Patrick Bade | Hollywood Composers: Steiner, Korngold, Waxman, Herman | 05.25.21

- [Judi] Welcome, Patrick, and welcome, everybody, to this afternoon's talk. And Patrick, over to you.

- Thank you, Judi.

Images and music are displayed throughout the lecture.

- Well, I'm going to start by asking you to close your eyes and relax and see where this music takes you.

- So that is the title music to "The Philadelphia Story" by Franz Waxman.

- My old friend, John Kobal, who is a great historian of Hollywood, used to say that that music, more than any other, transported him to the golden age of Hollywood. It starts off a bit Rachmaninoff, with the, like, piano concerto, piano pitted against the orchestra, and then it goes all, kind of, Gershwin, bluesy, very, kind of, urban, sophisticated. But we know straight away, of course, we are in America. We couldn't be anywhere else. And the extraordinary thing is that Franz Waxman, who wrote that, was a refugee from Europe. He'd only been in America for seven years.

Now, in Hollywood in this period, there was an army of talented composers employed by the big studios. And I know everybody's going to have their favourites. I'm going to be overwhelmed with emails after this lecture saying, "Why didn't you include Alfred Newman? "Why didn't you include Bronislaw Kaper, "Miklos Rozsa, Dimitri Tiomkin, Vangelis, and Hyman?" I mean, there are so many of them. All I can tell you is, I have chosen four composers who I think of as particularly important, and not denying the talents of all the others. And you have to make choices when you're doing a lecture that lasts for an hour. So, music. Oh, here we go again. Can you believe it? This was working perfectly. So, now I have to come out of this.

- Stuck again.

- Ah.

- Oh!

- Ah, good. Yes, it's working. How does that happen? Magic.

Yes, music was a very integral part of the movies from the first, to heighten emotions and to underline the narrative. So, there was always music in the silent movies. And it could be a single pianist in a, kind of, fleapit cinema, or, by the time you get to the mid-twenties, you could have a

50 piece orchestra in these wonderful picture palaces that were built in the Art Deco period. It's always said that the very first significant score, written specifically for a movie, was in 1908. The very aged, venerable Saint-Saens was commissioned to write music to go with a film about the assassination of the Duc de Guise in the French Wars of Religion.

Mascagni, in 1916, wrote the Rapsodia Satanica for a movie starring Lyda Borelli. And Strauss, the world's most revered composer, didn't think it was beneath him. Well, Strauss was very money minded, and he was offered $10,000 to rewrite parts of the score of "Der Rosenkavalier" to provide an accompaniment for a film in 1925. And, as we've heard, well, I told you the story about Schoenberg in Hollywood. But, Schoenberg, actually, was already interested in movies before he got to Hollywood.

In 1930, he wrote a piece of music called "Accompaniment to a Cinematic Scene." Actually, its three scenes and three different emotional states. Very much, the music sounds like the accompaniment to one of those expressionist German silent movies. And, it was. In fact, it never went with a particular movie. It was premiered in the concert hall by Otto Klemperer in 1930. But, as we've heard, Schoenberg's dalliance with Hollywood was brief and unsuccessful.

So, when sound came, of course, there needs to be a musical soundtrack. And this is a scene from Flash Gordon, which was a series of short films that used to show before the main film, science fiction with Buster Crabbe. And that was done, I suppose, on a limited budget. And they, just, recycled music, either from other movies or, very often, from, particularly, Wagner and Liszt. Very funny, these. Very kitsch, these Flash Gordon movies. And it always makes me smile when the space rocket takes off, which is a, rather, sort of, wobbly take off, and they use the music of Liszt's "Les Preludes," which was later used by the Nazis to announce over the radio their victories in the early part of the Second World War.

But, so, I'm just going to talk about four composers today because I think they, which, as I said, not to denigrate all the others, but I think these four are particularly important. And the first is Max Steiner, who was from Vienna. One thing that these four composers, well, they have several things in common. All four are Jewish, of course. All four were amazing wunderkinds, amazing prodigies. Max Steiner graduated from the Vienna Imperial Academy at the age of 13, having done what should have been an eight year course in one year. And, by the time he was 16, he was, you know, a fully professional conductor. And so, he moved to New York before the First World War. So, he was working on Broadway.

So, he did not go as a refugee, and he was very successful on Broadway. And then, 1929, sound is, pretty well, all the studios. Well, the first sound film usually is said to be "The Jazz Singer" in 1927. But, by 1929, all the studios had converted to sound, and they all needed music. And so, he went to Hollywood, and he was the first, really, of these significant film composers. And he was the first to make a, kind of, integrated, continuous musical score to accompany the whole film. And when he was accredited with this, he said, "No, no, no, I didn't invent it. Wagner did." He said, "Go to Wagner's "Ring Cycle."

And the use of light motifs, that's little bits of tune associated with a character or an emotion or an idea, woven together in a continuous tapestry of music, all that. He said, "You already got it there in Barton." He said, "If Wagner were alive today, he'd be in Hollywood, "and he'd be writing film scores." So, his first, really, impressive score, 1933, "King Kong," for RKO, has a, really, fabulous score. And it really is very, quite Wagnerian. I'm going to play for you, first of all, the opening title, where you have three descending, ominous chords. It's an example of a Wagnerian-like motif. And these sinister chords represent the size and the power of King Kong.

♪ *Music plays* ♪

- So, that's an orchestra of 40 instruments, which was unprecedented in 1933, although it was to be surpassed very soon after. Max Steiner, you can say, was the ultimate jobbing film composer. He composed music for over 200 films, some very famous ones: "Gone with the Wind," "Casablanca," "Now, Voyager," "The Big Sleep." And, in fact, the year that he wrote the music for Gone With the Wind, that's 1939, he was working on 12 films simultaneously. But I think he particularly enjoyed "King Kong." He said it gave him great opportunities to do a whole variety of different types of music.

I mean, there's some, you know, gorgeous lyrical love music. There's lots of terror music and wonderful atmospheric music. And I'm going to play you the scene where the explorer, played by Sebastian Cabot, and his assistant, Fay Wray, they spot Skull Island in the distance, emerging from the mist. And this is, actually, very subtle. It's very, almost Debussian. It's, kind of, impressionist. And there's a moment where somebody talks about the sound of the waves.

And then Sebastian Cabot says, well, somebody says, "No, that's not the sound of the waves. "That's the sound of drums." And it's a really Wagnerian effect. It's just like the beginning of Act II of "Tristan," when his oldest says, "No, that's not the rustling. "No, it's not distant hunting horns. "It's just the rustling of the trees." And you get this, sort of, subtle transition describing the two states in the orchestra.

♪ *Music plays* ♪

- [Driscoll] Norwegian skipper must have been guessing at the position.

- [Ann] How will we know it's the right island?

- [Denham] The mountain that looks like a skull.

- [Ann] Oh, yes, I'd forgotten. You told me. Skull Mountain.

- [Sailor 1] By the deep, 20!

- [Englehorn] Shallowing fast. Mr. Briggs, dead slow!

- [Mr. Briggs] Dead slow, sir!

- [Sailor 2] Why don't the old man heave to till it clears?

- [Sailor 3] Tain't the old man. It's that crazy guy, Denham.

- [Driscoll] Listen. You hear anything?

- [Denham] No.

- [Sailor 4] Breakers ahead!

- [Driscoll] Let go!

- [Driscoll] That's not breakers. That's drums.

- And, of course, he does wonderful terror music. And you realise how, because these very, very sophisticated European trained composers, they knew all the great, serious classical music of the past and of their own age, and they were happy to borrow from it. So, I'm sure that most of the people who went to see "King Kong" in 1933 had never heard of Stravinsky, let alone heard "The Rite of Spring." But they're being, in this scene, when King Kong approaches Fay Wray, who's been offered to him as a sacrifice, there's a very clear debt to Stravinsky's "Rite of Spring," with these muted, thumping, rhythmic discords. And, of course, we're going to get Fay Wray's screams here. You may want to turn down your volume in case you terrify your neighbours. She was the best screamer in the business. If there was an Academy Award for screams, she would've got it.

♪ *Music plays* ♪

- [Ann] Help me!

- [Ann] Oh!

- [Ann] Oh!

- [Ann] Help!

- Wonderful sound effects, there, and brilliantly inventive sound engineers. They went to the zoo in Los Angeles, and they recorded the roars of lions and tigers, and then they slowed them down and played them backwards. And that's how you get those wonderful roars from King Kong in that scene. Now that's 33. 35 is a key year, because the two composers who arrive in

Hollywood, who up the ante, they come and really, sort of, initiate a new level of film music. And they are Erich Wolfgang Korngold and Franz Waxman. On the left, you can Korngold, with his family, arriving in Hollywood.

Now, Korngold was one of the most amazing child, infant prodigies in the history of music. In some ways, I think, even more amazing than Mozart. And Mozart, of course, is fantastic, and Mozart was writing symphonies and operas, you know, before he was 10 years old. And "Mitridate," which is still performed, was written when he was 14. But it always seems to me that Mozart didn't really become Mozart until late adolescence, or even into his early twenties, whereas Korngold is totally Korngold at the age of 11.

This is a famous caricature of Korngold, little Korngold, feet can't reach the pedals, surrounded by all the famous composers of the day. There's Siegfried Wagner. There's Strauss, Eugen d'Albert, and so on, all absolutely astonished by his precocious talent. Puccini said about him that, "He had so much talent "that he could give half to me "and still have enough for himself." And Strauss said he found it really frightening that an adolescent boy could write music of such sophistication. There's a famous quote about Mendelssohn, that he started as a genius and ended as a talent. And that has also, of course, been applied to Korngold. Of course, both Korngold and Mendelssohn wrote wonderful works.

Korngold's "Symphony," at the end of his life is a very fine piece. And we can't dismiss Mendelssohn's "Violin Concerto," that was written late in his career. But this, I think, it's true with this "Trio" that Korngold completed one month before his 12th birthday. I told you about the premiere last week and his, rather, bullying parents. It's so astonishing. It's rather like the Mendelssohn's "Octet." I don't think Mendelssohn ever wrote anything quite as wonderful again as the two things he wrote in his teens, the "Midsummer Night's Dream Overture" and the "Octet." And I don't think that Korngold wrote anything better, or, maybe, quite as good as this "Trio," written when he was 11 years old.

♪ *Music plays* ♪

By the time he was 20, he'd written "Die tote Stadt," which was his most successful opera. It had a huge success in Vienna and then at the Met. I mean, he was, I think, 21 or 22 when Die tote Stadt caused an absolute sensation in New York, with the beautiful Maria Jeritza in the soprano role. So, he was world famous in his early, early twenties. In the late twenties, early thirties, he was in Berlin, and he was working a lot with Max Reinhardt on various musical productions. Both had to leave Berlin instantly.

In 1933, Max Reinhardt went to America. And, in the Hollywood Bowl, he staged his famous production of "Midsummer Night's Dream" that he'd been doing since before the First World War in various places. And Warner Brothers decided to film it. So Max Reinhardt said to Warner Brothers, "Can you bring over Erich Korngold? "I want him to arrange the Mendelssohn incidental music." That's how Korngold arrived in Hollywood. I think, probably, only intending to

do this one job initially, but, you know, as that was a success, amazing film, visually an absolute feast. And, with the darkening political situation in Europe, I think, he decided to stay on for a bit and was offered a contract that he really couldn't refuse.

It was such a fantastic contract. It was unique. No other film composer ever had a contract in Hollywood like Korngold's that he was able to get through this world fame that he brought with him. He was able to choose which films he wanted to write the music for. He was limited to, what was it, three films every two years. You know, think of poor old Max Steiner working on 12 films in one year. And very important, as we shall see, he retained copyright on all the thematic materials he might come up with for the music for the movies. So, that that enabled him to reuse the thematic material.

So, his first original score was "Captain Blood," which launched the swashbuckling career of Errol Flynn. It revived the genre. Swashbuckling movies had been popular earlier with Douglass Fairbanks, but they'd gone out of fashion in the early thirties. And it also launched the career of Olivia de Havilland. So, I'm going to play you the title theme of "Captain Blood," which is gloriously swashbuckling, very indebted to Strauss. I said, you know, Wagner, in a way, is the one who invented the, kind of, score, you know, with the weave of themes like motifs. But Strauss is also very important for his use of orchestral colour. No, Strauss claimed to be able to describe the colour of a woman's hair through orchestral sound. And certainly this is very indebted, in particular, that you'll see, there's a little motif that Korngold uses.

♪ *Music plays* ♪

- It's actually a direct quote from Strauss's tone poem, "Don Juan."

♪ *Music plays* ♪

And he got his first Academy Award for that in 1936. And here, we see him working in the studio. The way he worked on the movies. The movies were shot first, of course. And he was sent the rushes, and he would improvise on the piano to what he could see on the screen. And, like other Hollywood composers, he also quite often made use of professional orchestrators. Not that he needed it, because he's a fantastic orchestrator, but I suppose it was a shortcut for him. He does wonderful love music, wonderfully, you know, sumptuous, melting love music. And here is an example from his next big hit, the "Adventures of Robin Hood," that won him his second Academy Award.

♪ *Music plays* ♪

I'm going to play you another gorgeous love theme that characterises the heroine, played by Bette Davis, in the movie "Juarez." And here it is.

♪ *Music plays* ♪

You can probably hear from the sirens in the background that I'm back in Paris. I hope they didn't disturb you too much.

So, he forswore music for the concert hall until the defeat of Hitler. He decided he was going to be a film composer until the end of the war. And he did, and stuck to that, and a little bit beyond. But, after 1945, he began to think again about writing for the concert hall. And he had all this wonderful thematic material that he developed for the movies, and it was his, and he could use it as he wished. And, just at the end of the war, he was approached by Bronislaw Huberman, the great violinist who founded the Palestine Orchestra, later, the Israel Philharmonic, to write him a concerto.

For whatever reason, it actually wasn't premiered by Huberman. It was premiered by Heifetz. Well, nice choice to have between the two. And so, I'm going to play you the slow movement, which reuses the thematic material that you've just heard. This is such a wonderful concerto. I think it really has joined the ranks of the great violin concertos of the 19th century. When it was first performed, critics were very sniffy. One of them notoriously said that the concerto was more corn than gold. But, anyway, he's being proved wrong, because it has now become one of the most popular and widely performed of all violin concertos.

♪ *Music plays* ♪

- Here is Heifetz.

♪ *Music plays* ♪

I'm going to play one more excerpt of Korngold that shows a very different aspect of his talent. Now, as I said, he was allowed to choose what movies he wrote the music for. And it was probably a mistake for him to agree to write the music to the film "Devotion," which, it is the story of the lives of the Bronte family, the Bronte sisters, and their brother, Patrick Branwell Bronte, which, from the first, has been dismissed by critics as a real turkey. You know, it's up there on the, you know, on the list of worst Hollywood movies of all time.

Mind you, the terrible movies do have their charms. So, I think it is worth watching, partly because it is so awful. But it's also worth watching for the pleasure of listening to Korngold's wonderful score. And this one scene, in particular, that impressed me, when Patrick Branwell Bronte, who's the, sort of, ne'er-do-well brother, he's in a pub, drunkenly making sketches, caricatures of all the other people in the pub. And this is, again, this is astonishing music, very, very sophisticated. It almost, sort of, sounds like something out of Vorisek.

♪ *Music plays* ♪

Now we come back to Franz Waxman. Yet another wunderkind who worked his way through his

musical studies in Dresden and Berlin by playing in nightclubs. And what is it about these? I remember asking that question once, doing a talk at the London Jewish Cultural Centre about, I think I was talking about Reynaldo Hahn and Korngold, these Jewish musicians and composers who are so fantastically precocious. And so, I've rhetorically answered, asked the audience, you know, where does this come from? What is this about? And the unanimous answer came back, "Jewish mothers!" although I think I would add to that, Jewish grandmothers, because I know a few. So, he started off.

He was in films already in Berlin, plus he was employed by the great UFA Studios from 1930. He orchestrated Frederick Hollander's music for the huge success, "The Blue Angel," in 1930. So, that would've given a certain international cachet. He was writing wonderful. He was a great songwriter, really a fantastic songwriter. And I'm going to talk about that aspect of his talent, I think, next week. And in 1933, he wrote a song for Marlene Dietrich called "Allein in Einer Grossen Stadt." And it's about a young girl looking for love in the big city. I love this song. It might be my favourite Berlin song from the twenties. It, for me, it just so wonderfully expresses that sense of alienation and loneliness in the big city.

♪ Man lebt in einer grossen Stadt und ist doch so allein ♪
♪ Der Mann nachdem man Sehnsucht hat ♪
♪ Scheint noch nicht da zu sein ♪
♪ Man kennt ihn nicht und kennt ihn doch genau ♪
♪ Und man hat Angst, dass er vorübergeht ♪
♪ Und sucht bei andern ihn und bleibt doch seine Frau ♪
♪ Bis man ihm plotzlich gegenubersteht ♪
♪ Und da weiss man nicht, was man sagen soll ♪
♪ Und man findet alles so banal ♪
♪ Und man nahm doch fruher gern den Mund so voll ♪
♪ Und nun stottert man mit einem Mal ♪

Now he, of course, the whole trajectory of his career was changed by the advent of the Nazi regime. And I can't help regretting that, once he'd gone to America, of course, there wasn't really a demand for songs like that.

Still, I'm not complaining, because what he did when he got there was so fantastic also. Now, like, pretty well, that whole generation of German Jewish composers, he left Paris, he left Berlin very quickly. He was actually beaten up in the street, and that was, you know, that convinced him to leave. And they all decamped to Paris. And they're all in Paris, you know, for a year or so. And I'm going to talk about that in a lecture next week.

While he was in Paris, Fritz Lang, also a refugee from Germany, directed the film of Molnar's "Liliom," which is the basis of the later musical, "Carousel," by Rogers and Hammerstein. And, of course, there are supernatural scenes in "Liliom," at the end when the characters go to heaven. And for this music, Waxman used a recently invented electronic keyboard instrument,

which you can see bottom right, called the ondes Martenot, en vogue in the 1930s. And today we only like to hear it, I suppose, in the music of Messiaen.

Anyway, the British horror film director, James Whale, saw the film, and he was about to film "The Bride of Frankenstein." He thought, "Ah, this is exactly what I want for my movie." So, in fact, I've checked. There are two versions of how the contact was made, or two stories about it, between James Whale and Franz Waxman. And I checked just a few days ago with Franz Waxman's son, John. I said to him, "Which is the true story?" and he said, "Actually, they're both true." What happened was that Waxman was already in America, and he was attending one of the evenings given by Salka Viertel And James Whale was at the same event. And Salka Viertel was the one who introduced them. And James Whale said, "Oh, you are just the person "I've been looking for."

So, "Bride of Frankenstein," oh, what a wonderful movie! It's so much more than just a simple horror movie. I really think it is a masterpiece, in its way. And the music contributes to it enormously. And I'm going to play you two excerpts from the lengthy sequence when the female monster is created. And, first of all, at the beginning of the sequence, we have this shimmering violins and the heartbeat of the burgeoning creature.

♪ *Music plays* ♪

And I also want to play you a slightly later excerpt, which shows you his wonderfully atmospheric and eerie use of the ondes Martenot.

♪ *Music plays* ♪

Now, "Bride of Frankenstein" was up against "Captain Blood" for the Academy Award in 1936. I think it was inevitable that Korngold, with his huge prestige, was going to get the prize. But, in my opinion, "Bride of Frankenstein" is a much richer and more interesting score than "Captain Blood." Another great masterpiece of Franz Waxman is "Sunset Boulevard." I think this is such a fantastic score. I can't understand why nobody has made a proper concert version of this.

I had a visit a few years ago from the conductor, Franz Welser-Most. He came to my house, and I actually played him the original soundtrack of "Sunset Boulevard." And I said to him, "Why can't you do this with the Cleveland Orchestra?" He's the director of the Cleveland Orchestra. And he was certainly very impressed by the music. But anyway, nothing has come of that plan so far, but I'm definitely on the case. So, let's start with this wonderful opening sequence, so dangerous, so menacing with this car chase that opens the movie.

♪ *Music plays* ♪

And of course, I have to play you something from the most famous scene right at the end when Norma Desmond, having murdered her lover, has completely lost her marbles. And she's lured

down the staircase to the police car by giving her the fantasy that she's actually playing the role of Salome in a movie. Famous line, "I'm ready for my close up, Mr. DeMille." And she descends the stairs to this absolutely astonishing music. I mean, Andrew Lloyd Webber, eat your heart out! You've never written anything remotely as amazing as this music. The very knowing references, of course, to the opera, "Salome," by Richard Strauss. The trilling woodwind are almost a quote from Strauss. And then you have this, sort of, exotic dance music, but with these really disturbing, kind of, lurching, sour harmonies. It's a truly astonishing piece of music.

♪ *Music plays* ♪

Now I've come to the last of my four composers. That's Bernard Herrmann. He's the only one who's born in America. He was born in New York, but of a family who originally came from the Ukraine. Also brilliantly precocious. Won a composers' competition in his early teens. Had his own orchestra by the time he was 20. Now, he's 5 years younger than Waxman, 11 years younger than Korngold. But he belongs to a different sound world. His first movie scores were written in 1941. And it's a tougher, meaner, leaner sound. And he makes very sparing use of melody, little cells of melody, that can sometimes just be two or three notes.

He was associated with two great directors: Orson Wells, and, of course, his most famous movies were made for Alfred Hitchcock. You see him here with Hitchcock. And the most famous of all being "Psycho," that came out in 1960, a very scary, chilling film. I first saw that in a little dingy cinema in Paris, probably, 40 years ago. It really scared the heck out of me. And the music plays such a key role in this film. So, I'm going to play you the open opening sequence. You'll hear that his debt is not to Strauss and Wagner. It's more to Stravinsky, with the very simple orchestration, only strings, and the very driven, motoric rhythms.

♪ *Music plays* ♪

The opening sequence of the movie is, I think, very powerful. It's not a movie that I can, actually, watch all the way through, I'm afraid. I do have it on DVD, but I'm such a wimp that I always switch it off before the shower scene. But the opening scene, I think, is one of the most erotic scenes in Hollywood cinema. You have this camera. You seem to be looking through a telescope or binoculars at a city scape. You're going backwards and forwards. And then you hone in on the shutters, and you go through the shutters, and you get into this room where the lovers have, obviously, they just had sex. There's a very, kind of, post-coital, rather steamy post-coital mood.

And, I think I'm going to skip the music here because I'm going to run out of time, but I'm sure you've all seen the movie and the famous shower scene. I'm also going to skip this, where, originally, they were going to, you can see the storyboard. With Hitchcock, you know, every angle is so carefully planned. Everything is pre-planned. It was going to be without music. But, in fact, the shrieking violins in that scene contribute enormously to the effect of the horror.

And I'm going to move on to "Vertigo." That's another fantastic score. Maybe, I think, "Vertigo," to me, is probably Herrmann's finest score. And this opening sequence of the movie, where James Stewart nearly falls, he's just hanging on, literally, by his fingernails above a huge drop, and this terrible sense of vertigo, which I can identify with in a very strong way. I get it myself sometimes. And I think the music really conveys that sensation.

♪ *Music plays* ♪

And wonderful love music that is. And I said he was more indebted to Stravinsky than Strauss and Wagner. But here, he almost quotes Wagner in this yearning music with these, you know, one unresolved chord leading into another. It's very Tristan-esque. There are moments where you think it's almost going to become the "Love Duet" from "Tristan and Isolde."

♪ *Music plays* ♪

Sadly, Herrmann and Hitchcock had a very public falling out when Hitchcock rejected the music that Herrmann had written for his movie, the "Torn Curtain." This was 1966, and the Beatles were at the height of their fame. And Hitchcock said, "No, I don't want a heavy orchestral score. "I want something more upbeat, you know, pop oriented." And he wanted light orchestration. And, of course, Herrmann completely ignored this. And he came up with, I mean, it's absolutely crazy orchestration. I can't remember how many trombones there are. I think there are 14 flutes, you know, 12 trombones, 8 double bases, 8 cellos, massive, heavy, heavy orchestration. And it got as far as the whole score being recorded to go with the movie before Hitchcock rejected it.

A terrible mistake, because the alternative score is very feeble, and the film was a flop. And I would really love somebody to, I mean, surely it could be done. You could, actually, apply Herrmann's score to the movie, and I think it would greatly improve the movie. People might completely revise their opinion of the movie. This is how it would've sounded if they'd used the Herrmann score, the opening.

♪ *Music plays* ♪

So, in fact, Herrmann left the movies. But, right at the end of his life, he became a, kind of, cult figure with younger movie makers. And Scorsese persuaded him to, you know, write the score for "Taxi Driver" in 1976. He completed the score, but died before the movie came out. The movie is actually dedicated to him. And it's really the essence of Herrmann, this score, this brooding mood that he manages to create with a tiny cell of melody. It's not really a melody. It's just two notes.

♪ *Music plays* ♪

Well, I think I better stop, as I'm overrunning. I apologise for that.

Q&A and Comments

So, let's see what we've got here in the way of somebody saying, "Yes, nostalgia certainly is all of that." You've got all the names of everything, all the composers, all the movies on the list that I've typed up, that Judi will have sent you that, and it's "King Kong," the movie you were asking about.

Bruce Cabot, not Sebastian. Yeah, Sebastian Cabot, the seaman. Sebastian Cabot was the British Explorer who went to Canada.

Q: What is the actual process of composing for a film? Does the composer have to wait to see the finished footage?
A: Usually, yes, I think.

Somebody else saying, re-correcting Cabot.

I think that trio, the Piano Trio, Opus 1, can you believe it? I think that it is his finest piece. But, of course, other people may think otherwise.

Had I seen the recent series? But, no, several people have mentioned "Berlin Bubble," and I haven't seen it yet.

Q: Was Korngold the only composer to do?
A: Well, as I said, he sometimes, actually, used orchestrators, but, of course, Korngold, as he was, I'm sure there were other composers. Well, for instance, Aaron Copland. Now he wasn't going to let anybody touch his orchestration. But it was quite common practise for the composers to make use of orchestrators, just, you know, to time saving, I suppose.

Bronislaw Huberman reminds me of the tale of his teacher, Joseph Joachim, inviting Brahms to come and hear him as a 14 year old play the Brahms' "Violin Concerto," which Brahms had said he never expected to hear properly, and he was overcome by emotion. Yes, that's a wonderful story. All right.

The story is that Steiner sneered at Korngold. I don't know about that. "Why is it that I'm getting bigger films to score and you are getting less?" Korngold's reputed reply: "Max, maybe you are stealing more from me, than I'm stealing from you." Yeah, that sounds like one of those Hollywood stories.

At Mahler's suggestion, Korngold studied with Alexander Zemlinsky. Yes, at one of the finest pedagogues in Vienna.

No, Zemlinsky didn't die in Auschwitz. He went to America and became a very, well, I think he died, really, like, because he was a fish out of water in America. I think he was, you know, he

was terribly unhappy there.

I've recently discovered Aaron Copland's involvement in Hollywood when I went to and saw "The Heiress" again. Yeah, do you know, I haven't seen that for ages. I must re-listen to that, re-see that.

I heard that Korngold's music for the film "Advise and Consent" inspired Williams' "Star Wars" themes. I think that's quite possible. Do you know, that struck me tonight? Somebody's saying the first phrases of the bit of Waxman, it is, actually, the same fragment of melodies, isn't it, the "Bali Ha'i" from "South Pacific." I wonder if that was a conscious borrowing or an unconscious one.

What a pity that movie posters don't state the name of the composer on musical scores. I agree with you. They should do so. People don't realise how, you know, the really great movies, what an important contribution that the music made to them.

"Sunset Boulevard" chase opening scene lift. Well, I don't think it's lifted from the hunt scene, but yeah, I can see a similarity, yeah, I can see that.

Many years after Marlene Dietrich starred in "The Blue Angel," she was filming in Hollywood, and the cameraman had worked on the movie. Apparently she said, "Please make me look as beautiful as you did in 'The Blue Angel.'" And he said, "I will do my best. But remember, I'm much older now." Yes, but rather unkind.

Q: Were there female Jewish composers who also went to Hollywood?
A: Not that I know of. Well, except that female composers are popping out from, you know, the woodwork all over the place at moment. So, there may be some, but I don't know of them.

It's Bernard Herrmann. All the names you'll find. You have a list with all the names.

Q: To what extent was the composition of film music influenced by the limitations of sound recording on film and cinema sound at the time?
A: Well, I suppose it was, but, you know, certainly the technology of sound recording advanced hugely during the 1930s. You can hear that by watching the movies.

Sorry, what's this? Right, I think that's probably.

Q: Did Arnold Schoenberg write?
A: He wrote those pieces that were for an imaginary movie, but he never actually wrote music for a real movie. And I think you can probably see why.

Thank you very much for all your lovely messages, and I'm very, very happy to be back in Paris, as you can see, despite all the sirens in the background. And I look forward to seeing you all on

Sunday.

- [Judi] Thank you so much, Patrick. And thank you to everybody who joined us. Just a reminder, we have another talk starting in about an hour. It's an update from Israel by the CEO of BICOM, Richard Pater. So, we'll see you all later. Thanks so much!

- Right. Bye-Bye.