

London **Philharmonic** Orchestra

# THE GENIUS OF FILM MUSIC

*Hollywood blockbusters 1960s to 1980s*

*Including music from*

CLEOPATRA

THE GODFATHER

PSYCHO

LAWRENCE OF ARABIA

STAR TREK

JOHN MAUCERI *conductor*

LONDON PHILHARMONIC ORCHESTRA



# AN INTRODUCTION TO FILM MUSIC: 1960s–80s

JOHN MAUCERI

‘Film music’ means many things now, and is often used disparagingly to describe a style of music. In the 1930s when many of the great young European-trained masters began to compose for film in the United States, they wrote in the same style that they and their contemporaries were using for concert music and operas. They were all born around the turn of the century and demonstrated a genius for writing dramatic music, an ability and willingness to collaborate in a new art form, and generally showed little interest in the avant-garde of Paris, Vienna and Berlin.

By the 1950s, a new generation of composers emerged that was trained in America’s conservatories: brilliant graduates inspired by the refugees’ European traditions, but with a consciousness of a musical world that was rapidly expanding around them. They were all well aware of the experiments that began before the First World War and made use of the ever-expanding possibilities that these experiments afforded. They were also highly trained in musicology, ethnomusicology and jazz. The phrase ‘film music’ could no longer mean the earlier style of the 1930s, since music for the cinema was fast morphing into something that derived from both the old and the decidedly new.

By 1960, when this release’s programme begins, the officially accepted language of classical music in Western Europe and the United States had been firmly established. This was the era in which Stravinsky had switched to 12-tone music and Aaron Copland was about to reveal his dodecaphonic *Connotations*, commissioned by the New York Philharmonic for the opening of Lincoln Center in 1962, to an audience somewhat stunned at not hearing another *Appalachian Spring*. The young composers in post-war Europe – Xenakis, Stockhausen and, above all, Pierre Boulez – had secured a position of musical leadership by representing the freedom of the West, supported by the United States in its cultural cold war with Soviet Communism. Everything Stalin hated became what the West held as symbolic of the superiority of non-totalitarianism. And while this simplistic system for evaluating art and style may seem odd today, orchestral music had by 1960 become split. Good contemporary classical music was to be atonal – either totally controlled (serial) or blissfully random (aleatoric) – and the rest was dismissed as old-fashioned ‘film music,’ even when composed for the concert hall. Only Benjamin Britten defiantly held up the beauty of tonality in his new opera, *A Midsummer Night’s Dream*. When the lovers awaken from their dream, each major triad is presented one after the other, all 12 of them orchestrated in differing colours, as if to

say the nightmare is over and we can return to where it all started – the major triad.

The public was never fully accepting of these musical experiments, but the push toward a concept of modernism was strong. (Gerard Hoffnung's glorious 1958 parody of serial music, *Punkt Kontrapunkt*, performed at Royal Festival Hall, still has the sting of truth in it.) But another music was being written, and there was lots of it, with millions of people embracing it. It was, indeed, the music composed for the cinema. Its composers were as highly trained as the others, though there was the constant accusation that these were musical 'hacks' who stole music from the past. They were, without exception, as miraculous as any *Wunderkind*, having shown genius at an early age, and later having succeeded in perhaps the most difficult artistic environment imaginable: composing dramatic music for many bosses, the ultimate one being the general public. Well before the Second World War that public began abandoning concert halls and opera houses in search of something that more clearly related to their lives. They went to the movies. It was affordable. It told every kind of story – epic and intimate, funny and tragic. And the symphonic music that partnered with these tales could be, when the situation demanded, something that the new music in the concert hall could not be: unapologetically beautiful.

*All of the pieces included in this recording, with the exception of Newman's 20th Century Fox Fanfare and Waxman's The Ride of the Cossacks, were arranged and edited by John Mauceri, using the original orchestral scores kept in various archives, and received their London concert premieres at the performance which is heard on this release.*

## ALFRED NEWMAN

### Fox Fanfare with CinemaScope Extension

Alfred Newman (1901–70) was the eldest son of Russian parents who had escaped the pogroms and lived in New Haven, Connecticut. He was a child prodigy on the piano, studied privately with Arnold Schoenberg, grew up to conduct and arrange on Broadway and in Hollywood, and garnered nine Academy Awards. As Music Director at 20th Century Fox for 20 years, he composed in 1940 what surely is the world's most famous fanfare and added its 'CinemaScope Extension' in 1953. It is still in use today.

## ALEX NORTH

### Cleopatra Symphony\*

Alex North (1910–91) was born in Pennsylvania to Russian-Jewish immigrants and studied at three of the world's greatest conservatoires: the Curtis Institute of Music, The Juilliard School, and the Moscow Conservatory. And he loved jazz. His music to *A Streetcar Named Desire* (1951) is generally accepted as Hollywood's first jazz score. Although he also composed symphonic works, he is only known today as a film composer. This can be seen as part of the marginalisation of Hollywood film composers from composers of serious concert works. If a composer lived in Hollywood and wrote successful film scores, his concert music was generally considered irrelevant. (Aaron Copland, who lived in New York City, was something of an

exception, though his film output was small.) North's score to *Cleopatra* (1963) is his masterpiece. Not only does it evoke an imaginary past through the careful use of modal scales and a brilliant orchestration using harps, bells and exotic instruments, it also makes use of quarter-tone melodies (the murder of Caesar), polytonality (Cleopatra's entrance into Rome), jazz, and an unabashed acceptance of melody when representing Cleopatra's fatal charms and her sexual attraction to Antony. The work presented here was commissioned by Anna North, the composer's widow, and makes use of the original materials from 20th Century Fox's archive, conflating and arranging the immense score into two symphonic poems.

## NINO ROTA

### The Godfather – *A symphonic portrait*\*

Italian music is fundamentally built on melody. The Italians after all, invented opera in 1598. In a very real sense the melodic genius of Henry Mancini, Ennio Morricone, and Nino Rota all derive from this tradition. Rota (1911–79) not only composed many great film scores, he was also the composer of 11 operas. He studied at both Milan's Santa Cecilia Conservatoire and Philadelphia's Curtis Institute. His work with Federico Fellini in *La Dolce Vita*, *La Strada*, and *Amarcord* secured his place in cinematic history, but it is his score to *The Godfather – Parts I and II* (1972 and 1974) that arguably constitutes his greatest achievement. (Rota had passed away before Francis Ford Coppola made *Part III* of the

series in 1990. Coppola used pre-existing themes by Rota, as well as some new music by his own father, Carmine.)

*The Godfather*—operatic in its proportions and its passions—inspired a great and sombre score, one that could have served as the melodic source for a grand opera. It took two years for me to find a way to adapt it for the concert hall (given its long periods of no music and its flashbacks) to make a coherent tone poem. The solution came with the realisation that the last note of the opening trumpet solo (G-natural) was the same note that opened the cor anglais melody depicting Sicily in the opening scene of *The Godfather Part II*. Using only Nino Rota's original scores, it became possible to tell the story of the Corleone family chronologically, unlike the films.

Beginning in Sicily in 1901—the year Giuseppe Verdi died—when a little boy from the town of Corleone leaves for America, the story takes us through a half century of music— Italian, American, pop, Latin, and broadly symphonic—and ends on the eve of the Cuban revolution in the late 1950s.

## FRANZ WAXMAN

Taras Bulba – *The Ride of the Cossacks*

Franz Waxman (1906–67) was one of the founders of the so-called 'Hollywood Sound', which more accurately describes the sound of classical music as taught in the European

and American conservatoires. Trained in Dresden and Berlin, Waxman brought this heritage, as well as his love for American jazz, into an incredibly impressive and varied orchestral output that includes over 150 film scores as well as various concert works. By the 1960s his generation was being replaced in Hollywood with the sounds of younger, American-born composers, but his *The Ride of the Cossacks* proved to be one of the most brilliant rides since the Valkyries first made their presence known a hundred years earlier.

The melody comes from a book of historic Russian songs Waxman found on a conducting tour of the Soviet Union in 1962. He was the first American to be invited to conduct the three major Soviet Orchestras: Moscow, Kiev and Leningrad. When Shostakovich visited Waxman in Los Angeles, Waxman enjoyed playing a cue from his Oscar-winning score to

*A Place in the Sun*. Shostakovich recognised it as the same as one he used in his 1957 Symphony No. 11. Waxman however had got there first (1951) and the two had a good laugh as to who was stealing from whom.

## BERNARD HERRMANN

Psycho – *A narrative for string orchestra*

Bernard Herrmann (1911–75) was born in New York City and, like Alex North, was the son of Russian-Jewish immigrants. Trained at The Juilliard School and New



York University, he quickly rose in prominence, first in New York where he led the CBS Symphony Orchestra in national broadcasts of music by Ives and Schoenberg, and as a composer for Orson Welles's Mercury Theater, but subsequently in Hollywood where he became most famous as a composer for Alfred Hitchcock. His 1960 score to *Psycho* makes use of serial techniques applied to the string composition, so that every manner of playing (*pizzicato*, muted or opened strings, dynamics, etc.) is part of the structure of the music.

The short cellular melodies are passed around the string orchestra and repeated in surprising patterns, as Stravinsky first did in *The Rite of Spring* (1913). In 1968, while living in London, Herrmann used various parts of this iconic film score and composed a new orchestral work that he recorded but never performed. In 1999, Mrs Norma Herrmann kindly shared her late husband's manuscripts with me in order to create the first performing edition of the work, which was dedicated to her.

## BRONISŁAW KAPER

*Mutiny on the Bounty\**

*Theme from Mutiny on the Bounty*

*Portsmouth Harbour / Storm at Sea Girls*

*and Sailors*

*Christian's Death*

Bronisław Kaper (1902–83) was born in Warsaw and studied music at the conservatoire there. Like Waxman, he composed and performed in Berlin until the rise of the Nazis forced him to flee Europe. In Los Angeles, he was a beloved figure in a community of exiles. His output was immensely varied, from

*A Night at the Opera* with the Marx Brothers to *Green Dolphin Street*, whose title song went on to become a jazz standard. One of his last compositions, the massive score to the 1962 remake of *Mutiny on the Bounty*, is a good example of Kaper's interest in mixing exotic and ethnic music within the framework of a post-Mahlerian tonal language.

## JERRY GOLDSMITH

*Star Trek – The New Enterprise\**

By the 1970s, many of the composers of Hollywood's first golden age of composition had either passed away or were being passed over. However, once John Williams was asked to compose the 1977 *Star Wars* in the style of

Erich Korngold, Franz Waxman, and the others of a former generation, the younger generation of composers began another golden age of orchestral composition, once again inspired by the epic music of the émigrés.

Representing this younger generation is Jerry Goldsmith (1929–2004) who was born in California and began playing the piano at the age of six. Goldsmith's work in the cinema is legendary, including his 1968 atonal score to *Planet of the Apes*. In 1979 he composed the magnificent music to *Star Trek – The Motion Picture*. The work on this recording, called *The New Enterprise*, was commissioned by Mrs Carol Goldsmith and represents one of the composer's major challenges—to write an extended series of variations to accompany the newly promoted Admiral Kirk's eight-minute journey of discovery to view the refitted starship. The orchestrations are those used in the film.

## ENNIO MORRICONE

### Once Upon a Time in America – *Deborah's Theme*

While it is impossible to represent the vast variety of scores emanating from the period covered in these recordings, Ennio Morricone (born 1928) seems emblematic of that time – and our time. In addition to his enormous cinematic output, he has proven to be a master of jazz, non-tonal improvisational, sweepingly romantic, pop, electronic and avant-garde music. When asked why his film music

sounds the way it does and his concert music adopts the post-war European serialism, he responded: 'Out of respect for the genres.' The bifurcated world of symphonic composition, then, is celebrated in Maestro Morricone's work. For 'Deborah's Theme', he channelled Mahler, much as Herrmann had channelled Wagner in his score to *Vertigo*. In Morricone's deceptively simple work, orchestrated by Henry Mancini, time becomes liquid, as if 1900, 1968 and 2015 all exist simultaneously. The audience and the orchestra are lifted and suspended for almost six minutes, seemingly without any need whatsoever to breathe.

## MAURICE JARRE

### Lawrence of Arabia – *Lawrence and the Desert*\*

Music from the 1962 David Lean film of *Lawrence of Arabia* was included as a special request of the London Philharmonic Orchestra, because they played on the soundtrack for this Academy Award-winning score. Maurice Jarre (1924–2009) trained at the Paris Conservatoire and was one of the most sought-after composers for films in the second half of the 20th century. This short excerpt was constructed as an encore and is based on the original orchestrations used in the film.

\* *First recording*

Notes © John Mauceri

# JOHN MAUCERI

*conductor*



John Mauceri's distinguished and extraordinary career, which spans 50 years, has taken him to the world's greatest opera companies and symphony orchestras, to the musical stages of Broadway and Hollywood, and to the most prestigious halls of academia, performing a vast repertoire spanning from

Monteverdi to contemporary

world premieres. Mauceri has served as Music Director of four opera companies: Washington National Opera (Kennedy Center), Scottish Opera, Teatro Regio (Turin) and Pittsburgh Opera. He was the first American to hold the post of Music Director of an opera house in Great Britain and Italy, and was the first Music Director of the American Symphony Orchestra at Carnegie Hall after its founding director Leopold Stokowski, with whom he studied. He was Consultant for Music Theatre at Washington's Kennedy Center for the Performing Arts for more than a decade, and for 15 years he served on the faculty of Yale University. For 18 years he worked closely with Leonard Bernstein, and conducted many of the composer's premieres at Bernstein's request. Mauceri has taken the lead in the preservation and performance of many genres of music, and has supervised

and conducted important premieres by composers as diverse as Debussy, Stockhausen, Korngold, Hindemith, Bernstein, Ives, Verdi, Weill, Britten and Shostakovich. In the early 1980s he argued for a reassessment of Broadway's Golden Age scores and initiated and co-produced Rodgers & Hart's *On Your Toes* for Broadway and the West End. His restorations and editions include the original performing version of *Porgy & Bess*, Marc Blitzstein's *Regina* and the definitive 1988 version of *Candide*.

John Mauceri holds the lifetime title of Founding Director of the Hollywood Bowl Orchestra, which was created for him in 1991 by the Los Angeles Philharmonic, and with whom he conducted over 300 concerts to a total audience of over 4 million people. During that time he explored the unperformed repertoire of music composed in Los Angeles for the cinema and is regarded as the leading champion of this repertoire, having edited, performed and recorded hundreds of works that had never received live performances before.

At the same time, Decca Records asked him to be one of two conductors in their award-winning *Entartete Musik* series, for which Mauceri made the first recordings of works by Korngold, Schulhoff, Weill and Schoenberg amongst others. Mauceri has made the case for a greater understanding and appreciation of the profound effects on music history



created by the Diaspora of the composers who were forced to flee to the United States from Europe, many of whom settled in Los Angeles to compose for Hollywood and teach its young musicians.

As a writer and lecturer, he has appeared at Harvard University, the Smithsonian Institution, Vienna's Universität für Musik und darstellende Kunst, the Museum of Modern Art (New York), the Bauhaus, the Academy of Motion Picture Arts and Sciences (Los Angeles) and the American Academy in Berlin, where he was a fellow.

Mauceri can be seen and heard on over 80 CDs, and on many DVD releases of classic films including *The Adventures of Robin Hood* (Korngold), *El Cid* (Rózsa), *The Fall of the Roman Empire* (Tiomkin), *Sunset Boulevard* (Waxman), *Jezebel* (Steiner) and *West Side Story* (Bernstein). Mauceri writes for *The Huffington Post* and is a member of the Advisory Committee of the American Verdi Institute and the Center for Ballet and the Arts at New York University. Among his many awards and honours are a Tony, a Grammy, a Billboard, an Olivier, two Diapason d'Or awards, an Edison Klassiek, four German Record Critics' Awards and three Emmys.

# LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with its present-day position as one of the most dynamic and forward-looking ensembles in the UK. This reputation has been secured by the Orchestra's performances in the concert hall and opera house, its many award-winning recordings, trail-blazing international tours and wide-ranging educational work.

Founded by Sir Thomas Beecham in 1932, the Orchestra has since been headed by many of the world's greatest conductors, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003, and became Principal Conductor in September 2007.

The Orchestra is based at Southbank Centre's Royal Festival Hall in London, where it has been Resident Orchestra since 1992, giving around 30 concerts a season. Each summer it takes up its annual residency at Glyndebourne Festival Opera where it has been Resident Symphony Orchestra for over 50 years. The Orchestra performs at venues around the UK and has made numerous international tours, performing to sell-out audiences in America, Europe, Asia and Australasia.

The London Philharmonic Orchestra has recorded the soundtracks to numerous blockbuster films, from *The Lord of the Rings* trilogy to *Lawrence of Arabia*, *East is East*, *The Hobbit: An Unexpected Journey* and *Thor: The Dark World*. It also broadcasts regularly on television and radio, and in 2005 established its own record label. There are now over 80 releases available on CD and to download.

**[lpo.org.uk](http://lpo.org.uk)**



© Benjamin Ealovega / Drew Kelley

## More highlights from the London Philharmonic Orchestra Label

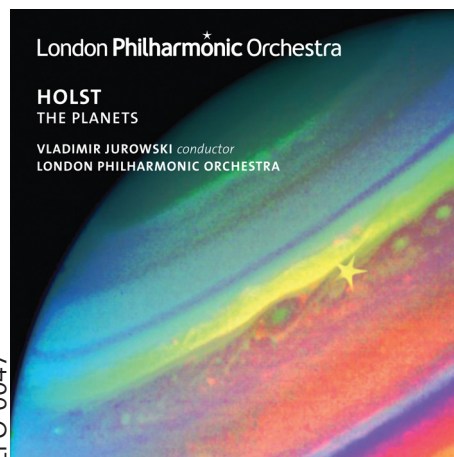
For more information or to purchase albums, telephone +44 (0)20 7840 4242 or visit [lpo.org.uk/recordings](http://lpo.org.uk/recordings)

LPO-0026



**Beethoven: Symphony No. 9**  
(Klaus Tennstedt)

LPO-0047



**Holst: The Planets**  
(Vladimir Jurowski)

LPO-0076



**Orff: Carmina Burana**  
(Hans Graf)

LPO-0081



**Saint-Saëns Symphony No. 3**  
**/ Poulenc Organ Concerto**  
(Yannick Nézet-Séguin)

LPO-0039



**Tchaikovsky Symphonies**  
**Nos. 1 & 6**  
(Vladimir Jurowski)

LPO-0003



**Orchestral excerpts from**  
**Wagner's operas**  
(Klaus Tennstedt)

## THE GENIUS OF FILM MUSIC: HOLLYWOOD BLOCKBUSTERS 1960s–1980s

- |    |       |  |
|----|-------|--|
| 01 | 00:24 | <b>ALFRED NEWMAN</b> 20th Century Fox Fanfare with CinemaScope Extension |
|    | 25:43 | <b>ALEX NORTH</b> Cleopatra Symphony*                                    |
| 02 | 14:32 | 1. Caesar and Cleopatra  |
| 03 | 11:11 | 2. Antony and Cleopatra  |
| 04 | 15:20 | <b>NINO ROTA</b> The Godfather – A symphonic portrait*                   |
| 05 | 05:09 | <b>FRANZ WAXMAN</b> Taras Bulba – The Ride of the Cossacks               |
| 06 | 14:49 | <b>BERNARD HERMANN</b> Psycho – a narrative for string orchestra**       |
| 07 | 12:17 | <b>BRONISŁAW KAPER</b> Mutiny on the Bounty*                             |
| 08 | 07:34 | <b>JERRY GOLDSMITH</b> Star Trek – The New Enterprise*                   |
| 09 | 05:43 | <b>ENNIO MORRICONE</b> Once upon a time in America – Deborah's Theme†    |
| 11 | 02:16 | <b>MAURICE JARRE</b> Lawrence of Arabia – Lawrence and the Desert**      |

**JOHN MAUCERI** conductor  
**LONDON PHILHARMONIC ORCHESTRA**  
**Pieter Schoeman** leader

Recorded live at southbank centre's **ROYAL FESTIVAL HALL**, London

*\* Arranged / edited for concert performance by John Mauceri*

*\*\* Edited by John Mauceri*

*† Arranged by Henry Mancini, edited by John Mauceri*