Stravinsky
 - Arnold Schoenberg
 - Humphrey Searle
 - Francis Poulenc
 - Ernest Toch
 - (Uncredited collaborator sometimes, however, on highly successful scores)

SERGE PROKOFIEV

- 1891 - 1953



SERGE PROKOFIEV

- Prokofiev lived in the United States in the 1930s, and was offered a \$2500 per week contract to work in Hollywood as a film composer
- He was very tempted to accept it, but didn't
- He returned to his native Russia and continued his career as one of the leading concert composers of his generation
- However, he continued to write for film in the Soviet Union, working with the great director Sergei Eisenstein

ALEXANDER NEVSKY

- Film score for Sergei Eisenstein's 1938 film
- In the following scene, the Russians await the forthcoming battle with the Germans; the battle begins
- The original soundtrack was very poorly recorded and never quite completed (there are some solo-piano "placeholders"), and 70 years of deterioration haven't improved matters
- This presentation combines the movie with a newly-recorded performance of the complete score
 - Dialog isn't always audible during the musical passages
 - It's painfully obvious where the newer recording leaves off and the original is heard alone

САПРЕЛЯ

1242г.

April 5, 1242

DMITRI SHOSTAKOVICH

1906 - 1975



SYMPHONY NO. 8 IN C MINOR, OP. 65

- Written in 1943, at the height of World War II, this profoundly bleak and pessimistic symphony disturbed Soviet critics and audiences alike.
- It was effectively banned from performance in the Soviet Union from 1948 until 1956, but has since come to be recognized as one of the symphonic masterworks of the 20th century.
- Images of Stalin, WWII in the USSR, and other images of life in the USSR are interspersed with pictures of Shostakovich.
- This is the third movement—a machine-like march, unstoppable and terrifying, as much a condemnation of Stalin's regime as the Nazi threat.

SYMPHONY No. 8 IN C MINOR, OP. 65

III - ALLEGRO NON TROPPO

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

VASILY PETRENKO, CONDUCTOR

