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Abstract:

Despite a gradual, albeit still hesitant turnaround in music and film studies, film music is considered a musical genre that, for a long time, was not seen without the associated medium of film. Film music was thus regarded as an accompaniment to the film narrative, more or less inseparably connected with it and not appreciated as a separate work of art. Nevertheless, with the spread of sound storage media such as the gramophone record, albums came onto the market on which “only” film music could be heard. Today, film music on CDs or as digital releases is an integral part of the distribution chain of film studios and is usually commercially available. In a niche segment, labels have also specialized in releasing film music outside of mainstream cinema or in completing film music that has only been released incompletely and bringing it back onto the market in a remastered version. In addition, there are numerous releases where film music is not released as original recordings but as re-recordings, sometimes in the form of suites or new arrangements.

ORIGINAL SOUNDTRACK: ON THE MEANING AND SIGNIFICANCE OF FILM MUSIC ALBUMS

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The paper would like to argue that through this work of labels and releases, film music is held in high esteem, which goes far beyond viewing film music as a mere accompaniment or underscore to the accompanying film. Instead, albums enable the listener to perceive film music independently of the film, which corresponds not least to the performance of film music in concert halls. In this paper, a few examples will be worked out and interviews with producers and label managers will help to find out to what extent film music can be regarded as independent works (which, like program music, are based on an extra-musical idea) and what advantages or disadvantages the tendency from CD to digital releases has.

Keywords: Film music, film studies, soundtrack, motion picture score, film music songs

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Sažetak:

Unatoč postupnom, premda još uvijek neodlučnom zaokretu u glazbi i fil-
mologiji, filmska glazba smatra se glazbenim žanrom koji dugo vremena
nije bio promatran bez pridruženog medija filma. Filmska se glazba stoga
smatrala pratnjom filmske pripovijesti, manje-više nerazdvojno povezana s
njom i nije cijenjena kao zasebno umjetničko djelo. Ipak, širenjem medija
za pohranu zvuka, poput gramofonske ploče, na tržište su došli albumi na
kojima se mogla čuti “samo” filmska glazba. Danas je filmska glazba na CD-u
ili kao digitalno izdanje sastavni dio distribucijskog lanca filmskih studija i
uglavnom je komercijalno dostupna. Kada je riječ o tom specifičnom žanru,
izdavačke kuće su se također specijalizirale za izdavanje filmske glazbe izvan
mainstream kina ili za dovršetak one filmske glazbe koja je samo nepotpuno
objavljena te vraćanje na tržište u remasteriranoj verziji. Osim toga, postoje
brojna izdanja u kojima se filmska glazba ne objavljuje kao originalna snimke

IZVORNI *SOUNDTRACK*: O ZNAČENJU I ZNAČAJU ALBUMA FILMSKE GLAZBE

Izvorni znanstveni članak / UDK: 791.31:78

već kao ponovna snimka, ponekad u obliku suite ili novih aranžmana. U radu se želi ustvrditi da se zahvaljujući aktivnostima izdavača filmske glazbe ovaj žanr visoko cijeni, a što nadilazi funkciju filmske glazbe kao puke pratnje slikovnog zbivanja. Albumi omogućuju slušatelju da percipira filmsku glazbu neovisno o filmu, što uključuje izvođenje filmske glazbe u koncertnim dvoranama ali i puno više od toga. U ovom radu bit će razrađeno nekoliko primjera, a intervjui s producentima i voditeljima izdavačkih kuća pomoći će da se otkrije u kojoj mjeri se filmska glazba može smatrati samostalnim djelima (koja se, kao i programska, temelje na izvanglazbenoj ideji) te koje prednosti ili nedostatke donosi promjena od CD-a ka digitalnim izdanjima.

Ključne riječi: Filmska glazba, filmologija, *soundtrack*, partitura za film, pjesme iz filma

ORIGINAL SOUNDTRACK: ON THE MEANING AND SIGNIFICANCE OF FILM MUSIC ALBUMS

Sebastian Stoppe

I

Film music and film music albums inevitably have to do with the emergence of the medium of film.* The early films were already accompanied by music, with anecdotal evidence often pointing to the fact that music was intended to drown out the loud noises of the projectors (and possibly of the audience in attendance) (Wierzbicki 2009, 18). More plausible, however, seems to be the assumption that film music was meant to support the narration by conveying moods and emotions through music: “Evolving throughout the 1910s, the cue sheet (as it came to be known) was a list of musical pieces designed to help accompanists create a seamless and appropriate score” (Kalinak 2010, 41).

In the early days of film, film music albums played no role at all, since the phonograph record was also only invented around the turn of the century as a carrier for audio content and was therefore not a mass product. Moreover, it was the absolute exception that scores for early films were specially composed. Instead, “the method of creating their own accompaniments or ‘scores’ became established among theater musicians” (Marks 2018, 49). They made use of excerpts of classical music that were put together for certain moods (such as “tension,” “sadness,” or “happiness”) (Wierzbicki 2009, 36–8). Even when specially composed music existed, it was not pre-recorded (and thus would have been usable for an album) but performed live. For example, Joseph Breil composed



Fig. 1. Music CD cover with motion picture score for Fritz Lang movie *Die Nibelungen* (1924). Music by Gottfried Huppertz, conducted by Frank Strobel (screenshot, fair use)

original music for *The Birth of a Nation* (USA 1915, D.W. Griffith) and Camille Saint-Saëns for *La Mort du duc de Guise* (France 1908, Charles le Bargy, André Calmettes) (McDonald 1998, 3; Wierzbicki 2009, 41–3). Gottfried Huppertz’s work for Fritz Lang’s movies *Die Nibelungen* (Germany 1924, Fig. 1) and *Metropolis* (Germany 1927) or Hans Erdmann’s score for *Nosferatu* (Germany 1922, F.W. Murnau) should also be highlighted. As a rule, these “scores” were played by a pianist or—in the case of large cinemas—also by specially formed cinema orchestras. The latter, however, was the exception rather than the rule, and in the case of some films it was only performed in this way at the premiere.

Accompanying films with music became standard with the advent of sound films (McDonald 1998, 17–9), and it was not until this phase of film music history that a score was pre-recorded by a studio orchestra.

Prestigious and lavishly produced films in particular received opulently scored scores. Last but not least, one speaks here of the Golden Age of film music, in which composers such as Erich Wolfgang Korngold, Max Steiner, Franz Waxman, Alfred Newman, Miklós Rózsa or Bernard Herrmann worked. Nevertheless, this hardly changed the practice that film music continued to be heard only in connection with the film and that film music albums hardly existed.

One of the first commercially available film music albums was a 3-disc album of the Disney musical *Snow White and the Seven Dwarfs* (USA 1937, David Hand), released by RCA Victor in 1938 (Victor J-8). The shellac record contains 8 songs from the film, which were taken directly from the film's soundtrack. Thus, sound effects and dialogues can also be heard on the recording. Taking a narrower definition of film music as the actual underscore, a recording of Miklós Rózsa's *The Jungle Book* (USA 1942, Zoltan Korda) is considered the first score released on an album (RCA Victor DM 905). Nonetheless, this 3-disc shellac album is also essentially an adapted concert suite, with a narrator performing the film's plot in parallel (Pool and Wright 2011, 74–5). This was, on the one hand, not an uncommon practice at the time. Korngold, too, had quite a few compositions for film who had found their way into a concert hall in a greater or lesser degree of adaptation. “His [Korngold's] *Violin Concerto in D major*, Op. 35 (1945) makes extensive use of his film scores. The main theme of the first movement *Moderato nobile* is taken from *Another Dawn* (1937), the theme of the second movement *Romanze* is quoted from *Anthony Adverse* (1936), and the theme of the final movement *Allegro assai vivace* derives from the score from *The Prince and the Pauper* (1937)” (Stoppe 2014, 19).¹ On the other hand, adapted versions were necessary because of the limited scope of shellac records. These were played at a 78-rpm speed and therefore each side of a record allowed only four to five minutes playing time.

Film music available for purchase on albums did not become widespread until the advent of the long-playing vinyl record in the early 1950s

¹ Lehman (2018, 8–10) elaborates a detailed analysis of categories of how concert pieces were arranged from film scores. In doing so, he decisively distinguishes between the incorporation of film music material, such as in the aforementioned Korngold *Violin Concerto*, “by removing all reference to the original film in their (typically abstract or formulaic) titles and programs” (Lehman 2018, 8), and the presentation of film scores as independent suites or pieces in which a paratextual reference to the film is retained.

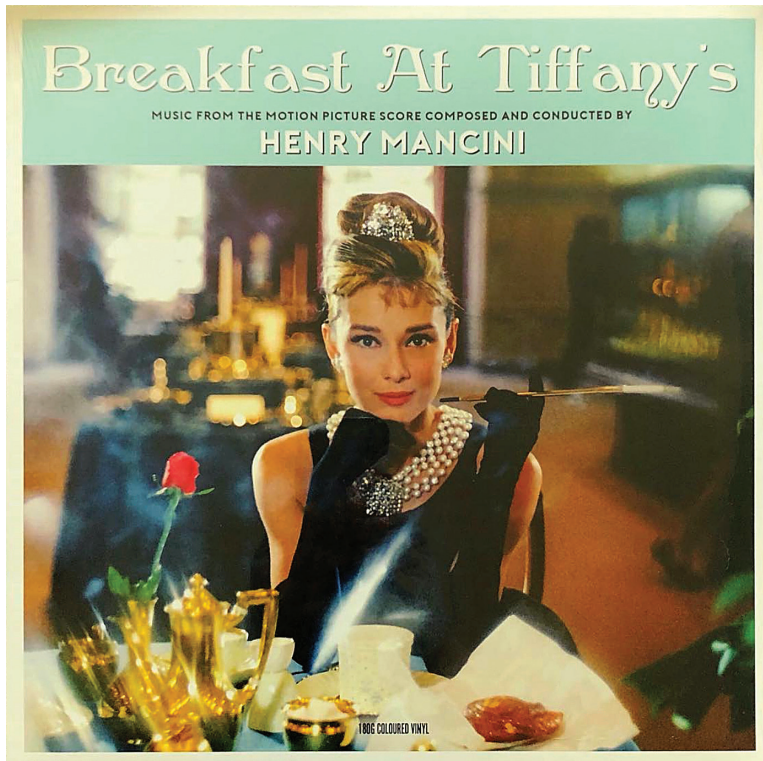


Fig. 2. Music CD cover with motion picture score from Blake Edwards film *Breakfast at Tiffany's* (1961). Composed and conducted by Henry Mancini (screenshot, fair use)

(McDonald 1998, 60). “This format, with its greatly increased capacity and fidelity, allowed film studios to release soundtracks that provided a much improved representation of a film score on a single disc. About 45 minutes of music could be included, and although this was usually not enough to accommodate a complete film score, it was sufficient to include a much longer and more well-balanced set of excerpts” (Pool and Wright 2011, 76). Film producers quickly recognised the market potential of these releases, so that today film music is an integral part of the film producers’ value chain. Film music albums—especially when they contain popular songs—are “an important tool of film promotion” (Smith 2003, 63). This is, however, a major reason why the first albums contained mainly music from film musicals. At the same time, expectations on composers were changing: “The recording boom put pres-

sure on composers to reformulate the underscore to fit contemporary popular music formats, specifically the ‘hit single’ of 78 r.p.m. records and radio play. Theme songs had been an important part of early sound-film scoring formulas, but in the recession there was new interest in engineering orchestral themes to follow contemporary commercial forms and styles” (Hubbert 2011, 266). For example, composer Henry Mancini went so far as to adapt his entire film score to the requirements of three-minute pop songs, as in the album of *Breakfast at Tiffany’s* (USA 1961, Blake Edwards, Fig. 2) (Hubbert 2011, 267). Film studios increasingly responded by establishing music subsidiaries that distributed their own labels of film music albums (Smith 2003, 69). Hollywood’s involvement in the music market, however, had only brief success. “By the end of the sixties, the film-owned labels were firmly ensconced in the record industry either as surviving independents or as subsidiaries of one of the major labels” (Smith 2003, 76). Although the film industry was not able to keep its own labels in the long run, it still managed to establish a permanent market for film music, from which not only song albums but also soundtracks consisting of score music profited (Smith 2003, 77).

II

Film scores have been released by major labels until recently, most of which were at some time affiliated with a film studio through a corporation. However, in this market in particular, there are also specialized labels that release film music outside of mainstream cinema or re-release film music. Recently, there have been some shifts here. On the one hand, the number of albums released only digitally (streaming or download) is increasing, and on the other hand, film studios are increasingly leaving the release to specialized labels only. Nonetheless, the film music market is a segment in which releases on physical recordings are still taking place to this day, despite streaming. This may have to do with a complicated legal structure, where streaming rights are not granted for various reasons. However, the film music market also shares a characteristic with classical music, where the release on CD is still very important, as the albums are mainly bought by collectors. This also shows that the film music segment is a niche market. In particular, re-releases of film music under specialized labels reach a maximum circulation of a few thousand copies worldwide. “Obviously we’re not talking in the

hundreds of thousands [of units] and barely even into the tens of thousands” (Morgan 2000, 287).

In terms of releases, the terms “Original Motion Picture Soundtrack” or “Original Motion Picture Score” are very diffuse and used for very different albums. At this point, therefore, I would like to make a rough categorization of soundtrack albums in order to explain the various characteristics in more detail. This categorization finds its counterpart in the work of Lehman (2018) and Audissino (2014b), which, however, primarily focus on the transfer of film scores to concert halls.

Music From the Motion Picture / Songs From the Motion Picture/ Music Inspired By the Motion Picture

These types of albums are often compilations of individual pieces of music and, in particular, songs that appear in the respective film or thematically fit a film (“Inspired By”). The original score of a film composer is not in the foreground here (*Shrek*, Dreamworks Records 450305-2) or pieces from the original film score are even absent altogether. In the case of film musicals, these albums usually contain the important musical numbers but not the incidental music, for example in the case of *The Phantom of the Opera* (Sony Classical SK 93521) or *Les Misérables* (Universal/Polydor 3724585). In some cases, however, parts of the score are also present on the album, for example on many Disney soundtracks such as *Frozen* (Walt Disney Records 050087301460) or *Mulan* (Walt Disney Records WDR 36069-2). In the case of the latter, localized albums also occur in the respective language of the market country.

The main focus of these albums is the popularity of the songs and less the claim to represent the original work of the respective film composer. I list this type of album here primarily for the sake of completeness; it plays only a subordinate role in my further argumentation.

Original Motion Picture Soundtrack / Original Motion Picture Score

These albums consist of the film composer’s original score, which usually comes from the recording session for the film, and thus meet the very definition of an album, “a recording of a film’s *background score*” (Pool and Wright 2011, 74). Sometimes these albums exist in addition to a “Music From/Inspired By” album, as with *Shrek* (Varèse Sarabande VSD-6308).

This type of album can be considered a standard release and is also a part of the exploitation chain of films, as they are available at about the same time as the theatrical release. Although recordings are original sessions, these albums do not contain the complete film score, nor is it necessarily always in the same chronological order as in the film. In the case of the major film studios, these albums were often released by their associated labels, but in some cases, they were also released by specialized labels. Although the original score is the focus here, for films that have a title song, that song is also released on the album, such as with *Titanic* (Sony SK 63213) or *The Lord of the Rings: The Fellowship of the Ring* (Reprise Records 9362-48242-2).

Complete Motion Picture Score / Expanded Motion Picture Score

These albums are usually based on a previous release as an original motion picture soundtrack. The source material is also the original recording session, except that here the aim is to reproduce the composer's complete score material in chronological order. This usually includes remastering the material and also including alternate takes if, for example, a composer recorded different versions of a cue.

As a rule, these albums are limited editions and appear mostly on specialized film music labels and only in exceptional cases on the major labels themselves.

Re-Recordings of Motion Picture Scores

These albums contain re-recordings of original scores and can be divided into several subtypes. What all subtypes have in common is that their material is never the same as the one that can be heard in the actual film. Complete recordings of film scores usually include scores from older films, where the original recordings were often released as an album. This is the case with most Golden Age films, although individual film scores are sometimes still not released today.²

2 A prominent example is the score to *The Polar Express* (USA 2004, Robert Zemeckis) by Alan Silvestri. Only one compilation album with songs from the film has been released here, on which only a suite of the original score is included (Reprise Records 9362-48897-2).

As a second variant, there are albums that do not contain the original score, but instead suites or even only individual cues from various film scores. Here there are both thematically oriented albums (for example *The Wild West - The Essential Western Film Music Collection*, Silva Screen FILMXCD 315) with music by completely different composers or compilations oriented to one composer (for example *Citizen Kane - The Essential Bernard Herrmann Film Music Collection*, Silva Screen FILMXCD 308). This type of albums overlap with film music concerts, as some albums have been released as live recordings of these concerts (for example *Celebrating John Williams*, Deutsche Grammophon 4836647 with the Los Angeles Philharmonic Orchestra and Gustavo Dudamel).

Pool and Wright cite as another variant the so-called “pseudo-soundtrack—a recording produced, marketed and sold by the film company with the apparent implication that it is an original soundtrack, when in fact it is a re-recording made separately from original film performance” (Pool and Wright 2011, 77). These albums, however, may well be conducted by the composer himself and are usually produced in close connection to the actual scoring sessions.

Finally, there are albums that contain film scores not in their original arrangement, but instead arrangements for other instruments. These include, for example, new recordings of film scores for solo piano or arrangements for brass ensembles.³

III

My main concern in this article is to consider film music as a work in its own right, separate from the film. If one relates film music to classical music (which is obvious, since symphonic film music in particular is performed by an orchestra that in many cases resembles the instru-

³ Again, John Williams occupies a special position here, since during his time as principal conductor of the Boston Pops Orchestra from 1980 to 1993 he recorded numerous studio albums with film scores (both his own and those of other composers) in addition to film music concerts. A complete listing of these albums would go beyond the limit of this article. It should be emphasized, however, that among these releases are adaptations for violin and orchestra, such as *Cinema Serenade* with Itzhak Perlman and the Pittsburgh Symphony Orchestra (Sony Classical SK 63005) or *Across the Stars* with Anne-Sophie Mutter (Deutsche Grammophon 4797553). Finally, it is Williams's music, itself arranged and recorded for jazz piano by David Helbock (ACT 9764-2). Thus, in these cases, film music—although it retains a reference to its origin through the titles—is in fact largely detached from the film itself.

mentation of a late romantic orchestra), one can consider film music as “one of the twentieth and twenty-first century’s largest and most diverse repertoires of instrumental programme music” (Lehman 2018, 8). Its extra-musical idea is the film narrative, which the composer translates into a musical language. In most cases, the composer is brought in at a late stage of production, when the film is in rough cut. A spotting session then takes place together with the director, during which it is determined where music should support the film plot and how this music should be shaped. The influence of the director on the composer varies and some films are characterized by a long-lasting and repeated working relationship between director and composer, as in the case of Bernard Herrmann and Alfred Hitchcock or John Williams and Steven Spielberg. Thus, film music can be considered not only as programme music, but also as part of *Gesamtkunstwerk* in the sense of Richard Wagner. Film music takes the place of opera music or ballet music, in which the music is an elementary and necessary component of the overall work.

In fact, it is not uncommon for composers of opera and ballet music to have arranged their compositions for a concert hall in the form of a suite so that they can be performed without scenic action. This is often the case with Peter Tchaikovsky’s ballet music, for example. Seen in this light, one could argue that film music can be treated in the same way. However, there is a fundamental difference between film music and classical music. Works of classical music (and this explicitly includes suites of opera and ballet music) are usually available from a music publisher as printed scores available for both research and performance. As a result, in the field of classical music there is a large number of different recordings for the recording market, and here, in addition to the actual work, the performance and interpretation of the ensemble and conductor play an important role. In film music, on the other hand, we have the situation that published scores are the exception rather than the rule (Winters 2007, 115).

Film composers are contracted for a specific film and film studios often secure the rights not only to the actual recording of the music but also to the composed material itself. As a result, most film music compositions are only copied for the actual recording sessions and the instrumental parts subsequently become the property of film studios. The composer may remain in possession of a full score, but it is not made publicly available by a publisher. So, if we look at the recording market, there is

often only one published recording of a film score, which is then often regarded as the definitive version for the reasons mentioned above.

On the one hand, there is a manifestation of the work as a written score as in classical music (which in turn is not common in pop and rock music), and, on the other hand, the only recording of the work is often the one made during recording sessions for the film. But if the majority of film scores are only published as versions that were created in direct connection with the actual film, then the argument is obvious that film music cannot be regarded as an independent work.

However, this view is based on the widespread misunderstanding that the *Original Motion Picture Soundtrack* released on CD actually represents the complete film score. In fact, this is almost never the case, which has to do with both the post-production of the film and the production process of a film music album. As already stated above, recording sessions for a film score often take place with a rough cut, which means that changes may still be made to the film after the recording. If there are major changes and a corresponding budget, this can mean that the score material is changed at the actual recording sessions or parts of the film score actually have to be re-recorded in a later session after the composer has adjusted his score accordingly. In many cases, however, the changes are only marginal, which means that the music only needs to be adjusted in the editing process. In these cases, the music editor would make what are called micro edits, which means that individual bars are cut out or, in some cases, looped to bring the music back to the correct length. Also, different mixes are made during the recording sessions. While a multi-channel mix is made for the film presentation, the release on audio media is usually in a stereo mix.

Besides these two rather technical aspects, however, the third reason is that film composers often combine several independent cues into a larger piece in the edit for the album release, individual cues remain unreleased or other takes of a cue are also used for the album. Sometimes even individual cues are recorded during the sessions exclusively for the album. Thanks to numerous re-releases, film music research has the opportunity here to work out the differences between album release and music presentation in film. At this point, I would like to mention only a few examples without conducting a systematic analysis.

One of the most striking examples of where the published soundtrack and the music in the film differ fundamentally is John Williams's music



Fig. 3 Music CD cover with soundtrack for Steven Spielberg movie *E.T. The Extra-Terrestrial* (1982). Music composed and conducted by John Williams (screenshot, fair use)

for *E.T. The Extra-Terrestrial* (USA 1982, Steven Spielberg, Fig. 3). The film music album was released in the same year as the film by MCA Records (MCA 6109), but to a good extent it is not an actual Original Motion Picture Soundtrack. “*E.T.* is a hybrid: three tracks from the film, two expanded cue arrangements and three straightforward theme presentations” (Matessino 2017, 20). What we hear on this album is therefore not the original score in the chronological order of the film, but a selection of the music deliberately arranged by Williams, which in this function precisely does not serve to underscore the film, but rather places the listener of a music album in the foreground. “He carefully supervises the creation of the film-music album to be marketed—which is typical of the modern-style composers—while also striving to have a musical form as solid as possible—which is characteristic of classical-style compos-

ers” (Audissino 2014a, 132). Williams uses three cues from the film, but even these differ from the film presentation through minor edits. The piece “Flying,” for example, is an independent arrangement of the Main Theme, and the piece “E.T. and Me” is based on Williams’s Friendship theme, which in turn was originally worked into a cue not used in the film (Matessino 2017, 20–1).⁴ “[W]e notice that the pieces in the 1982 LP albums were considerably adapted and expanded for a better listening experience” (Audissino 2014a, 133).

Also, film and album versions were not recorded at the same time. While the recording sessions for the film took place from 25 March to 2 April 1982, there were two additional sessions on 27 and 28 April specifically for the album versions (Matessino 2017, 24–5). The release history of *E.T.* is therefore also interesting as an example because, in addition to the original album, three other releases based on the same recording sessions exist. In 1996, MCA Records released an album presentation extended by around thirty minutes, which now included considerably more cues originally recorded for the film (MCD 11494). Then in 2002, for the 20th anniversary, there was another release that only contained around four minutes of new material, but had been digitally remastered (MCA Records 112 819-2). Finally, in 2017, La La Land Records released a double CD album containing both the film score-only presentation and the original 1982 album presentation, plus previously unreleased material, so that here is now an almost complete overview and insight into the genesis of Williams’s work (LLLCD 1420).

The following two examples provide similar insights. Williams’s music for *Jurassic Park* (USA 1993, Steven Spielberg) was also originally released by MCA Records (MCD 10859). Here, too, Williams compiled a sequence of cues from his score, primarily conceived for album listening, which deviate from the film in chronology and in part do not appear in the film at all. The cue “Theme from Jurassic Park” (track 2 on the original album, Fig. 4), for example, is a concert arrangement of the main theme especially for the album. The piece “Welcome to Jurassic Park,” on the other hand, is the underscore for the end credits in the film, but is placed in the middle in the album. There was also a special 20th anniversary edition of this album in 2013 with additional music, whereby

⁴ Both pieces, in turn, were arranged by Williams for performance in the concert hall and are published as scores.

Jurassic Park Theme
John Williams

The image shows a musical score for the "Jurassic Park Theme" by John Williams. It is a piano score in 4/4 time, written in B-flat major. The score is divided into five systems. The first system is for Piano, marked *mp* and *J = 68*. The second system is for Piano, marked *J = 51*. The third system is for Piano, marked *J = 35* and *poco rit.*. The fourth system is for Piano, marked *J = 56*, *J = 34*, *J = 17*, and *rit.*. The fifth system is for Piano, marked *J = 56*.

Fig. 4. John Williams's music for *Jurassic Park* (1993, directed by Steven Spielberg). The cue "Theme from Jurassic Park", track 2 on the original album (fair use)

the original album presentation was retained and only four tracks were added as bonus tracks at the end (Geffen Records).⁵ On the other hand, it is only with the release of La La Land Records (LLLCD 1409) that it becomes clear that in the film a different version was actually used for

⁵ By the way, this edition was only released digitally and not on CD.

many cues than those in the album, which were also reproduced in the correct chronological order in this release.

The differences between the album and film versions are even more impressive in *Star Trek: The Motion Picture* (USA 1980, Robert Wise). Composer Jerry Goldsmith did not produce any specific album arrangements, but different takes were taken and cuts made for the album, so that in the end only one track corresponds exactly to the cue in the actual film. This shows that film composers also have a special artistic demand for the album presentation. For example, when only one take is used for the track “Leaving Drydock” in the film, but two takes are combined on the album. It can be assumed that Goldsmith did not consider the performance on one take to be sufficient for the album. Furthermore, individual cues were shortened or completely different takes were used (Bond and Matessino 2012, 29–30).

In the history of film music albums, however, it has indeed happened that an *Original Motion Picture Soundtrack* was a complete re-recording of the score, although this form of release remains an exception. An example of this is the album of John Williams’s music for *Jaws* (USA 1975, Steven Spielberg). After previews of the film revealed that many viewers positively highlighted the music, the studio decided to release a soundtrack album. “Williams felt that some of the cues as written for the picture might be developed further to make a more cohesive listening experience, so over the next two weeks he expanded and rearranged the highlights of the *Jaws* score for album presentation” (Matessino 2015, 20). In the end, the album (which was aptly titled “Music from The Original Motion Picture Soundtrack”) was recorded in two completely separate recording sessions and not a single cue from the film sessions was used (MCA 2087). Another factor may have been that in the 1970s film soundtracks were still predominantly mastered in mono, and so film music recordings were not made in the usual stereo mix, but in a three-track configuration. “[S]ections of the orchestra would be grouped on one of the three tracks, with little or no presence of the other two. When the goal is a mono mix for a film, three tracks configured in this way allow an engineer to have some control over the level of certain instruments, but they can never yield a true stereo orchestral mix [...]” (Matessino 2015, 22). However, since records were already being released in stereo format during this period, a separate recording session only seems logical (Matessino 2015, 26). The extent to which the album arrangement

and the original film score differ, and not only in terms of their track names, can be seen in the re-release of the score (Intrada INT 7145). The case of Jerry Goldsmith's score to *Capricorn One* (USA 1978, Peter Hyams) is similar. "At the time it was common for movie scores to be rerecorded for their album presentations, distilling lengthy scores down to a set of key themes and set pieces that could play over an LP's optimal length of 35-40 minutes" (Bond 2012, 4–5). While the film was recorded in Hollywood in August 1977, Goldsmith recorded the album itself a few days later with the National Philharmonic Orchestra in London. While this recording "became the de facto presentation of the film score for many years" (Bond 2012, 5), it differs significantly from the original film version. "Ideas are diluted, pacing is ramped up and—most importantly—the LP ending contrasts dramatically with the film soundtrack itself" (Fake 2015, 9). Both versions are available today, with both the album presentation (Perseverance Records PRR 051) and the film score version (Intrada INT 7142) astonishingly labelled as "Original Motion Picture Soundtrack". Both versions lead to a completely different listening impression. "Goldsmith re-recorded the film's 'End Title' to create an opener for the LP, newly composing a resounding major chord into the final bar. He bypassed the terse film version of the 'Main Title' completely and chose to finish the record with his triumphant 'Celebration' instead of the credit music. But in the film version of that end credit sequence, Goldsmith's closing *fortissimo* is neither triumphant nor in major. Instead, it's powerful, thought-provoking and decidedly unresolved. It's compelling" (Fake 2015, 9).

IV

Numerous film scores, especially compositions of the Golden Age, are hardly available as original soundtracks, mostly because session tapes no longer exist. In some cases, there are transfers of the original tapes, such as for Erich Wolfgang Korngold's *The Adventures of Robin Hood* (Tsunami TSU 0139), which are conducted first-hand by the composer, but are on the one hand incomplete and on the other hand insufficient in sound quality. It is therefore not surprising that numerous new recordings are available, especially for this era. One of the pioneers of newly recorded film scores is undoubtedly conductor Charles Gerhardt, who in the 1970s presented a 14-part series on vinyl with the Classic Film

Scores series on RCA. The series, which was later reissued on CD, was recorded with the National Philharmonic Orchestra in London and consists mainly of suites of film scores from the Golden Age. Gerhardt arranged most of these suites himself. Since then, other labels have also released such new recordings, which also mostly consist of suites or excerpts of the original compositions, such as Varèse Sarabande, also since the 1970s, or most recently Silva Screen Records since the 1990s. With the latter label, numerous recordings were made with the City of Prague's Philharmonic Orchestra, a session orchestra that continues to show a lively recording activity to the present day. On the RCA label, a follow-up series to Charles Gerhardt followed in the 1990s, which, under the overall title "100 Years of Film Music," included new recordings of lesser-known scores, mainly with various Berlin-based orchestras. Here you will find recordings of suites of several scores such as a rare recording of Hans Erdmann's silent film score to *Nosferatu—A Symphony of Horror* in the reconstruction by Gillian B. Anderson (RCA Victor 09026-68143-2). Other outstanding series are the recordings by Erich Kunzel and the Cincinnati Pops Orchestra (Telarc), the Chandos Movie Series (mainly the BBC Philharmonic Orchestra conducted by Rumon Gamba) or the recordings of the Film Music Classics series on Marco Polo (a Naxos label) and later Naxos itself.

Using Korngold's *Robin Hood* as an example, I would like to illustrate how film music has emancipated itself from the actual film. Apart from the above-mentioned original recording by the composer himself, William Stromberg presented a complete reconstruction of the score by John Morgan with the Moscow Symphony Orchestra in 2003 (Marco Polo 8.225268). In the liner notes, Morgan describes the difficulty of obtaining a complete score. "I had photocopied every page of surviving scores, instrumental parts, and conductor books to begin the restoration process. To my initial disappointment, I discovered many of the key sequences were missing—both in full score and individual parts" (Morgan 2003, 24). For the recording, Morgan had to transcribe parts of the score by ear. In this respect, it was advantageous that the original session tapes by Korngold himself still existed and that Morgan did not have to consult the film itself with dialogue and sounds on the soundtrack. *Robin Hood* is also a good example of how some compositions are in danger of being lost simply because (apart from the actual original recordings) the score material cannot be found. This is related to the above-mentioned situa-

tion that film studios are the owners of all the rights and that scores in the archives have been cashed or accidentally destroyed. Even a reconstruction, as is done in these cases, can only approximate the original. In his reconstruction of the—as he himself claims—complete score, John Morgan inevitably had to opt for the omission of some score passages (Winters 2007, 122). This also leads to the fact that “[t]he resulting edition, therefore, would not function as a companion to a viewing of the film” (Winters 2007, 137).

Varujan Kojian had also already released a recording of the score with the Utah Symphony Orchestra in 1983 (Varèse Sarabande VSD 47202), which is, however, more incomplete than the Stromberg version. However, it was Korngold himself already who put together a suite from the score and also performed it at concerts. “It was always Korngold’s intention that the music he composed for the cinema would, as he put it, ‘still be music, away from the screen’” (Carroll 2003, 21). A recording of this suite can be found, for example, on the album “The Film Music of Erich Wolfgang Korngold” with Rumon Gamba and the BBC Philharmonic (Chandos CHAN 10336). Charles Gerhardt arranged and recorded another suite from the film music (Vocalion CDLK 4633).

A similar situation is evident with the numerous recordings of John Williams’s *Star Wars*. Apart from the original recording of the score with the London Symphony Orchestra conducted by the composer, there are numerous other recordings of suites and parts of the work. Williams, however, occupies a special position in this respect. Being principal conductor of the Boston Pops Orchestra from 1980 to 1994, Williams is one of the few film music composers whose compositions are published regularly by a music publisher. These suites and pieces were conceived by Williams for concert performances, but—since they are officially available—are also regularly recorded in studios by other orchestras. The sheer abundance of material makes it impossible to acknowledge all the recordings within the scope of this article, so I would like to highlight just a few here. A recording of the *Star Wars* Suite with the Los Angeles Philharmonic Orchestra and Zubin Mehta was released as early as 1978 (Decca 417846-2). The half-hour suite consisted of the movements Main Title—Princess Leia’s Theme—The Little People/Cantina Band—The Battle—The Throne Room and End Title (Fig. 5) and had previously been performed live by Mehta and the same orchestra (Stoppe 2018, 98). In the same year, Charles Gerhardt also released a recording of a *Star Wars*

Princess Leia's Theme
from *Star Wars, Suite for Orchestra*
for Wind Quintet

John Williams
arr. Oriole Publishing

Flute **Andante**

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Fig. 5. John Williams, a part of “Princess Leia’s Theme”, from *Star Wars* (directed by George Lucas, 1977); *Suite for orchestra for Wind Quintet* (fair use)

Suite as part of his series, featuring the movements Main Title—The Little People Work—Here They Come!—Princess Leia—The Final Battle—The Throne Room and End Title (RCA GD82698). Later, Charles Gerhardt also released recordings of the follow-up works *The Empire Strikes Back* (Varèse Sarabande VSD 5353) and *Return of the Jedi* (RCA 60767-2-RG). An abridged suite can be found on the 2018 album *The Genius of Film*

Music with the London Philharmonic Orchestra and Dirk Brossé (LPO 0110), which combines the Main Title along with Princess Leia's Theme and the Imperial March. Williams also released parts of the soundtracks together with the Boston Pops Orchestra (Philips 411185-2 and 412884-2). A compilation of all three films was finally released again by Varujan Kojian with the Utah Symphony Orchestra in 1985 (Varèse Sarabande VCD 47201) and again by Williams himself with the Skywalker Symphony Orchestra (Sony SK 45947). Since the release of the *Star Wars* prequel and sequel trilogy, the recordings have become further differentiated. Antony Hermus and the Danish National Symphony Orchestra (Euroarts 2065211), as well as Robert Ziegler and the Slovak National Symphony Orchestra (Sony 19439714182) presented excerpts from all films on their respective albums. A faithful recording of the suite for *Star Wars: The Force Awakens* can be found on two albums and reveals an interesting insight into the performance possibilities arranged in this way by John Williams himself. The published suite has the movements March of the Resistance—Rey's Theme—Scherzo for X-Wings—The Jedi Steps (Concert Version)—The Jedi Steps and Finale. The last two movements can be performed separately (in which case the fifth movement is shortened to the Finale section) or the fourth movement is omitted and the fifth performed as a whole. Williams also offers a different coda at the end of the suite as an option. In the recording with the Boston Pops Orchestra, conductor Keith Lockhart opted for the five-movement variant and the standard coda, as heard in the film credits (BSO Classics 1704). On the recording of the Deutsche Philharmonie Merck with Jason Weaver (Coviello Classics COV 91717), however, the four-movement version is recorded with the alternative coda that had not been heard in a recording before.

In another example, I would like to discuss Bernard Herrmann's score for *Psycho* (USA 1960, Alfred Hitchcock). "A recording of the score did not appear until 1968 when Herrmann conducted the London Philharmonic Orchestra in *Psycho: A Narrative For Orchestra*. The suite was a fourteen-minute compendium of nine cues [...]" (Townson 1997, 2). This recording has been reissued on the album *Cinema Spectacular* (Decca Eloquence 4803787) and John Mauceri has recorded this suite with both the London Philharmonic Orchestra (LPO 0086) and the Danish National Symphony Orchestra (Toccata Classics TOCC 0241) in a new edition by himself. However, a recording of the entire film score material was not to be made until 1975 "when Fred Steiner an old Hollywood colleague

of Herrmann's and a composer of radio films and television in his own right prepared a paper on the Psycho score as a special research project for the University of Southern California Cinema Department" (Palmer 1989, 3), which served as the basis of the liner notes for this release. Conducted by the composer himself, the National Philharmonic Orchestra recorded the score in London (Unicorn-Kanchana UKCD 2021). "Criti-cised for being lethargic and ponderous", a new recording of the work was made in 1997 with the Royal Scottish National Orchestra conducted by Joel McNeely (Varèse Sarabande VSD 5765), which "includes every note of all forty cues composed by Herrmann for the film" (Townson 1997, 2). Although the 1975 recording claims to have recorded the "complete music" on the album, the 1998 recording also titles itself the "first complete recording". In fact, a comparison of the individual tracks reveals that the Herrmann album is missing a single track called "Cleanup," which is present in the McNeely recording. For the sake of completeness, the recording of the remake of the film (USA 1998, Gus van Sant) should be mentioned here. In this notorious shot-by-shot remake, the director also uses Herrmann's original composition, which was adapted by Danny Elfman and Steve Bartek and is also documented as an album (Virgin Records 724384765729). In contrast to other arrangements, however, the adaptation by Elfman and Bartek is very marginal, so that one can almost speak here of merely a new re-recording.

So even with a renowned film composer like Herrmann, a release of the original soundtrack was by no means a matter of course. This is also shown by the situation with *North by Northwest* (USA 1959), also directed by Hitchcock. The original master recording conducted by the composer in 1959 was not released until 1995 (Rhino R2 72101). "The Rhino release included all the cues (with edits) as they were recorded—excluding *The Highway*, which was not recorded" (Husted 2007, 10). Prior to this, the only available recording of the score was an abridged re-recording of the score conducted by Laurie Johnson from 1980 of Varèse Sarabande on LP (SV-95001). "Johnson was keenly aware of Herrmann's concerns about the 'musicality' of film music when it was separated from the film. Johnson attempted to solve this problem by grouping together cues from various scenes of the film, trimming them so they play as one extended piece" (Husted 2007, 10). Finally, a complete new recording with the Slovak National Symphony Orchestra under Joel McNeely was released on the same label in 2007 (VCL 1107 1067).

V

The examples given here show that film music on albums can indeed be regarded as completely separate from the film itself. This is not only indicated by the more conventional releases of original soundtracks. Even here, a separation takes place in that composers for the album make a selection from the recording material for the film and thus compile a suite—albeit a comparatively extensive one—by combining individual cues in the edit or using takes that were recorded especially for the album. The fact that this can go so far that individual cues or the more or less entire work are even newly arranged for an album, as in the case of John Williams, is a further indication that film music releases should be considered separately from film. However, in contrast to publications of classical music, the frequently poor source situation for film music scores contributes to a great lack of clarity, as it is hardly possible to rely on carefully edited scores, but often only the composer's manuscript is available. Especially in the case of older music, however, even this is no longer available in its entirety, as the example of Erich Wolfgang Korngold shows. Here, however, the different recordings represent a rich field of work for film music research, especially with regard to the sources.

Finally, the separation of film music from its origins is demonstrated by the fact that many composers use their works derivatively in other works, either as condensed suite versions or even as major reworkings, as Korngold did with his violin concerto, for example. This is also the path John Williams has taken with *Escapades for Alto Saxophone and Orchestra* based on his score for *Catch Me If You Can* (USA 2002, Steven Spielberg) or *Elegy for Cello and Orchestra* based on a melodic fragment from the music for *Seven Years in Tibet* (USA 1997, Jean-Jacques Annaud). Film music albums thus present music that is based on an extra-musical idea in the best sense of the word. But they are more than mere accessories to a film, nor can they even be regarded as independent works that do not function without the film.

“It is a curious fact, for instance, that some collectors would readily purchase a favourite composer's score album without ever seeing the film it was written for, which means—for them—the music will always live outside of its purpose within the film” (Morgan 2000, 277). In this way, film music albums should be seen as important repositories for this form of

music, especially in view of the fact that in some cases the score material is hardly preserved or accessible.

*I would like to dedicate this essay to Matteo Werneburg.

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