

Film Score Blogs [Blog # 45]
Tuesday, April 24, 2012 at 5:48 pm

Max Steiner's *Since You Went Away* (1944) is now available thru SAE:

http://www.screenarchives.com/title_detail.cfm/ID/17580/SINCE-YOU-WENT-AWAY-2CD/

This is a 2-cd set for \$24.95. It is likely I will decide to also purchase this item once Tribute finally releases *The Adventures of Don Juan/Arsenic & Old Lace*. Quite frankly I am at the moment too aware of the nature of the music in SYWA. I know I was not too enthusiastic about that movie. And generally speaking I prefer the latter era of Max Steiner output from the late Forties to retirement in the Mid Sixties.....[7:15 pm]: Did a few chores and had dinner.... SYWA sounds (from the clips available online) a bit sweet syrupy, which is not uncommon for early and some mid-Max. Some is fine but too much is a bit much! So there is an element of "sweet nothings" here in this total score. So far it is not particularly distinctive and grabbing. It's basically "light stuff." In the first half of the Forties my favorite Steiner score is *Desperate Journey* perhaps (and a fine, entertaining war movie). *They Died With Their Boots On* had some very fine moments (I researched the written score but never had the chance yet to do *Desperate Journey*). *Now, Voyager* and of course *Casablanca* are excellent scores. If you include 1945 then *San Antonio* was really fun, and I also liked *Saratoga Trunk*. Starting in the latter Forties is when he started to really impress me with his music (maybe starting with *A Stolen Life* but especially *Beast With Five Fingers*, then *Cheyenne*, then of course *Treasure of Sierra Madre*), and certainly by the early to late Fifties he *really* hooked me! I was 100% hooked by the classic score for *The Adventures of Don Juan* in 1948. That's why I'll certainly purchase that new Tribute release of that score, newly recorded and conducted by Bill Stromberg. I encountered some people really into film music that are from Germany and other European countries that never watched that movie and listened to that Steiner score. One fine young filmmaker fella visited me with his mother and I showed him sections of the dvd—and they were quite impressed! And then right after that movie was *The Decision of Christopher Blake*—one of my favorite, fun/creative vigorous scores by Max. Then in the early Fifties Max wowed me with *The Flame & the Arrow* (1950, the year I was born), then *Dallas* later that year. In 1952 he came out with *The Lion & the Horse*—one of my Top Three scores by Max in my estimation, and a fantastic "B" western family entertainment. Right after that was the impressive *Miracle of Our Lady of Fatima*—certainly a score deserving of rerecording I feel. Then that year we have *Springfield Rifle*, another most excellent score and a fun Gary Cooper western. *Charge at Feather River* is fun (1953), then I loved the 1954 western, *Boy from Oklahoma*, followed later that year with the dynamically impressive *King Richard & the Crusaders*. On & on I can go in my delight of Max Steiner's music. I remember when I was a young teenager I saw *Darby's Rangers* (1958) I was awe-struck, and recorded the music on my small reel-to-reel tape recorder and tried to ram the music down some friends due to my enthusiasm! I distinctly remember my mom & I in 1959 (I was 9 years old) walking over a mile to a theater where we watched Gary Cooper's *The Hanging Tree*. I was quite

conscious and impressed with the music when I heard it. Certainly by 199 I was quite aware of the name, Max Steiner. I believe I also went to see the theater release shortly after of *FBI Story* and then *Ice Palace*—both of which I loved. Note: In my new (or somewhat “new”!) paper, [Max Steiner Potpourri II](#) available in this April/May 2012 update of this FSR site, I offer a partial analysis of *Ice Palace*.

Anyway, there’s something about his earlier works overall (with notable exceptions) that just never grabbed me. I know there are Steiner devotees and even cd producers (newly recorded & also previously existing material) who tend to love Steiner’s earlier works far more than the latter works. Not me. Steiner’s music for me was far more mature and balanced and less wall-to-wall (!) and interesting in the latter period. But I’ll probably still purchase SYWA. I preferred their previous big release of *Battle Cry* (1955). Of course their *Searchers* was great and, in fact, sold out (if I am not mistaken). I think it’s a terrific move for the Tribute label to decide to do *The Adventures of Don Juan*. Theoretically it should be a “sure thing” in terms of potential sales, just as *King Kong* was in terms of classic movie and score in terms of wide appeal or name recognition. But of course in this still-bad economy, you never know if the gamble will pay off. I hope so. I am not in the cd business so I do not know how much it costs to make a newly recorded release. My best guess is maybe \$70,000 to \$90,000 dollars (depending on how big the score is) and having a foreign orchestra performing it might considerably help in the budget (as opposed to expensive USA). Although I personally tend to prefer the excellence of the London players, the Hollywood players, etc. I believe Bruce Broughton did *Jason & the Argonauts* here in the west coast somewhere, and the quality shows. That is one of my Top Three film music cds. But the Moscow orchestra did Tribute’s *Fahrenheit 451* and that gets my top five-star rating. I have a good feeling their *Adventures of Don Juan* will be a similar winner. I am not too crazy about *Arsenic & Old Lace* (both as a movie and for the Steiner score) but I’m not buying the set for that one—I’m buying it for *Don Juan*! Perhaps it’ll finally be available in May. I was always more enthusiastic about hearing *Don Juan* than even the Herrmann’s war dynamic duo of *Battle of Neretva/Naked & the Dead*. But I gave the Herrmann release a good listen and reviewed it partially (not great depth as I usually do)—see below later in this blog. Ideally I should perhaps hold off on updating my site here and my new blog until *Don Juan* finally shows up, but I don’t want to wait any longer. It’s already been too long, and I want to promote my new [Film Score Rundowns You Tube](#) site (see below). So I think I’ll finished this blog tonight and send it off to Sarah (my web mistress professional!) to process and update my site. I can always create a new and shorter blog (# 46) later in May or June or whenever).

[end session 8:24 pm]

[Sunday, April 15, 2012] :

[8:45 am]

Already this new blog (Blog # 45) is 184 pages in length (!)—but only because it includes all of my Talking Herrmann and Rozsa Forum posts since August 6, 2011 (after Sarah put online blog # 44). This is done for probably most readers of the *Film Score Rundowns* site since they probably do not frequent those forums. I do not think I will

have more than several pages of new material to add before I update my FSR site by the end of this month—depending on what I feel inclined to write about. But there *are* news:

Introducing the “Film Score Rundowns Channel” (YouTube) :

<http://www.youtube.com/user/FilmScoreRundowns?feature=mhee>

<http://www.youtube.com/user/FilmScoreRundowns/feed>

In this Year of the Dragon (a good year for a 1950 Tiger like me! :) I ambitiously initiated a new format extension of my FilmScoreRundowns site. The “old” face is still there obviously (original FSR site) with this new updated version with at least the Max Steiner Potpourri II and this Blog # 45. The new face is thanks to the popular and excellent YouTube Internet instrumentality. My motivation was acquiring permission from CBS last year to show images and especially audio of Herrmann’s television (and radio) works for CBS to commemorate the Herrmann Centenary (100th birthday celebration). Earlier I had already offered my CBS Legacy papers and audio sites on my site here and especially on the Bernard Herrmann Society site:

<http://www.bernardherrmann.org/articles/herrmann-cbs-legacy/>

<http://www.filmscorerundowns.net/herrmann/index.html>

With the permission I was able to legitimately offer images and audio that I was understandably hesitant to show—certainly on my FSR site. Sometimes I would show a few score images on Talking Herrmann and the Rozsa forum for Fair Use educational purposes only. So I would analyze film and television and radio scores via a “wordy” process on Word (Microsoft Word). I never provided images and audio clips on my site. Besides, I wanted to provide a multi-level approach to information that a mere jpeg image could not provide (sources of the music, locations, chord construction, etc.).

The other very important factor besides the CBS permission is that I was on slow dial-up mode on my computer for many years. I guess I was in that one or two percent minority nowadays that still use dial-up! Of course dial-up = slow! Finally I saw a really good package deal around Xmas time 2011 offered by Charter Communications with prices fixed for a year. So that’s when I converted to Charter digital HD-TV, Hi-Speed “Express Plus” cable Internet. I’m very happy with the service. Earlier with dial-up it would take “forever” (so to speak) to download a YouTube video, so I rarely could enjoy the medium. Now with the “blazing fast” speed of cable, I can almost instantly download a YouTube music-video. I had a lot of fun doing so in December with various classical music presentations available on YouTube. I discussed this at length in my “Tchaikovsky & Herrmann” thread on Talking Herrmann (see below somewhere). Then I discovered the wonderful Symphony # 5 by Louis Glass (*not* Philip Glass!).

The next factor was the “learning how” factor. I had to experiment with how to successfully create and then successfully upload my own music videos on YouTube. After a trial & error period, I finally succeeded (described in one of my Talking Herrmann posts below somewhere).

So by mid January the former impediments were removed (dial-up, no permissions, technical know-how, etc) and I officially registered on YouTube on January 18. The next day I uploaded one or two of my music videos of *The Birds* Herrmannesque score I composed back in 1995 or whenever. Then a week or two later I reformatted new ones to include the viewer to actually read the written score as they listen to the synth score (Markus Metzler of Germany did the excellent synth performance). By the way, Markus wrote an excellent score for a new Hitchcockian film in edit there in Germany. You can hear a clip here:

<http://www.youtube.com/watch?v=veItUa3pAe4>

<http://www.youtube.com/watch?v=ttAiL6omCTg&feature=related>

<http://www.streiflicht2011.blogspot.com/>

Anyway by February 21 I began to upload my CBS Herrmann music videos where you can listen to the music and read it at the same time. The *Have Gun Will Travel* music video is the most viewed, although I am proudest of the world premiere presentation of the music of *Nathan Hale*, an episode Herrmann scored for *The Great Adventure* series. Most of the time I try to incorporate the actual autograph cues (handwritten by Herrmann) but in many cases I do not have them (such as the *Police Force* and *Indian Suite* cues) so I have to rely on my own hand-copies I labored over when doing research at UCLA long ago.

Hopefully I can sustain these CBS Herrmann music videos on YouTube. Unless CBS objects (unlikely) and wants to pull them down after the Centenary (again, unlikely) then I'll continue to create new non-profit, educational YouTube music videos for Herrmann fans and serious researchers alike. For those fans that do not know how to read music then this is an excellent way to start learning! If I can get permission from Warner Bros to do the same for Max Steiner, Korngold (etc.) then the site will keep me busy for the next ten or twenty years! I'll go ahead in the new few weeks sometime and formally ask the legal/clearances dept of W/B, but I get a feeling I probably won't get permission. But it won't hurt to ask!

I may still do “wordy” analyses on my official or original FSR site, but being so busy with my normal day job, doing YouTube, and so on, I think I will not be quite so active with the original FSR site. Note that already about 9 months will have elapsed since my last update (JTTCOTE/CBS Legacy/My DVD Collection long paper). At best I'll try to keep timely with the blogs and provide new information on projects, reviews, and so on—and maybe do a special paper now & then. Again, Father Time (and inspiration!) are important factors. Also time is spent responding to email requests for

help—some simple, some more complex & time-consuming. An example of the latter is helping someone with materials and other information for a proposed paper for a journal on Marius Constant at CBS (his *Twilight Zone* and other cues). Incidentally there is a December 1, 1958 article on Constant but I cannot access the complete article because I'm not a subscriber. Perhaps you are:

<http://www.time.com/time/magazine/article/0,9171,892016,00.html>

...[9:39 pm Sunday]: I created and uploaded tonight the “Sandstorm” Desert Suite cue on YouTube. While I do not have the complete audio presenting all 98 bars, I offered audio sources from two *Have Gun Will Travel* episodes.

My wife & I had a good time today. At 12:30 pm we went out to the Farmer's Market. They did not have my favorite honey (already sold out)—Buckwheat—from Energy Bee Farm of Inglewood, but I have enough to last me a long while. We bought a shady tree tomato, good lettuce, organic oranges, and a few other small items. The biggest purchase was \$27 for Fig Balsamic vinegar and Capay Valley California Extra Virgin Oil (Early Harvest)—both from Enfuso (enfuso.com) based in Capay Valley, Ca. Mix the fig balsamic and that olive oil and you will have the best tasting salad dressing you ever had! Then we walked across the street and had lunch at Mimi's. We shared a butternut squash ravioli entrée and fish tacos entrée. Both were excellent (\$10.95 each) and include salad or soup (I had the great tomato bisque), terrific black beans, and mild salsa. After that we went to Belmont Brewery for Golden Ale which we enjoyed sitting at the back booth (three booths there) against the window overlooking the beach on a bright but windy sunny day. Friday afternoon it rained quite heavily. Then we went to Walgreens where I dropped off a Kodak instant camera for development into digital format, bought supplies (as mundane but necessary as TP! :) and a tartar spray blast item for the cats. I don't live in Nevada but I have a cathouse at my place! Finally we went home. Nice four hours out. I napped about a half hour because that delicious Golden Ale is a little high in alcohol content, and then did work on the computer (includes doing “Sandstorm” for FilmScore Rundowns YouTube). Enjoyable and somewhat productive day. I'm looking forward to my vacation in two weeks. Nothing really planned, or at least nothing special (no trips anyway, no film music research anywhere, etc.) but I'll enjoy the rest and free time. I'm looking forward to my eventual retirement as well. I need to at least get thru this year (early December) because by then the mortgage will finally be paid! But I think that if Congress and the President finally get rid of Saturday delivery at the USPS by 2014, they may offer carriers an incentive to retire—say, \$15,000, \$20,000 or even \$25,000. So I should wait and see. My progressed chart shows that progressed Moon in October 2014 (in effect the month before and month after) will be conjunct Venus in the 8th and trine natal Moon in Aquarius in the 4th house—and Moon in my chart rules the 10th house of career and status in the world. Good and potentially quite gainful time to leave! A month ago was my 27th anniversary for the service. On July 1 I'll turn 62. Of course, if you think of it, I will not just *turn* 62. Think about it. I'll actually turn 63 because I will have actually *lived* 62 years by the time July 1 arrives. When a baby is born, he or she does not “turn” one-year old. The kid is 0 years old. By

the time it reaches its first birthday in a year, the child will actually be *starting* Year Two (not *turn* one year old).

Time for bed. Good time “now” to leave this outer world for the dream world! [10:27 pm]

[Monday, April 16, 2012 at 8:41 pm] :

We just returned from a nice Italian dinner at K-Pasta (or something like that!) with our mailer coupon of But One Get One Free.

Got a brainwave while on my route: E-mail Leith at W/B Corporate Archives and ask for his opinion whom to contact regarding getting permission to put online (YouTube) select music from Warner Bros. Golden Age composers such as Max Steiner & Erich Wolfgang Korngold to promote the W/B Legacy. What I’m doing on YouTube re: Bernard Herrmann (thanks to CBS) is what I’d like to do with Warner Bros since I’ve done quite a lot of research there. Of course I would not put online complete scores obviously but representative cues or parts of cues, including a bit of analysis and/or historical information. It would showcase the genius of Steiner & Korngold especially, promote the W/B legacy, and help serious students and researchers of the music of Warner Bros. Leith knows me, and perhaps I can use him as a reference since I am a long-time legitimate, dedicated film music researcher. Let’s see what happens. By the way, I did indeed e-mail him right after I got off work.

Now: Many times I do online reviews of newly released cds or film music books, journals, and so on. I do not know if will do that this time around but we shall see...[long, long, long pause...]Yes, I’ve been listening to a Tribute cd and reading the music. Getting late, soon for bed, so more tomorrow perhaps. Good night! [end session 10:17 pm]

[Tuesday, April 17, 2012 at 5:21 pm] :

http://www.screenarchives.com/title_detail.cfm/ID/16839/BATTLE-OF-NERETVA-THE-NAKED-AND-THE-DEAD/

The link above is for the Tribute label cd of two Herrmann scores, *Battle of Neretva* and also *Naked & the Dead*. You get just over 77 minutes of music. I believe the only cue missing from Neretva is “Farewell” whereas N & the D is simply a suite or select cues—but not a suite in terms of one cue that seques into the next into the next, and so on. These are individual tracks here.

Now: I do not own a copy of this cd yet. My original intent (that I kept) is to purchase this Tribute release at the same time as the Tribute release of *Adventures of Don Juan/Arsenic & Old Lace* two-cd set. I believe they were recorded at the same time but, strangely, the Don Juan set has not been released yet—and it is already past the middle of April as I am writing this blog. What’s up with that? I had assumed they would be released either together or reasonably soon after the first one. The half-glass empty viewpoint is: Is something wrong with the recording mix or something that they’re

spending extra time to fix? The half-glass full theory is that they're taking their time to make the whole package just right and as perfect as it can be—so well worth the wait! Even if the latter, it's usually not helpful to have a long or excessive delay and make the fans wait—although it can be understandable if you consider factors such as delays of remixing done from a third source far away, or waiting for the booklet to be completed, and so on. It's not a perfect world! :)

So I will wait until *Juan* is released and then I will purchase both Tribute releases at the same time. Besides my discretionary money was limited this winter & spring due to the property taxes, mortgage, and other bills—so I can wait. Besides, I spent over \$200 here in California on the fabulous 20th Century Fox mega set that sold out with several days. More on that later perhaps. Meanwhile I was able to hear the Neretva release by listening to someone else's copy, and make notes. First impression: Yes, after listening to it, I definitely want to buy my own copy. I give it a thumbs up, and of course I recommend it to anyone to be part of your film music collection. You will literally be hearing “new” music in this collection, some world premiere selections in Neretva. Out of a five star rating, I will give it four stars *****

Some factors pulled down the best rating, while other factors pulled up ratings from cues/tracks that I felt were largely poor or had weaknesses. A few tracks/cues are showpieces and deserve a five-star rating, whereas some cues at best get three stars. Let's focus on each track:

-“Prelude” ***

I felt this rendition was a tad too fast. This is a trifle or a matter of taste perhaps. But I think the bigger issue is the “balance” of instrumental choirs. Simply, for this cue, the balance is not quite right to my ears. For example the strings playing the rhythmic figures starting in Bar 5 (about 00:09) are rather drowned out by the brass and especially the battery. At Bar 59 (1:28) the high woodwinds are weak, not clear enough. And so on. This track is “okay” but not exceptional. As in most cases compared with the original Herrmann recording, the Herrmann rendition and its orchestra is usually a “better” sound in my opinion—but certainly not for all tracks. And, in certain terms for *all* the Tribute tracks, there is an impressive modern-day preciseness and clarity to the sound that you do not get with the old stereo “sound” back in mid-Sixties.

-“Nazi Attack” *****

Allegro pesante in C time, 70 bars. Cue II. This cue is a real standout and deserves a five-star rating. I usually don't care much for overly bombastic Herrmann, but this is a pretty cool one—especially with the “new” music, so to speak, starting at 1:26 (Bar 45) thru 2:29. Really outstanding, in-your-face, full thrust Herrmann! Stromberg and the orchestra did a great job here (and the remixing post-production). Of course the earlier sequence in the cue is familiar territory (aka *Torn Curtain*). The balance issue seems pretty much a non-issue in this particular track. The written cue's tempo-marking is *Allegro Pesante* in C time, 70 bars, 2:30 duration written score (2:47 in the Stromberg recording).

-“Retreat” *** *Lento* in C time, 49 bars. Cue III. This track is “okay” but not exceptional compared to the Herrmann orchestra rendition. The trombones in Bar 5 (00:08) seem weak and odd to me, almost toyish compared to the Pos in the Herrmann recording. The VC/CB starting in Bar 7 (00:25) also seem weak to me, not accented enough. Again the track is acceptable and you can hear great details but that may be a negative when listening to the trombones at spots, and so on. I’ll take the Herrmann recording of this cue over the Tribute one—the orchestra rendition and the mix simply sounds much better to me.

-“Dawn” **** *Adagio* in C time, 30 bars. Cue XII. Fine cue and track (aka *On Dangerous Ground*). In my opinion, the strings’ action is good but not the best.

-“The Poem” **** *Moderato (March Tempo)* in C time, 14 bars. Fine. The horns are good, and the cup-muted trumpet, and even the Pos (though not highlighted in this cue).

-“Rout” **** *Vivo* in C time, 19 bars. Fine but bombastic. Not a track that I’d want to play over and over again (such as “Nazi Attack”). Not all that interesting of a cue but it certainly sounds good on this Tribute release.

-“From Italy” **** *Andante (molto rubato)* in C time, 36 bars. Cue XVI. About as good or equally good as the Herrmann rendition. The instrumentation is definitely smaller here (only clarinet/violins/violas/celli) so the intimacy factor is excellent, and I think Stromberg & company tend to excel in that—such as in the most-excellent *Fahrenheit 451* Tribute release.

[Wednesday, April 18, 2012] :

-“The Flag” **** cue XXI, *Molto maestoso* in C time. Good clarity with the cup-muted and open trumpet solos.

-“Tanks” **** *Allegro pesante* in 9/8 time, 57 bars. Cue IV.

-“The Road” ***** *Lento* in C time, 76 bars. Cue X. While to me not an immediately likable cue on first hearing, it starts to grow on you. Interesting music. It deserves a five-star rating, although I feel the CB should sound stronger and a bit more sinister (and not loud enough). Good performance, and importantly, it *sounds* good. Nothing sticks out like a minor sore thumb as in some of the early cues mentioned.

-“Pastorale” **** *Andante* in 6/8 time, 32 bars. Cue XIII. Fine music and track.

-“March” **** *Molto Allegro* in Cut time, 88 bars. Cue XIV. Good performance but not one of my favorite cues—not particularly interesting.

-“Grief” *** *Molto Sost* in C time, 24 bars, 1:01 ½ (1:15 in the Tribute recording). OK but seems a bit labored, not passionate or involved enough.

-“Trestle” **** *Moderato* in C time, 16 bars. Not a great cue, rather standard, but it sounds nice. Interesting how the conductor decided to repeat Bars 14-15 (in effect as Bars 16-17) followed by as written Bar 16. All right by me!

-“Suspense” *** *Molto moderato(sempre piano)* in C time, 33 bars. Cue VII. This is terrific music, quite interesting indeed! However the Tribute performance is not satisfactory to me. I’ll be generous with a three-star rating but it may actually deserve a two-star rating. I did not receive satisfaction. For one thing the horns in Bar 17 (00:39) needs more accentuation. They sound so weak and ineffective, and uninteresting in this rendition. The clarinets and bass clarinets sound (e.g., 1:03, I believe Bar 27, and then later) tinty or strained or off tune or something. Perhaps another take would’ve been helpful—or was it a mixing post-production issue? Oh, well. Win some and lose some!

-“The Lookout” ***** *Lento* in (interestingly) both 6/8 and 2/4 times, 88 bars. Cue VIII. Highly interesting music and a very nice Tribute performance! It deserves a five-star rating. Essentially the pace is one bar per second. In Bar 58 (also located 00:58) is the start of a very nice sequence of various muted brass switching and passing the torch in phrasing followed by the woodwinds, and so on. All the brass sound great in this one (including the trombones :)

-“Death Hunt” **** I don’t have the written music with me at the moment since I have to dig it out of the *On Dangerous Ground* material. Equally as good as the Herrmann rendition, I would say.

-“The Bridge” **** *Largo* in C time, 22 bars. Cue VI. More *On Dangerous Ground* material here. Doesn’t quite fit in the new project but the track sounds good, so it’s good to hear and have.

-“The Message” **** *Slow* in C time, 18 bars, :55 duration (:57 in the Tribute recording). Cue XXIII. Trumpets and bass clarinets soli. Fine track.

-“Waiting” **** *Vivo* in C time initially, then *Adagio* in Bar 4. Cue XXIV. 19 bars, 1:08 ½ (precisely the same for Tribute give or take a half second!).

-“Hunt Scherzo” **** I do not have the written music at the moment since I have to ferret it out of the Herrmann *Symphony* material. Sounds very good here.

-“Daniza’s Death” **** *Andante* in C time, 28 bars, 1:23 duration (1:41 in the Tribute rendition). Cue XXIX. Sounds fine. The accordion is especially clear and vibrant.

-“The Front” **** *Moderato* in C time, 48 bars. Cue IX. I’ll give it a four-star rating although I think the strings section are weakly represented, not balanced or clear enough—over-powered by the B.B.’s—brass and battery.

-“Battle & Fanfares” *** *Allegro con brio* in C time, 56 bars. Valiant performance but a bit uneven at spots, a bit long and labored (like 3:13 on, 4:31 etc.). Too bombastic for its own good.

-“Separation” *** *Andante cantabile* in C time, 52 bars. Cue XV. Not too crazy about this one. I can easily separate myself from hearing it again.

-“Italian” **** *Andante* in C time, 13 bars, :50 (:58 in the Tribute release). Cue XXII. Sounds better than the one immediately prior.

-“Slow March” *** *Molto Maestoso* in C time, 37 bars. Cue XVIII. I am not content with this turgid cue. Needs just a tiny bit of adrenaline! It could’ve drained some of the fast movement from the “Grenades” cue of *Naked & the Dead*!

-“Riva’s Death” *** *Adagio molto sost* in C time, 19 bars, 1:06 (1:17 here). Not enthusiastic with this one.

-“Finale” *** *Maestoso* in C time, 56 bars. Unfortunately this needed a few more takes perhaps. Maybe the orchestra was just plain too tired out. But at least the trombones sound better in Bar 3 than the “Retreat” counterpart.

-“End Title” **** *Allegro (March Tempo)* in C time, 23 bars. Cue XXVIII. More vitality and evenness here. [With the End Title I now have the “End Session” tonight at 10:26 pm. Busy & tiring day. Glad I’m off tomorrow!]

Naked & the Dead:

Now let’s briefly review *The Naked & the Dead* suite cues. Personally I would’ve preferred to have a full treatment of this score coupled with a suite of select cues from *Battle of Neretva* (excellent cues/Tribute tracks such as “Nazi Attack,” “The Road,” “The Lookout” especially). Moreover, the conducting and the orchestra performance on *Naked & the Dead* is consistently positive, sounding quite good, whereas B.o.N. has more than a handful of poor renditions or trouble with the remix “sound” and balance perhaps.

I did a Film Score Rundowns analysis of the score a few years back:

<http://www.filmscorerundowns.net/herrmann/naked-and-the-dead.pdf>

-“Prelude” ***** Note: This excellent Tribute track is actually version “A” that Herrmann did *not* use. He used version “B” that is shorter (46 bars originally written but then Herrmann crossed out several bars making it only 41 bars actually used). So I am quite pleased that Tribute released the previously rejected Prelude version. Herrmann’s version “A” is 52 bars, 1:56 duration. The Stromberg/Tribute rendition is spot on with 1:57 duration. Highly satisfying track. Kudos to the Tribute team on this one. It martially (and musically) kicks ass. The timps and bass drums right at the opening really get your attention, sounding quite impressive. All of the brass sound terrific (although I

would've preferred the tubas a bit more accentuated with the descending four-quarter note repeat phrasings (from 00:49 on, or starting Bar 25). I suppose it can be difficult to create a perfect balance.

-“The Jungle” [R9pt1] **** *Largo* in C time, 12 bars, 1:08. The Tribute rendition is :56 but I believe that is because they did not play Bars 1-2, which is repeated anyway is Bars 12-13. That's about 8 seconds. But now that I think of it (although I do not have handy the Herrmann rendition set up on my player), he probably deleted the first two bars in the track because they are crossed out. Stromberg did the same, so perhaps the Tribute version is faster after all. Still I liked it (wasn't *too* fast) and the track sounds very good. Rather neutral, mildly mood-setting music.

-“The Snake” ***** [R 9pt2] *Moderato* in 2/4 time the first three bars, then *Allegro con feroce*. 58 bars, 1:58. The Tribute rendition is pretty close at 1:53. However, I do not have handy the Herrmann rendition from the movie to precisely compare. Both Herrmann and Tribute deleted Bars 57-60, but Tribute kept Bars 27-28 (:42 -:45)—although I am not sure if Herrmann actually did not use those two bars (although he crossed them out on paper). I rather wish Tribute added Bars 57-60 (wouldn't hurt) but it's no big deal, really, since it essentially repeats the previous two bars. At any rate, this is another excellent track and deserves a five-star rating for this challenging music. The sheer showpiece of the collection. It gives one heck of a bite to the ears!

-“The Buzzards” **** [Reel 10/4] Cue # 38025. *Lento assai* in 3/4 time, 4 pages, 45 bars, 2:40. The Tribute rendition is 1:41. No, it's not that super-fast of a track. Reason: For some mystifying reason, they decided to delete nine bars (Bars 35-43). Why? Was it to make more room for the cd (only so much limited room for cues)? Well, to say the least, I am not very happy with this. Granted that Bars 38-43 are not particularly exciting as a block section but I would've liked to at least hear Bars 35-37. Oh, well. Normally I want to hear everything—including those bars Herrmann himself crossed out. If it's on paper, play it! Oh, well. Perhaps ideally it would have been best (or ideal) to have a two-cd set and hence have the *complete* score for both movies. Then, why have a set with two complete scores? The concept was to have a full treatment of one score and then a suite of select cues for a similar kind of music (both for war movies). But if you are going to have a complete score for *The Naked & the Dead* then probably it would be best to have it's own separate release.

-“The Grenades” *** *Allegro pesante* in C time, 12 bars, :38. The Tribute version is considerably faster at :24. In fact, in my opinion, it is *too* fast, hurried, rushed. The grenade wasn't going to explode on the orchestra, so no need to push thru this cue. Besides, in my opinion, this cue could've been substituted with a far more interesting short cue (perhaps even a nice quiet one but still brassy such as “Dismissed” with the same duration, or maybe “The Cigarette”). Oh, well.

-“The Pass” *** *Lento* in C time, 39 Bars, 2:17 duration. The Tribute rendition is faster at 1:51. Tribute deleted the same bars as Herrmann, unfortunately. I wish they included them, but I suppose there was only so much time allotted for the cd. Note that

there is a screw up with one or two of the bassoons (or the C. Fag?) in Bars 13-14 (:28 thru :31 location). Someone played I believe a half note here instead of a whole note. Perhaps he read from a bad Part he was given because bassoons and C. Fag play half notes instead of whole notes in Bar 17. I am surprised this wasn't caught in the recording session. Definitely there should've been another take recorded. Someone wasn't paying attention, and someone else later didn't catch it. Too bad because this is a pretty interesting cue Herrmann wrote. I'll "pass" on this track!

-“Wilson’s Death” *** *Molto tranquillo e sost* in 3/4 time, 23 bars, 1:09. The Tribute version is faster at :58. The cue was steady and just right in the beginning section but then Stromberg rushed it in the second section starting on Bar 16 (:37). It’s just too fast of a jump of pace from the previous, considerably slower section. Moderation was required here, not a Grand Prix dash to the finish line. So while I like the *sound* of the cue, the tempo-hastened B section ironically “dragged back” the rating from a possible four-star to a three-star rating.

-“The Mountain Ledge” *** *Lento* in C time, 44 bars, 2:40. Once again chunks of the cue were throw off the mountain ledge by Tribute (e.g., Bars 3-7, Bars 22-26). Oh, well. But the music sounds very fine, though a bit rushed to me.

-“The Fall” ***** *Vivo* in Cut time, 16 bars, :46. The Tribute version is pretty close at :48. Excellent track, sounds wonderful. No “fall from grace” in my top (five-star) rating here!

-“The Fog” ***** *Lento* in C time, 10 bars, :40. The Tribute rendition is also at forty seconds. Sounds great, once again, but I noticed a screw up in regards to the bass drums. Now: When the bass drums first sound in Bar 3 at :07, I think they sound awesome—deep, penetrating to the core. In the written score, Herrmann by mistake had them return in Bar 5 so he tried to erase what he could of the notes and inserted a whole rest mark. *Then* he has the bass drums play in Bar 6. But Tribute had them return in Bar 5 and then had them silent in Bar 6. Curious this wasn't caught by somebody. It's not a real big deal in the great scheme of things but it does not reflect the intent of the composer as he wrote it.

-“Croft’s Death” ***** *Moderato (pesante e feroce)* in C time, 39 bars, 1:35. The Tribute version is faster at 1:26 but probably even faster since they deleted Bar 7 and also end Bars 38-39 (this does not include the ones Herrmann already cut out that Tribute also followed such as Bars 14-15). I wish *all* of the bars were included in this track recording. Nevertheless, it sounds quite well.

-“Prayer & Rescue” *** (maybe four-stars) *Lento* in 3/4 time, 35 bars, 2:05. Excellent cue (the track is another matter). It harkens back to “The Barge” cue in terms of the colorful interchanges of orchestral choir colors starting in Bar 22 of the present cue. However, the Tribute rendition is a bit hurried, I feel, especially when the *Vivo* section

starts at 1:08—although it sounds terrific, especially the trumpets and trombones. It could still be a four-star track maybe, but I was hoping for a five-star listening experience.

Overall, however, I really like the suite and it gets at least a four-star rating, maybe even four & a half star rating. As given earlier, the performance is consistently great-sounding with a terrific remix in the overwhelming number of times, although there are at least two screw-ups as noted earlier—one particularly in “The Pass.” So I liked *Naked & the Dead* better than *Battle of Neretva* (although the latter has several outstanding tracks!). While the cues selected are not my ideal selection, it still is a worthy representation of the total score. Personally I would’ve gotten rid of “The Grenades” and substituted with something more interesting such as “The Tanks” or maybe “The Rage.” I would’ve liked to have “The Nightwatch.” Despite these omissions, the fact Tribute included “The Jungle” was terrific. It is the real showpiece of the suite, a five-star track. By the way, the “Finale” end track is fine but the “Prelude” is better.

Now I am looking forward to *The Adventures of Don Juan* to finally be released by Tribute! It’s a wonderful score by Max Steiner.

[7:47 pm Thursday, April 19, 2012] :

I just created a new CBS Herrmann music video—“Mirages” from the *Desert Suite*. I figured I wouldn’t have time to do such YouTube work until at least Sunday, so I had free time after my Tribute review (it’s my day off today).

[8:14 pm] Eeekkk. I just noticed that the pilot light is out on my water heater. I wondered why there was no hot water coming out when I tried to do the dishes before Steph got home from work! This seems to happen about once a month. Probably we had the garage door open too long this morning, or the gas pressure from the gas company got too low. At any rate, I turned it to “Off” and will wait about an hour. Then I’ll put it on “Pilot” and try to ignite it. In most instances it takes two to several times to get it going. I liked the old manual way the best (with the match) but I suppose these days it’s illegal to sell such water heaters.

TALKING HERRMANN:

8-6-11:

168 Cont. 59

The Professor gives her a grim look and leaves the room, slamming the door behind him noisily.

169 TWO SHOT – ALEC AND CARLA

Alec tries to apologize for the rudeness of his professor.

ALEC

You'll pardon him, Madame. He's a wee bit excitable.

DISSOLVE TO:

170 OUT

171 EXT. SLOPE OF SNAEFFELS-JOKULL – BEFORE SUNRISE

Climbing up the slope are Lindenbrook, Alec, Carla, and Hans, followed by some heavily burdened ponies. The four are in specially designed expedition outfits, a combination of mining and climbing clothes.

172 EXT. THE RIM OF SNAEFFELS-JOKULL –BEFORE SUNRISE

The group arrives at the rim of the crater. With a gesture the Professor indicates for them to halt and be quiet. from the saddle of one of the ponies he takes a gun and with it makes a few steps forward and stands silhouetted against the brightening sky.

173 CLOSEUP – LINDENBROOK – BEFORE SUNRISE

Holding the gun nonchalantly, he calls out, without any theatricality - -

LINDENBROOK

Count Saksussemm! Count Saksussemm!

The police can't find you - -not in your castle, not in the town. I know why not: because you're here. That's why you did what you did - - to be here on this last day of May . . . Well, we also have a rendezvous with the sunrise today.

(there is no answer)

All right, I'll put the gun away - -

(he does so)

and appeal to you as one scientist to another. Come to your senses, Saksussemm!

174 MED. SHOT – THE GROUP, EXCLUSIVE OF LINDENBROOK

Alec has been looking in all directions for the enemy.

Suddenly, staring at Scartaris, he shouts –

ALEC 60

Professor! Look!

175 LONG SHOT – SUNRISE

They all whirl around and looking the indicated direction.

176 EXT. SCARTARIS – P.O.V. SHOT

The mountain stands, still black, but its edges are suddenly gilded by the rising sun.

177 EXT. THE RIM OF SNAEFFELS-JOKULL – SUNRISE

The Professor kneels on the very edge of the rim, places on his knee the metal-framed chart which is dangling from his shoulder.

178 INSERT – THE CHART

On it is sketched the western inside wall of the crater.

179 EXT. THE CRATER, SNAEFFELS-JOKULL – SUNRISE (MINIATURE)

The inside wall of the crater is punctured, like a gigantic colander, with countless vents and fissures.

180 MED. SHOT – SUNRISE – COMPOSITE – LIVE ACTION, WITH MIN.

Photographed from inside the crater, against the sky, four faces bent over the rim of the crater, looking attentively at the wall: Lindenbrook, Alec, Carla, Hans.

181 EXT. SCARTARIS – SUNRISE (MINIATURE)

Behind it the climbing sun appears. Suddenly a shaft of light streams through the col.

182 THE FOUR AT THE RIM – MED. SHOT – SUNRISE

All four heads turn, their eyes fastening on the crater.

183 EXT. WALL OF CRATER (SPECIAL EFFECT) – SUNRISE (MIN.)

One vent of the many is touched by the brilliant shaft of sunlight through the col. It catches the deposit of crystals around the aperture and sets them aglitter.

LINDENBROOK'S VOICE

Look! There is our gateway!

*****8

8-7-11:

Talking Herrmann: FILM SCORE RUNDOWNS Site Newly Updated
New topic by: Bill Wrobel

For those interested, the Film Score Rundowns site has been newly updated:

<http://www.filmscorerundowns.net/>

The middle image on the Front Page of JTTCOTE is a deleted scene from the quartz grotto chapter (just over an hour into the movie).

The massive 402-page review/analysis paper of my DVD collection was fun to do (and a good way to write mini-rundowns of written scores that I did not have enough material to do full-length rundowns). My system of ratings is from a MINUS all the way up to the celestial FIVE-STAR.

- (minus) Terrible/Worst/Disaster/UGLY Stinker/Repellant/Pathetic
- 1 *Bad/Lousy/Inferior/Shoddy/Groaner/Turkey/Waste of Time
- 2 ** Poor/Below Average/Mediocre/Third Class/Some Merits
- 3 *** Fair/Good/OK/Average/Second Class/Commonplace
- 4 **** Excellent/Classic/First Class/Superior/High Merit
- 5 ***** Outstanding/Masterpiece/Extraordinary/Best

The first movie reviewed is The Giant Behemoth and the last one reviewed was Secret of the Incas. Very rarely will you have a five-star music score wedded to a five-star movie-- North by Northwest is an example for me. I reviewed several one-star movies in my personal collection such as Jet Over the Atlantic starring Guy Madison. His sister, Gal Madison, had a bit part! (just kidding....) I don't intentionally buy one-star movies! I simply buy such pictures (that I know very little about) because the stars appeal to me, or I think the music might be interesting, and so forth.

-JTTCOTE is a sneak-peek into my paper on the deleted music and scenes from the movie, published in the Journal of Popular Music History.

-The CBS section speaks for itself. By the way, there is a bigger companion piece to this. More later....

Thanks for your time.

talkingherrmann mailing list

Rozsa Forum:

FILM SCORE RUNDOWNS Site Newly Updated

The Film Score Rundowns site has just been newly updated:

<http://www.filmscorerundowns.net/>

I highly recommend that in the new few days you also check in on the Bernard Herrmann Society site because it will be also newly updated by then I'm sure.

<http://www.bernardherrmann.org/>

At that site will be a much bigger companion feature of mine that is partially featured on the Front Page of my FSR site. Keep eyes peeled (and ears ready! :)

Regarding that middle image on my site of *Journey To The Center Of The Earth*, this was from a deleted scene (one of several) of the quartz Grotto section of the movie.

8-8-11:

Rozsa Forum:

Herrmann CBS Legacy Now Up at B. H. Society

Thanks GoldenAge 3060 for the nice words. I do indeed have a sort of Indiana Jones hat-more Aussie than anything else, though!

Heads Up Alert: At the Bernard Herrmann Society site, my Herrmann CBS Legacy feature is now up thanks to the hard work of Kurt:

<http://www.bernardherrman...les/herrmann-cbs-legacy/>

This is the exciting news I hinted at a week ago that Avie wondered about. You can now finally hear (freely, I may add!) many quite rare Herrmann cues he wrote for CBS. Most on that site--especially the CBS Audio 1 page--are from the original tracks/transcription discs. Most of the audio clips on the CBS Audio 2 page are culled from various episodes of the CBS series from the Golden Age of television (usually from *Have Gun Will Travel*, *Perry Mason*, and *Gunsmoke*). You can also hear Herrmann's music from four episodes of the Hallmark Playhouse series. Regarding *Gunsmoke*, don't forget to listen to the full suite of Herrmann's music he composed specifically for the "Kitty Shot" episode. If you never heard this music before, you're in for a treat! As a bonus you will also hear Matt Dillon making great comments on the trail to Baloe, and hear Baloe (played by George

Kennedy) making fun comments as well).

It's unfortunate Rozsa never worked for CBS television then! If so, you'd be hearing his music there as well!

8-8-11:

Talking Herrmann: Herrmann CBS Legacy Now Up at B. H. Society
New topic by: Bill Wrobel

Heads Up Alert: At the Bernard Herrmann Society site, my Herrmann CBS Legacy feature is now up thanks to the hard work of Kurt:

<http://www.bernardherrmann.org/articles/herrmann-cbs-legacy/>

This is an exciting project for the Herrmann Centenary that literally took years to finalize. You can now finally hear (freely, I may add!) many quite rare Herrmann cues he wrote for CBS. Most of the audio clips--especially the "CBS Audio 1" page--are from the original tracks/transcription discs. Most of the audio clips on the "CBS Audio 2" page are culled from various episodes of the CBS series from the Golden Age of television (usually from Have Gun Will Travel, Perry Mason, and Gunsmoke). You can also hear Herrmann's music from four episodes of the Hallmark Playhouse series. Regarding Gunsmoke, don't forget to listen to the full suite of Herrmann's music he composed specifically for the "Kitty Shot" episode. If you never heard this music before, you're in for a treat! As a bonus you will also hear Matt Dillon making great comments to Baloe on the prairie, and hear Baloe (played by George Kennedy) making fun replies as well).

I also wrote an eleven-page paper on Herrmann's legacy left to CBS (and the world):

<http://www.bernardherrmann.org/articles/herrmann-cbs-legacy/4/>

On my Film Score Rundowns site, there is a smaller companion feature of the CBS Centenary Clips that are not duplicated here on the Herrmann Society site. Go to:

<http://www.filmscorerundowns.net/herrmann/index.html>

Most (but not all) of the audio clips there are like the "CBS Audio 2" page of the Herrmann Society feature in that the music is culled from various episodes of the CBS series already mentioned. For instance, you can listen to a brief series of bars of "The Jail" cue from Herrmann's Police Force that was taken from a HGWT episode. However, if you wish to hear a lot more of that cue, you can do so if you happen to have the Season One set of Rawhide. Go to Disc 4 to the "Incident of the Coyote Weed" episode (original airdate 3/20/59). Starting at 00:02:45 you will hear Bars 26 thru 44 of "The Jail" cue.

Then you'll hear more of that cue in various placements of that episode. At 00:28:49 you will hear I believe all of Herrmann's "Closing Tag C" from Police Force. I was not able to formerly find this tag either at UCLA or from a CBS episode, so of course it's not available to hear in either my FSR site or the Herrmann Society site.

Kurt also included a low bandwidth version of the audio tracks here for people like me who still have only a dialup service! :

<http://www.bernardherrmann.org/articles/herrmann-cbs-legacy-lofi/>

I tried it and it works fine. When you click the green button you may not immediately hear any music, especially if it's a relatively long track. I found that if after a short while you hit the red button, and THEN hit the green button again, you'll hear the music right away. But at least with my browser you won't see any winamp popup or anything like that showing the track loading.

All right. I guess that covers it. If you have any questions, ask away!

Bill

talkingherrmann mailing list

8-9-11:

I just wanted to say, Bill, congratulations, for getting those CBS clips on line, and THANK YOU!!!! This is very exciting stuff!!!!

Carson

Excellent Bill! GREAT work!!

J.

8-16-11:

Jim Doherty:

Great work Bill and Kurt!

8-16-11:

Talking Herrmann: OBSESSION Now Available at Warner Bros. Archive

New topic by: Bill Wrobel

<http://www.wbshop.com/Obsession/1000243334,default,pd.html?cgid=ARCHIVENEW>

<http://www.wbshop.com/New-Releases/ARCHIVENEW,default,sc.html>

Also now available is *The Burning Hills*, music by David Buttolph. I never watched the movie or heard the score. I might buy it down the road at Thanksgiving weekend with the yearly big sale. Leith Stevens did *Julie*, and Howard Jackson did *House of Women and Cry Terror!*.

Here's what's new in *Loving The Classics*:

http://www.lovingtheclassics.com/what-39-s-new-/info_6.html

On the Isle of Samoa has music by Miklos Rozsa:

http://www.lovingtheclassics.com/On-the-Isle-of-Samoa-1950-DVD/prod_3744.html

talkingherrmann mailing list

8-19-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

-I don't exactly agree that Herrmann's structure of music changed circa late Forties (but I understand your general idea). Earlier he wrote music that perfectly reflected "ahead of time" (so to speak) his structural approach that became far more habitual certainly by the Fifties and Sixties. A great example is "Moat Farm Murder" written 1944 and also much of "The Hitch-hiker" in 1941. Those scores were actually re-recorded for the CBS Music Library (television) in the mid-Sixties that was tracked in episodes of *THE TWILIGHT ZONE*, for instance. Herrmann's approach did gel or become more consistently habitual by the Fifties (some called it a "cell" approach) but there are still many instances of that approach earlier in his career in the late Thirties into the Forties. Earlier than that he was more experimental in his developmental stage (trying to find his true "voice") in the Early Works.

-The Symposium's title partly states "Twenty-First-Century Film Scoring." Hmmm, I am sure there is "music" somewhere in most current 21st Century film scoring! :)

...but whether it reflects perfect harmony is another matter altogether! Give me that "Old Time Religion" (Golden Age film music) anytime! This includes Herrmann of course, Max Steiner, Korngold, Rozsa, etc.

Still, sometimes I appreciate what certain composers are doing in the 21st century. Elliot Goldenthal is one of the best here--even though he tends to be more atonal than tonal in his approach! But it's a hit or miss situation with his music--not consistently satisfying in terms of the projects involved--whereas Herrmann pretty much consistently hit the mark.

On HBO I watched a few times "Dinner for Schmucks" starring the very funny Steve Carell. I like this comedy (although it is not a classic like "Tootsie" or anything like that). I also liked Shapiro's nice score (I guess you would call it a "pop" score). The music fit the movie very well. Light stuff, but pleasing and cleverly sounded.

-Well, if someone would love to pay for the recording of my Herrmannesque full orchestra score for Hitchcock's THE BIRDS, then I am sure that would provide an entertaining emergence at the end of the conference (playing the film with the new music) into the old style of melodrama-music. (Anyone interested in donating \$20,000--or probably more!--to record a score?? :) You won't have to pay the composer! :)

- I am still trying to figure out from that short exposition on the USC site what "photoplay music" really encompasses. This EXCLUDES original commissioned scores??? I believe the term is meant only for the silent era?? This is a bit unclear from the brief paragraphs there since reference was made that "Original composition for individual productions was the exception rather than the rule..." Of course music libraries are still quite alive and kicking even in these days. This is discussed in the FMPRO discussion board archives and other industry sites. Of course I suppose you would say Herrmann was commissioned to write "photoplay" music (photoplay sound era) when he did the CBS television suites (Police Force, so-called Indian suite, Outer Space suite, etc). You can hear many instances in the new CBS Legacy audio clips:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3755>

Of course if Herrmann had changed circa 1949 to a structure that resembles silent era "photoplay music" then, once again, it might be hard to argue that since Herrmann wrote similar music (and cue titles/associations) in his much earlier scores/cues for radio....I'll have to look into that....Right now it's time for silent ZZZZZzzzzzz time!

talkingherrmann mailing list

8-20-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies

Reply by: Bill Wrobel

Thanks for the added info on photoplay music--although I think "stock music" or "Music Library" music is more generic or oft-used to me than "photoplay"...Who first created that term in reference to this? I suppose this is a case of old wine in a new bottle (new term) referring to the same thing. Maybe "photoplay/silent era music" might be more explanatory. (I don't think the term is going to catch on--at least for me! :)

Quote:

quote: In his dissertation on MARNIE done at Cornell University, composer Tom Schneller has confirmed my observation and those of others that Herrmann's approach to musical structure changed, and that he followed rather strictly a "bar form" structure for the rest of his compositional output after about 1949.

Well, as I wrote in my online paper here at the Herrmann Society site, "The Nature of Bernard Herrmann's Music," I pointed out this generalized observation:

quote: his musical approach became pretty much fully formed or gelled by the mid-Forties. His overall technique then became known what is often fondly characterized by some writers as the Cell Format. By the late Forties and certainly by the Fifties (but still evident in earlier works) he characteristically practiced this interesting system of music construction: conforming to the so-called "cell" format of repeating musical ideas usually in 4 bars or 8 bar sequences (sometimes in 3 or 6 bar sequences) or other short patterns that became a musical convenience and habit for him.

The key point I am trying to make is that this was not a "structure change" circa 1949 per se because it is strongly "still evident in earlier works." That method was already established previously--although not as consistently and methodically utilized by the Fifties and Sixties. This is a relatively minor feature of the nature of Herrmann's music by then because the most important features were also overwhelmingly present throughout. This included his largely ROMANTIC bent of course but also his MOOD TREATMENT approach, his HOMOPHONIC style, his overwhelmingly TONAL leaning (except for some Early Works experimentation that he later self-borrowed & used for a lot of PSYCHO), including super-imposed chords, and so on.

So Herrmann did indeed become pretty set in his ways by the Fifties and "stayed the course" out of sheer habit and convenience, but the approach was still quite evident earlier in his career. Maybe I'll write a short paper on my FSR site one day and give dozens of examples. Already I mentioned "Moat Farm Murder" as a great example. Musicologists must not ignore evidence from the past that might question their assumptions (i.e. 1949 structure change)--or amend their ideas in light of the revelations of other researchers (such as myself, although I am not a musicologist per se :) based on the actual study of primary materials. So I think it is not so much a case of glossing over past evidence but simply not being aware of the many instances of such same structure practices of the composer. That practice from pre-1949 had already cast a big shadow

into the future--but, as I agree, not as consistently obvious as an approach by the Fifties. It all depends on how one words or "structures" the observation or assumption: If a musicologist states that there was a rather strict bar form structure employed by 1949 (a rather rigid habitual adherence of that approach), then I might agree with that narrower assessment. But if he says that it was some sort of magical "structure change" that happened in 1949--like some sort of sea change occurring in his music--then I would heartily disagree. That structure was already evident in the past. Besides, it might be interesting to go over his works in the Fifties & Sixties & Seventies and see how "strict" an approach it was; examine all the cues and note major variances. People tend to note commonalities when they are upfront and obvious, not paying attention enough to the, say, "ghost" practices of the past (say, when Herrmann was in his Early Works phase)....

As for photoplay music references, of course Herrmann practiced that already prior 1949. He "characterized" music quite vividly in many instances--such as his famous "Ice Music" (Frozen music) designations in his early radio music, his "Ride Music" from MACBETH (1937), and so on.

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

I discussed this matter briefly in my Blog # 36:

<http://www.filmscorerundowns.net/blogs/36.html>

....and I believe elsewhere with specific examples, but I'll have to dig out where exactly. But I may freshly go over old Herrmann material and cite pre-1949 examples when I get extra free time. The rest of the day my wife & I plan to spend a relaxing afternoon out on the road to an event in Wilmington and then in San Pedro, maybe dinner somewhere. But I wish I had immediate access to ALL of the Early Works of Herrmann in order to dig up examples but one can't xerox material without permission--although I managed to take 35 mm photos of Early Works for the Photo Tour on this site. However, I have a lot of the Columbia Workshops and so forth. Maybe I'll dig out my copy of "Moat Farmer Murder" and provide an image here and/or "Hitch-hiker."

The cell formula can be 8 (4+ 4, say) or 6 (3 + 3) or 12 (6 + 6) or simple 4 (2+ 2)--or other derivations---all depending on the time signatures, etc. Cut time versus C time may show a different but complementary formula-structure within. We'll see.

I know nothing about the claimed then-fashionable "Neo-Classicism" and strict "rationalism" formulas that some musicologists speculate that Herrmann was influenced by 1949. Whether it was a conscious method decision on Herrmann's part is speculation because there is no Herrmann to directly ask. Of course we cannot always believe what Herrmann SAID anyway...(Remember how he claimed in the Zador interview he didn't self-borrow?!! :)

I don't want to "read" into these kinds of musicological musings and make hasty speculations. Best, as I stated in Blog # 36, to dig deeper into a lot of primary score materials before musicologists and reviewers make hasty assumptions (like the so-called "Hitchcock Chord" that many people took a fancy to initially). An arm or a leg or a finger or an ear alone does not make a total man. 1949 up to 1975 (even that big chunk of time) does not make for a total Herrmann. Unfortunately most musicologists investigating Herrmann tend to focus overwhelmingly on his "Latter Works" or when he first got into films or even back to the CBS radio days. They don't seem to want to spend the time to investigate the Early Works and other material. Heck, it seems that the only person that seriously got involved in the Box 109 sketches (roughly circa 1944/45 for most) was a guy named Bill Wrobel.....Very, very few people got into his old stuff (sketch journals included). You can find visual samples of these in my Photo Tour:

<http://www.bernardherrmann.org/articles/phototour-ucsb/4/>

Anyway, that Symposium looks interesting. I doubt if I could attend since I work full-time and normally don't take vacations in February! Martin Luther King week I routinely take off in January, but February, never.

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Below is an imageshack visual of cue III from "We Hold These Truths" radio show dated 12-15-41, Bars 1 thru 18 (pages 6-7 in the total score). I combined the pages since I have oversized pages and my scanner cannot accommodate the size. You will not see the complete orchestration here. The "melody" line is first played by the clarinets from Bars 3 thru 10 (8 bars). Then, in this sheet image, the violins take over the same pattern from Bars 11 thru 18 (maybe I'll make another image of that later if I have time). Anyway the music construction is a 4 + 4 (= 8) structure, first played by the woodwinds and then played by a different choir of instruments (strings).

This is a delightful piece of music, light & cheerful (for Herrmann!)--something you might've found in, say, [i]The Trouble With Harry[/i] or some comic TV episode. I'll see if I can find an OTR site where you can download the music for free.

At any rate this is clearly an 8-bar structure for a lyric-melody design. A lot of times of course Herrmann would use a cell format for non-lyric cues involving slow chords (say, whole note from one bar to another whole note the next bar, or two half notes sequences).I'll lurk for those in pre-1949 cues.

[img]http://img542.imageshack.us/img542/3168/img0001b.jpg[/img]

<http://img542.imageshack.us/img542/3168/img0001b.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Hmmm. I wonder why the image did not show on the Talking Forum page?? You can still see it if you click on the blue url when you get the email--or if paste that http directly yourself.

I'll try again...

<http://img542.imageshack.us/img542/3168/img0001b.jpg>

{Image <http://img542.imageshack.us/img542/3168/img0001b.jpg>}

{Image <http://img542.imageshack.us/img542/3168/img0001b.jpg>}

<http://img542.imageshack.us/img542/3168/img0001b.jpg>

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

BY the way, Herrmann used the same 8-bar construction for another pre-1949 cue ("Waltz--for a Skating Scene" in his unused partial score for Portrait of Jennie. I know you (Bill Rosar) already have the written music since it was part of your JOFM special issue on Herrmann Studies--so there's no need to create an imageshack image of it here.

Right now as I type I'm trying to get another completed imageshack image of the strings in cue III of TRUTHS, Bars 11 thru 18 (their 8-bar sequence). But it's taking forever due to my dialup service. That's why I don't like spending too much time on image-making for forums (too time-consuming).

Ah, it finally uploaded. Here it is:

{Image <http://img59.imageshack.us/img59/3748/imgesg.jpg>}

<http://img59.imageshack.us/img59/3748/imgesg.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Now we have cue X ("Indian Gathering") from Herrmann's Walt Whitman dated June 20, 1944. This is a clear $4 + 4 = 8$ repeat pattern. I suppose you can more accurately say $2 + 2 = 4$ and then equal 8! The first six bars have the $2 + 2$ pattern then Bars 5-6 carry on temporarily. You will see the repeat section from Bars 7 thru 21 with the extended and slanting two bar lines past the staves. This time it is definitely not a lyrical-melody piece-primarily rhythmic. You can hear this music in a HGWT episode from the first season, "The Englishman." This is my hand-copied image since I did not find this score in time during about the first year when the CBS materials became available and when UCLA allowed xeroxing of the written scores (thanks to Harry H. of CBS in a release document). After that UCLA changed its policy regarding xeroxing (unfortunately for avid researchers such as myself!). I did not want to put this image up on my Photo Tour because it was hand-copied. I prefer to have an image of Herrmann's autograph cues up than my own renditions.

{Image <http://img97.imageshack.us/img97/7397/img0002dq.jpg>}

<http://img97.imageshack.us/img97/7397/img0002dq.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Next we have cues V and VII showing the same $4 + 4 = 8$ repeat patterns from "Broken Feather" dated 4-9-38. Cue IA (celeste only cue) shows the same. Pure rhythmic, no melody-lyric line. Herrmann hits the Eight ball again in his compositional pool game!

Realize that I'm just pulling out scores I worked on for these pre-1949 examples with absolutely no sweat or great searching! They are evident in many places. Indeed in his Symphony there is a section played by the flutes that I believe has the same cell construction but I have to locate the precise place, and then see if I have the written score image or hand-copy of it. I have to search. If I have it, it may confirm that Herrmann did this approach pre-1949 that has absolutely nothing to do with any drama on the radio play or tied to what's happening on the screen. Because this is absolute music (a Symphony). It has nothing to do with "the mechanics of fitting music to film action, and was not motivated by musical concerns per se, but rather by *dramatic* ones." Anyway I'll try to locate it if I have it, or if I can find it now or tomorrow....

{Image <http://img851.imageshack.us/img851/4994/img0003tb.jpg>}

<http://img851.imageshack.us/img851/4994/img0003tb.jpg>

Remember that if click on the direct "link" below the image you will see the image somewhat bigger and clearer in a separate tab.

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here are more minor examples. Tell Tale Heart shows a pyramid construction as well (apex in Bar 4).

{Image <http://img217.imageshack.us/img217/3884/img0004nj.jpg>}

<http://img217.imageshack.us/img217/3884/img0004nj.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

As promised, here's an example from MOAT FARM MURDER dated 7-18-44, cue III. This is not surprisingly an eight-bar cue with a 4 + 4 = 8 construction. Of course different instruments take part in different two-bar sections (to make the rigid pattern more interesting to hear!) but the pattern is clearly the same. If this ain't a clearcut cell format, then Herrmann was my daddy! Cue IV has a similar construct so I won't bother taking time to imageshack it here. And other cues are similar, so I'll just go to another score altogether....

{ Image <http://img3.imageshack.us/img3/8708/img0005dd.jpg> }

<http://img3.imageshack.us/img3/8708/img0005dd.jpg>

talkingherrmann mailing list

8-21-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here is another clearcut example of Herrmann's pre-1949 cell format structure from ECCE HOMO, cue II "Factory Music." Considering the subject matter (factory music), the rigid or regimented cell approach would be perfect--quite aligned with the structured repetitiveness of automation. So here we have the 4 + 4 + 4 + 4 (16 total bars).

Maybe I'll provide more examples tomorrow, especially if I can find examples from Herrmann's Symphony and other absolute music pieces. Now it's time to the tick-tock regimen of the clock by the bed!

Incidentally, if 1949 is that magic cell-format year, you might as well designate "Mind in the Shadow" (dated Feb 2, 1949) as the starting score because it is heavily structured that way. Maybe I'll show an example tomorrow...

{ Image <http://img194.imageshack.us/img194/3016/imgtqr.jpg> }

<http://img194.imageshack.us/img194/3016/imgtqr.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here is an example from Herrmann's "Mind in the Shadow" score dated February 2, 1949. There are strong elements of PSYCHO foreshadowed in this score, especially when only the strings are soli (as in here in Cue VI). There is of course a strong cell format here--more 2 + 2 + 2 + 2 repeat structure. So if you want to use 1949 as the special year when Herrmann became entrenched in the cell approach, this score is probably the earliest representation. The "CBS Sustaining Date" at the bottom is even earlier at January 18, 1949.

{Image <http://img51.imageshack.us/img51/4273/img0001yx.jpg>}

<http://img51.imageshack.us/img51/4273/img0001yx.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here are a few more examples from MIND IN THE SHADOW--incidentally, a show about mental illness!--so foreshadowing PSYCHO, in certain terms. Of course there is no shower scene in the radio play, no birds, and so forth!

Cue VIII can especially be edited down somewhat if required due to later cuts or changes--just as in a tv show or a movie. But I do not think people who are overly focusing on the cell approach should be assuming that this was meant by the composer to conform to the "mechanics" and changes of editing in movies and tv shows--that the music was secondary. It might be handy if those unfortunate edits happened but I think Herrmann really intended to make the music itself primary and whole. I don't think he appreciated all the edits, say, Francois did to Fahrenheit 451 and especially Bride Wore Black! Severe edits can be detected by the listener (bad overlaps, etc). This happened also in JTTCOTE.

{Image <http://img703.imageshack.us/img703/7874/img0002gik.jpg>}

<http://img703.imageshack.us/img703/7874/img0002gik.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here are the first two pages of cue I of "Napolean's Razor" from ELLERY QUEEN (July 9, 1939). Once again we have the 4 + 4 (etc) cell-format repeat pattern.

{Image <http://img716.imageshack.us/img716/7820/img0003ey.jpg>}

<http://img716.imageshack.us/img716/7820/img0003ey.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Regarding the so-called "photoplay music" that Herrmann seemed to utilize very strongly since 1949 (according to the discussion points above)...well, Herrmann already did this a lot pre-1949. Below are some good examples of this from the Sept 14, 1939 radio play, THE USE OF MAN that Herrmann wrote for the CBS Workshop. He titles a whole set of "characteristic" cues, a sort of mini-Music Library of stock music usages. Cue II is "Sleep" and he creates rather sleepy, highlighting especially the harp and vibe. Cue II is "Flight" are composes ascending to descending flight patterns (piccolo, bass clarinet, vibe, etc). Cue IV is "Animal Noise" and even utilizes a Toy Whistle in this one! Here in the image below are "The Bee" and "Wind Music." Cue IX is "Hunting" and especially uses the Bb trumpet that is muted playing triplet 8th figures and other patterns--and effects ("echo").

{Image <http://img16.imageshack.us/img16/3919/img0004nl.jpg>}

<http://img16.imageshack.us/img16/3919/img0004nl.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel ()

Next are hand-copies of two cues from "On A Note of Triumph" (May 1945). Cue 12 is clearly a 4 + 4 + 4 + 4 cell format with the added note of "Repeat ad lib until window crash" for end Bars 13-16. So here the cell approach is useful in this case where the music has to wait to be cued to stop at a certain action on the stage or whatever. Cue 30 also has the 4-cell units.

Anyway I think these examples should suffice for now. The main point is that if a musicologist states that there is a striking or startling difference of modus operandi circa 1949 of Herrmann's music, then he is mistaken--at least in regard to the "cell format" approach. As stated earlier, that operating system or method was done many times previously (pre-1949). It was done more as a root practice by 1949, say, a far more habitual approach--but the practice was done plenty of times earlier. As for the "flowing" or lyrical approach, he still was quite heavily into that romantic vein way past 1949. As for the heavier use of ostinati from 1949 on, well, he applied the ostinato device quite heavily pre-1949 as well (I showed many images of that above). Also, by the way, ostinato practice does not necessarily mean Schillinger influenced Herrmann regarding this. After all, it was used quite a lot by a lot of different composers--Tchaikovsky (perhaps my favorite classical Romantic composer!), Stravinsky, etc., etc.

Sometimes I think musicologists sometimes make much ado about nothing (or little). They may over-exaggerate (over-emphasize) something or read too much into something, and make a big deal of it. There may indeed be aspects of validity to their arguments if they are reasonably put in context--and that context means they must thoroughly investigate the Early Works material and the pre-1949 primary materials. It is valid to put forth theories, and it can be great fun. There's nothing wrong with that. Sometimes one can't find enough evidence and must make Holmesian deductions. That's fine. But if the primary materials are there, and other documents, then time must be committed to research them.

I think Herrmann pretty much "gelled" circa 1949, became committed to certain devices and methods--emphasizing some aspects of music-making more, and de-emphasized others. He pretty much stayed the course with his then coalesced "voice." Sometimes he got into the creative or experimental mode now & then--as he did for PSYCHO (but even then he heavily revisited his past). By the way, I tend to much prefer the general Fifties/Sixties period than his earlier works. The apex would be circa 1959 with North by Northwest, JTTCOTE, and so on. He seemed far more precise and disciplined in his approach of savoring and highlighting the textures of music, the colorful orchestrations, the call & response antiphonal approach (cell format or not), and so on. He seemed to have a more meditative approach here with his slow-moving chord progressions, etc. He was a bit more mercurial in his earlier career--but usually nothing as mercurial as Max Steiner could be!

Anyway, got to go out now with the wife!

{Image <http://img16.imageshack.us/img16/7808/img0005nop.jpg>}

<http://img16.imageshack.us/img16/7808/img0005nop.jpg>

talkingherrmann mailing list

8-22-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Hmmmm. Do me a favor and provide two or three representative examples or models of this microvariatiion 8-bar technique on a rhythmic ostinato. I suppose this means the phrasing is self-contained in the specific 8 bars (not 4 + 4)?? And I suppose you mean the ostinato within a phasing--typically a melody/lyrical line?? In other words, you seem to be focused on that--not just a rhythmic with accentuation pattern in 8 bars. And I suppose the 8 bar phrasing will then be repeated with a different choir of instruments (strings, say, after the woodwinds)--but not a switching of woodwinds to strings form 4 bars to the next 4 bars?? It seems there is a lot of specific fine-tuning here, and I am not quite sure what you guys are talking about. Maybe I can find pre-1949 examples within this fine-tuning. I suppose this means it HAS to be a self-contained eight-bar phrasing--again, not 4 + 4 with a switching from one choir of instruments to another.

As I mentioned earlier, in an 8-bar structure, the waltz scene from Portrait of Jennie switches from one instrument playing the melody phrasing to the next 8 bars played by another instrument. I'll have to dig that one out again.

I think there is a rigidity possible here. In the PSYCHO Prelude in 2/4 time, there is a 6-bar sequence in the phrasing before the strings do it again an octave higher register. In "The City" there seems to be a 3 + 3 structure. "Marion & Sam" appears to be 1 4 + 4 structure. "Temptation" is predominantly a 2 + 2 + 2 + 2 (etc) structure (primary cells).

In VERTIGO, the beautiful "Madeline" cue phrasing has no structure. All 13 bars is a unified, flowing whole. Now: "The Hotel" seems to have that 8-bar sequence that you are referring to (at least for the first 16 bars). "The Dream" seems to also have this 8-bar sequencing you are talking about. "Carlotta's Portrait" also seems to have this 8-bar structure (flutes playing the phrasing, then clarinets, then the horns). But "The Gallery" doesn't. Most cues don't have this. "The Forest" seems to have a 2 + 2 + 2 (etc.) sequencing. "Scene d'Amour" does not really show that 8-bar sequencing.

"The Hunt" from MARNIE seems to have this 8-bar structure you are talking about (strings, then woodwinds). But that sequencing is quite limited, infrequent. It's there but rather sparsely used in each score.

Anyway, give me YOUR perfect examples....

talkingherrmann mailing list

8-22-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Thanks to Tom for joining in on the cellular discussion (music, not phone). His comments are quite helpful. I still have to digest all of this (as well as the supper my wife is preparing!), and I am still waiting for Rosar's representative examples. But, in the meantime, I have some scattered observations.

First of all, I would think this cellular approach is so common in film music amongst all the or most of the noteworthy composers that just focusing on Herrmann's usage of it is not that surprising. True, it is of special merit that he utilized it more frequently. Of course Goldsmith, for instance, did the same thing but certainly not as frequently. One reason is that he was a lot more mercurial than Herrmann (especially with his frequent time signature changes--unlike Herrmann!) that he could not be so consistently structure in this device. But when he didn't change his time signature in certain cues, he did the 8-bar and 4 + 4 technique a fair number of times. "The Klingons" cue from STAR TREK:TMP is a strongly 4 + 4 structure, starting at Bars 3 thru 10, then Bars 11 thru 18, and so forth. The famous Herrmannesque "The Cloud" cue is also heavily 4 + 4 in structure.

As for Max Steiner (my second favorite film composer), when he wasn't doing his habitual melodic thing for the main characters of his movies, he would rather surprisingly do some rather Herrmannesque or at least REPETITIVE type of movements. There are certain similarities of modus operandi between the two composers (despite the "striking" differences! :). An important point in this regard is that I think he would've done a lot more of the cell format but he "mickey-moused" so much as one of his primary differences from Herrmann that it interrupted that cell format structure. He needed to hit the action so much! He also tended to change time signatures but I think Goldsmith may've done it more. Anyway, as one example in SUMMER PLACE, we have the opening of Reel 5/2 (Religioso in 3/4 time) when a character states, "I wonder if a small prayer would do any good?" All we have are dotted half notes for some instruments and then responding half notes for others for the eight bars. But it has a somewhat Herrmannesque nature to it. Another cue later on in Reel 7 I believe when Johnny runs after Molly after her embarrassing exam by the doctor is quite Herrmannesque. It has a 2 + 2 + 2 + 2 (etc) structure. At Reel 1/2 right after the Main Title, we have no melody but just chords and a simple triplet rhythmic pattern. The structure is either 4 + 4 or 2 + 2 + 2 + 2 (depending on how you view it). From BATTLE CRY in Reel 10/3 (dvd Chapter 21 at 1:13), starting at Bar 34 when Andy visits her girlfriend's father's farm, we have beautiful music here. It has a self-contained eight-bar sequence (not 4 + 4). His atmospheric "Boat in the Fog" cue from KING KONG is a 4 + 4 structure.

Sawtell's and Shefter's Main Title for JACK, THE GIANT KILLER is a self-contained 8-bar structure for the melody phrasing. Mancini's Main Title (The Sweetheart Tree) for THE GREAT RACE is also an 8-bar structure for the melody (not a 4 + 4). And don't

forget John Barry. He utilized the cell structure heavily too--often 8-bar or 4 + 4--usually with his quite REPETITIVE nature to his lyrical/melodic music. Often he would have the strings or horns play a sequence follow by the same music an octave higher! It was pretty predictable. I like his music a lot but he wasn't anywhere as interesting or mercurial as Steiner and Goldsmith and others. Let's see (I'm just grabbing at scores here...). The Descent Into Nest cue from Kaper's THEM! is a 4 +n 4 structure. Of course there is an ostinato pattern there underneath--actually highlighted. Garriguenc tended to imitate Herrmann so he had a lot of cell formatted music. His "Religious Procession" music is an 8-bar sequencing. His "Dramatic Journey" cue is quite Herrmannesque and is in effect 2 + 2 in structure but soon becomes 4 + 4. Rozsa's unused "Transformation" cue (but you can still hear it on a marketed cd) is a self-contained 8-bar sequencing for the complete phrasing (not a 4 + 4). Anyway, you name a composer and probably you can come up with a lot of examples of the cell technique. This includes ostinati or simple rhythmic patterns, melody/lyric phrasing OR without melody. But I would have to agree that "probably" Herrmann did it more methodically or habitually or consistently. He did become more formalized and stayed the course.

Tom mentioned the A-A-B structure and mentioned Williams. The one that comes to mind immediately here is Reel 7-M-3 the Superman & Lois flying music.

My wife has to use the computer now. More later perhaps....

talkingherrmann mailing list

8-23-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

It's a six-day week and I'm also busy with chores but I'll try to add more pre-1949 examples--but making sure it is fine-tuned to the "microvariation" with the ostinato underneath.

Below is an image of cue V from Hitchhiker dated 9/2/42. This score was recorded for CBS television (CBS Music Library) and you hear this cue several times in various shows like The Twilight Zone. It is so much like his Fifties scores for CBS that probably Gene Feldman and other music editors probably just naturally wanted to use it--besides sounding very interesting! Notice that it is a 4 + 4 pattern with a good deal of changeovers of the pattern. The clearest ostinato is in Bars 5-8.

{Image <http://img221.imageshack.us/img221/9805/imgdcp.jpg>}

<http://img221.imageshack.us/img221/9805/imgdcp.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Next from 12-15-41 is cue XIII of We Hold These Truths. This is a 4 + 4 structure. The strings, clarinets and timp play the ostinato four-note pattern. Horns play the "melody" phrasing first in Bars 1-4, then that is microvariated (!) in Bars 5-8 by the bassoons. Then Bars 1-4 are repeated in Bars 9-12 (but horns and trombone soli in Bar 12).

Hmmm. I wonder if Herrmann was influenced by Schillinger back in 1941.. :)

Quote from Bill R. above in one of his replies:

quote: One simply does not see this in his early film scores, but then later almost to the point of rigidity in his post-1949 period.

Well, proof is in the pudding with these many pre-1949 images. Again, granted that the practice is revved up significantly in the Fifties and Sixties once Herrmann gelled (although his temperament emotionally was not exactly "gelling").

{Image <http://img823.imageshack.us/img823/4288/img0001eq.jpg>}

<http://img823.imageshack.us/img823/4288/img0001eq.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

OK. Next is from Moat Farm Murder once again but this time cue IV. I would arguably say that the woodwinds are playing an ostinato repeat pattern, although nothing very elaborate. The horns and vibe play simple repetitive steady quarter notes. The strings sound half notes in 2 + 2 + 2 + 2 (etc) pattern but also as a descending pyramid structure. I do not know if Herrmann was part Egyptian but he certainly seemed to like pyramids (as well as write a score about a certain boring Egyptian!).

{Image <http://img42.imageshack.us/img42/2919/img0002cqp.jpg>}

<http://img42.imageshack.us/img42/2919/img0002cqp.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Next is cue IV (The Land) from Thomas Wolfe, part II of Corwin's American Trilogy dated 6-13-44. Violins play the ostinato pattern. Interestingly, this time around, the violas and celli play a 3 + 3 pattern in Bars 2-4 and then Bars 5 5-7. I think the start of this cue is arguably a microvariation example--maybe not exactly the letter of the law but the spirit of the law (maybe even a few of the letters!).

{Image <http://img12.imageshack.us/img12/6681/img0003wxp.jpg>}

<http://img12.imageshack.us/img12/6681/img0003wxp.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

The image below is definitely not Herrmann. It's "The Sailors" cue from Max Steiner's King Kong. Pretty much this is the same "microvariation" with ostinati combined technique. The bassoons play the consistent ostinato repeat patterns. VC/CB play their own steady repeat patterns. The clarinets and Sax play in Bars 3 thru 6 (four-bar unit) the famous phrasing in the movie. In Bars 15 thru 18 the flutes and clarinet now play that same phrasing.

I just happened to pull this score and spotted it, but I think I can come up with more examples from other Steiner movies. So obviously this combination technique is not special with Herrmann--except that Herrmann may've utilized it more. No big deal. Steiner liked to create melody motifs for his major characters in a picture (Herrmann usually did not!).

I have to get ready for bed so no more images for tonight.

{Image <http://img585.imageshack.us/img585/9379/img0004ud.jpg>}

<http://img585.imageshack.us/img585/9379/img0004ud.jpg>

talkingherrmann mailing list

8-24-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

I know you stated look to almost anything on TDTEST and ODG, but again I would like to get from your perspective what you consider as the perfect model example(s) of your microvariation technique combined with ostinati technique. That way I know what you are looking for from an ideal music score template. Give me the cue title and bars. And what exactly constitutes a micro-variation? Such as a 4 + 4 variation in terms of a half or whole step of the same pattern? Or a slight change in the pattern itself (the phrasing given, not necessarily the ostinato)?? Variation in terms of instrumental changes?

Now: The image below is cue VI from Thomas Wolfe once again (1944). This may not be a perfect example of what you want (I think) but it certainly is interesting. Note that the celeste play the steady ostinato pattern, and the bass/harp/piano play their own repeat patterns. Pay attention to the violas. In the 3 + 3 + 3 structure they play, in a sense, a "variation" of a pattern in terms of "speeding up" the motion--first half notes, then quarter notes, then "3" triplet value quarter note figures. The violins II then join in with the half notes as the violas do the quarter notes (etc) and then violins I start with the half notes while violas play the "3" triplets quarter note figures (and violins I play the quarter notes as bowed trem effect). Anyway, this is to my mind a sort of variation development as well as an instrumental dynamic build (first violas, then violins II, then violins I).

{Image <http://img580.imageshack.us/img580/439/imgnie.jpg>}

<http://img580.imageshack.us/img580/439/imgnie.jpg>

talkingherrmann mailing list

8-25-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Tonight I decided to approach the issue inversely. Instead of continuing to look for the MVO (Micro-Variation-Ostinato) technique Bill Rosar is championing in pre-1949 scores, I decided for fun to see how much of MVO is actually there in post-1949 scores. I like MVO like Rosar (although I like PBR ---Pabst Blue Ribbon---better on hot summer days!). But I never felt that it was an overwhelmingly dominant technique on Herrmann's part--there of course, but no real big deal (more a footnote insertion of merit, not something to build a dissertation on or anything!). So I decided tonight to put it to a sort of reality testing: check each cue of each score and determine on a spot basis how much of MVO is really there.

Now: One cannot do a quick scan of all scores in one night. It takes time, and I may not want to do a lot of it--but I managed to do several scores so far. And if one bases the model or representative example in the Prelude of TDTEST in terms of 8-bar unified structure, then we have a rather strict guideline here. But I am willing to also to give some slack here in these scores and allow 4 + 4 renditions of the MVO strict model. I took liberal arts in college so I'm predisposed to provide a liberal assessment! Remember these are preliminary percentages, a "more or less" quantity offering. And remember, even my "strict" percentages are not necessarily all that strict in terms of "must-have" 8-bar phrasing--but otherwise pretty clear with the ostinatos and the 4 basic unit patterning. They are "relatively" strict! If I decided to go "strictly strict," then the percentages there would be a lot lower!

Day The Earth Stood Still:

Strict MVO = 14 %
Liberal MVO = 38 %

Egyptian:

Strict MVO = 3 %
Liberal MVO = 13%

The clear one to me seems to be "The House of Death" cue.

Jason & the Argonauts:

Strict MVO = 15 %
Liberal MVO = 32%

The clearest one here for me is "Nets." There are a lot of the loose MVO's here but not within a strict 8-bar unified whole, usually more 4 + 4.

Vertigo :

strict MVO = 12 %
Liberal MVO = 27 %

"The Dream" appears to be clearly within an 8-bar structure with the instrumental changeovers. The same applies to "Carlotta's Portrait." Etc.

White Witch Doctor:

Strict MVO = 3 %
Liberal MVO = 12 %

Journey to the Center of the Earth:

strict MVO = 3%
Liberal MVO = 17 %

If I remember correctly, there is no "strictly strict" very clear MVO in this score, more a "spirit of the law" examples, so I am being generous.

That's all I've done so far. Maybe I'll do NORTH BY NORTHWEST next. At any rate, so far this limited sampling it indicates to me that the MVO technique is really not all that prevalent even in the post-1949 scores! If you go by a very strict standard (ostinati must be present, strict 8-bar unified whole, itsy-bitsy teenie-weenie micro-variation bikinis!) then it's far less usage! So it still may be a case here of musicology making Much Ado about relatively little....It's indeed a relevant point and Bill Rosar has a real good sense (and maybe even Sixth sense) about these musicological musings, but I for one do not want to get carried away with speculations (how very important it is, Schillinger connection, etc). I like to study the primary materials and put musings to a reality testing of sorts--even quick fun ones like tonight!

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here's a few more quickly done:

Mysterious Island:

Strict MVO = 0 %
Liberal MVO = 22%

Beneath the 12 Mile Reef

strict MVO = 0 %
Liberal MVO = 16 %

talkingherrmann mailing list

8-26-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here's more quick scans:

Night Digger :

No strict MVO per se

Liberal MVO = 11 %

North by Northwest :

strictly strict MVO (1 cue) = 2 % of score

"Matchbox" is the honorary cue here (more or less). By the way, this is one of my favorite cues and scenes in the movie. Quite atmospheric.

more or less strict (4 cues) = 9 %

"Detectives" has a 4 + 4 structure, no self-contained 8-bar unified whole. Same for "Elevator" and "Streets". "Balcony" in part might have an 8-bar structure, but no consistency, as well as "Message" and "T.V."

Liberal strict (all 13 cues, including above) = 30 %

Many of the cues in this cue are non-MVO in terms of having that flowing, lyrical nature such as "Reunion" and "Goodbye" and "Question". "Duo" and "Phone Booth" have a 2 + 2 structure in essence. Etc.

Marnie :

no strictly strict MVO

Liberal MVO (5) = 10%

Some of the cues are in essence 3 + 3 patterns like the "Flashback" cues. "Hunt" has an 8-bar structure but not a MVO per se, so I did not include it.

Sisters :

More or less strict MVO (2) = 5 %

This one probably includes the end of the "Prelude" and "Apartment"

Liberal MVO (11, including above) = 30 %

"Clean UP" is more like a 10 + 10 pattern! "Windows" is 4 + 4 "Clinic" is 2 + 2 in essence, etc.

Five Fingers :

No strict MVO

Liberal MVO (3) = 14 % Includes "Departure" "Alone" "Charwoman" but 2 + 2 patterns--no unified 8-bar structure.

Bride Wore Black :

Loosely strict MVO (5 cues) = 11 %

These are in essence 4 + 4 structures to my eye. These include especially cue XIII in 3/4 time, that drugged waltz-like scene. Very impressive cue.

Liberal MVO (13 cues) = 30 %

talkingherrmann mailing list

8-27-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

First of all, thanks to Bill Rosar for explaining here and there in various replies his notion of the MVO technique. My asking for a few specific examples of what he considers as model representations of this technique was important so as to clearly visualize it. I'd prefer at least two or three specific examples so as to be quite sure, but at least he gave one (the opening "Outer Space" cue from TDTEST). Also in one of his posts, he stated:

quote: What is unique, I maintain, is the "microvariation" technique that I defined in my editorial, which creates an internal unity of the musical material within the 8-bar phrases--while at the same time, being constructed on a rhythmic ostinato (a la Schillinger). One simply does not see this in his early film scores, but then later almost to the point of rigidity in his post-1949 period.

In other words, he specifically mentions here and other posts of an "8-bar construction" and "8-bar phrases"--so "8" is highlighted. Of course to me, "8" usually often means a 4 + 4 construction, or even a 2+2+2+2 (= 8) structure. But Bill's emphasis was upon 8-bar

phrases, a unified or whole structure in the 8-bar line. He also stated that this "technique of Herrmann's ended up becoming a relatively fixed modus operandi for virtually *every* cue later."

Well, that last statement made me scratch my head because that's not what I see after all these years researching Herrmann's scores. I mean, Bill is correct--the technique is there, but it is certainly not the "norm," not the "majority" of cues--let alone "virtually every cue later" (post 1949). And the "strict" MVO (using that "Outer Space" cue as the model) is rather infrequently written by Herrmann; that is, the "8-bar phrases" that are self-contained, a sort of unified whole. Once again, I am basing my assessments on Bill's own example ("Outer Space" cue).

To explain briefly (and I wish everyone reading had that cue to look at!): The first 8 bars initially appear as a 4 + 4 structure because the curve phrase lines on the theremins and electric violins are over the first four whole notes and then over the whole notes in Bars 5-8. But if you consider Bars 1 thru 8 as, say, the "A" section, then we see clearly in the next 8 bars (Bars 9 thru 16) a "B" section because there's change in development--typified by the phrasing first of the trumpets and then the trombones. Then it returns in the next 8 bar back to that "A" section. So we definitely have here unified 8-bar phrasings or sections, although you could sub-divide it into 4 + 4 sections if you want.

So THIS is what I meant by "strict" (8-bar unified formatting). I've seen and heard this before in other cues--such as "Carlotta's Portrait" from Vertigo and I believe "Nets" from Jason & the Argonauts. So, out of curiosity a few nights ago, I started to scan Herrmann written scores to see how many of these "strict" or "strictly strict" MVO's I could find. And remember this also means the presence of ostinatos ("ostinati" if you prefer!). Well, quite frankly, these unified 8-bar micro-variation phrases with ostinati are pretty infrequent!

So I decided to be "liberal" and include 4 + 4 structures, and 2+ 2 + 2 + 2 structures--and maybe a 3 + 3 or even 6 + 6 structures for the hell of it! And by liberal I mean throwing in these structures even without the ostinatos! I mean let's go ahead and focus more on the "spirit" of the law instead of "strictly" the "Letter" of the law in regard to this highly structured format--usually 4-bar phrasings or 2 + 2. My problem with this musicological musing is that there can be so many variables involved: variation versus just imitation, repeated patterns versus micro-variation patterns. Then you include here whether instrumental changes apply, half-step changes, register changes, and so on. It can get too complicated. One person visualizes a tangerine here instead of an orange --pretty similar but not quite the same fruit! Or one visualizes a mandarin small orange (4 + 4, or 2+2+2+2) instead of a big navel orange (8-bar). So that's why if someone (in this case, Bill Rosar) proposes something for consideration (MVO) I want several specific examples of what exactly he means.

Now: Some scores show the liberal MVO and/or 4-bar structure structural formats (say, imitation/repeats with little or no variations--like simple orchestral color changes) a lot more than other scores. For example, It's Alive is for all intents and purposes devoid

of a nice lyrical treatment. It's just not that kind of movie--I mean, it's a monster-baby movie! Anyway, there are absolutely NO strict MVO's in this total score. But there are a ton of his structured 4+4 (etc) cues, and I'm sure "liberal" MVO's. I estimate roughly about 43% of the score is that way. The "Prelude" shows the 4 + 4 formatting, and even 6 + 6 structures! "Delivery" (cue II) also shows 6 + 6 phrasings. Cue VIII (Getting Ready for Fishing Trip) shows Bars 23-32 with the 2+2+2+2 structure (and no ostinatos). Trumpets and Pos here. Next is cue IX (Milkman Goeth!) has Bars 1-12 with the 4+4+4 formatting (again, no ostinatos). Anyway, you will tend to get more of that structured formatting in relatively non-lyrical scores and movies. Marnie is a "deeper" movie and Herrmann gives it a dominant lyrical/melody treatment.

As for Schillinger, that area of him influencing Herrmann is still speculation. Nobody can prove it. Nobody interviewed Herrmann about it. No scores of Herrmann will have a note written on it, "ala Schillinger"! Herrmann was doing a ton of ostinatos before Schillinger's influence on the CBS cronies. The very Early Works show this. Me thinks the trap is "reading too much into something." It may indeed have validity but it is still speculation. But the MVO debate is a good area to pursue on its own (not straying off the reservation and enter the Schillinger Speculation) because a good researcher can consult the actual written scores and (hopefully) do a thorough investigation of these primary materials. There is no "speculation" per se here because these are materials right in front of us that different researchers can study.

Gotta go out now to dinner with the lovely wife!

talkingherrmann mailing list

8-29-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Thanks to Tom for added elucidations and for the three precise examples of the MVO technique. I've yet to have time to focus on his observations this busy weekend (and day off Monday!) but I hope this week to have extra time to provide more examples pre-1949 that highlight the "melodic ostinatos" (I guess you can call them that!) that Tom referred to ("The Bedroom" and "Farewell" cues) as opposed to more customary rhythmic ostinatos. That Vertigo rhythmic ostinato Tom referred to (that essentially four-note tango rhythm, as I see it) is rather famous or familiar. Another easily recognizable rhythmic ostinato can be consistently heard in "Conversation Piece" in North by Northwest. Herrmann especially loved that six-note ostinato (heard in "Nets" in JASON) is I believe what is called a delayed triplet pattern or perhaps forlana (dotted 8th to 16th to 8th figure) to 8th-8th-8th figure. Normally most people tend to regard ostinatos as rhythmic ostinatos underneath or counterparting the "melody" or phrase line, but Tom

points out the importance of these "melodic" or perhaps short-cell lyrical (rather song-like flowing mini-phrases) ostinato patterns such as he gave for "The Bedroom" cue in *Fahrenheit 451*. Whereas, as I may contrast, Max Steiner tended to do the old Late European Viennese practice of emphasizing on a long, sustained, legato melodic line! Of course Herrmann did a somewhat in at least his earlier scores such as *Citizen Kane* and *Magnificent Ambersons*.

So I suppose Herrmann's approach was a "Mini-Me" approach in terms of melody (compared to dear Max)!

Sometimes Herrmann employed the pedal tone ostinato like in the unused "The Highway" cue from *NbyNW* score, in a few of his CBS suites, an "Ethan Allen" cue, etc. Same pattern and exact same note throughout! That was one of his tricks of the trade or useful techniques now & then. Normally however he tended to have his simple rhythmic ostinatos change tones with the slightly changing and varying harmonies. Another trick of the trade was his "trade-off technique" (I guess you can call it antiphony) with the question-and-answer short phrases taken over by a different instrument or choir of instruments (say, strings first, then woodwinds). Perhaps you can also call it tone color melody or lyrical line. That was seen in "Conversation Piece." Also in "The Bedroom."

An interesting concept might be that Herrmann's music had a strong musical SPINE due, in part, to this emphasized rhythmic propulsion (as with the constant rhythmic ostinatos). Herrmann's ostinatos tend to be like a glue or spine that easily provides a grounding, hypnotic effect. It fixes the attention quite quickly and consistently. Whereas there are composers whose music might seem "spineless" because of the relative lack of strong rhythm--yet the music can be quite beautiful in its personalized or intimate mystique (focusing a lot on interesting harmonies and melody and timbre). One example is the music of Charles Koechlin. I just checked Google Books and there is a rather nice book on his works with a ton of illustrations:

[http://books.google.com/books?id=vkwm4NnRuA4C&printsec=frontcover&dq=Charles+Koechlin+\(1867-1950\):+his+life+and+works&hl=en#v=onepage&q&f=false](http://books.google.com/books?id=vkwm4NnRuA4C&printsec=frontcover&dq=Charles+Koechlin+(1867-1950):+his+life+and+works&hl=en#v=onepage&q&f=false)

There a healthy preview of the book that you can peruse.....HmMMM. I just read the section how K's musical aesthetics and Stravinsky's were poles apart (K was not a neo-classicist). I think on page 250 there is a score illustration of the end of "La Meditation de Purnum Bhagat" (if I spelled that corrected-ly!) and there's a nice whole tone ascending pyramid structure there--and Herrmann liked doing that too! But although I enjoy Koechlin's music overall, you won't find Herrmann there! Still, I wonder if Herrmann would take more to K's music than Stravinsky's?

At any rate, I digressed here!

So another question is: How many more times did Herrmann employ the "rhythmic ostinato" device as compared to the "melodic ostinato" device--or vice versa? Or were they actually more unified--DUAL ostinati simultaneously played? I tend to feel it's more

rhythmic because it tends to be a more accompaniment texture, but I may be wrong. Of course JUST rhythm or rhythmic ostinatos can be fatal too if it quickly turns into a "broken record" kind of listening experience! You'd need "melody" and "harmony" to add interest--and since many times Herrmann was not quite so "melodic" in disposition, I suppose his focus on rhythm would be emphasized (along with his oft-characteristic slow moving chords). This is especially evident in more superficial movies/scores like It's Alive so he went more far along a structural harmonic/rhythmic approach than melodic or lyrical (unlike Marnie).

And, as I mentioned before, Herrmann's MVO approach is strongly dependent I think on a consistent meter line. If he employed multiple meter changes like some composers (perhaps Goldsmith for one) then his music might not have the same "flowing" and predictable and sustained nature--but instead more choppy and disruptive. Still he did that now & then--I believe the Prelude to Torn Curtain. But overall he tended to "stay the course" with a consistent meter line.

At any rate, maybe when I get time I'll redo by spot surveys of the Herrmann scores and reassess the MVO percentages. Perhaps they'll go a lot higher with all the variables (melodic ostinatos/rhythmic ostinatos/harmonic ostinatos/simple bass ostinatos, etc.). But there are still many variables--like how many bars should be a "minimum" (even just two or 4 bars)?? Mere repetitions versus tiny variations--despite an ostinato being present? And so forth. Going thru each score would be quite tedious indeed, taking a lot of time I don't have these days!

But I'll still look for more examples pre-1949, especially the "melodic ostinatos."

Gotta go now!

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

I believe this Early Works piece from 1930-31 ("Music for Chamber Orchestra & Soprano") might qualify as a decent MVO example. You can see the violins playing a one-cell secondary or "subordinate" melody pattern (dotted half note legato to quarter note) that becomes also in subsequent bars a form of "melodic ostinato." It is repeated in Bar 2 and then varies its structure in Bars 3 thru 6 played as bowed trem effect (for the dotted half notes). But in Bar 3 the soprano comes in to start singing that same structure thru Bar 6 but then continues on in its own melody line as the principal melodic line as the bassoon finishes in overlap. So the bassoon comes in Bars 5-7 to temporarily play the principal melodic line. Meanwhile the strings are varying the tones in the same two-note ostinato pattern. I wish I had time to continue hand-copying after Bar 9 but my time was

limited there are UCSB! But I resumed on Bars 61 thru 65 that you can partially see below the first six-stave section that starts the music. Bar 63 has an impossibly long free ad-lib solo section of the english horn!

{ Image <http://img98.imageshack.us/img98/2226/imgjx.jpg> }

<http://img98.imageshack.us/img98/2226/imgjx.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Ok. Next is "The Walk Home" cue from the pre-1949 movie, The Magnificent Ambersons.

To my eye this looks like a decent MVO example also (Bill Rosar and Tom can substantiate if they are so kind). This time around it appears to be a 3 + 3 + 3 ostinato pattern. Note that the clarinets and bass clarinets never waver in the pattern and pitches. The trumpets have their own ostinato connecting-bar pattern (and also the same tones). The organ and violins play the "melody" line that plays repeating patterns but in micro-varying pitches as it slowly progresses. Maybe I'll imageshack the next page after dinner--but I can assure you that the clarinets and bass clarinets continue the three-bar ostinato with the exact same tones.

{ Image <http://img98.imageshack.us/img98/6236/img0001zg.jpg> }

<http://img98.imageshack.us/img98/6236/img0001zg.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

By the ways, how would you two guys describe that 3-bar ostinato played by the clarinets and bass clarinets. I would assume it would be specified as a "bass ostinato"?? It's not melodic, and it is not a rhythmic ostinato per se (or else a rudimentary or simple form). It's not a harmonic ostinato since it's only a single note progression. So I assume "bass ostinato."

What if it happened to be the high registers flutes playing it. Obviously it could not be termed a "bass" ostinato. So maybe in that case it would be a very simple rhythmic ostinato??

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Wow. I didn't have to go far because I continued on with this one score and came upon the "Ostinato" cue. Of course with a title called "Ostinato" it was not only calling me but also screaming for my attention!

In certain terms I believe this cue has the same overall structure as that "Outer Space" cue from TDTEST. Note that the horns are playing varying whole notes in each bar. Pretend that instead of horns we have the theremins and electric guitar whole notes (from "Outer Space"). The "rhythmic" (I guess) ostinatos played by the bass clarinets and bassoons (etc) also undergo variations. And the same patterns continue thru Bar 15 (horns are also single whole notes--not tied) in Bars 10 thru 14).

So what does Bill & Tom think about this example. A perfect candidate of a pre-1949 MVO???

{Image <http://img705.imageshack.us/img705/598/img0002no.jpg>}

<http://img705.imageshack.us/img705/598/img0002no.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Next is a page from the "Forecast Show" circa late Thirties-early Forties (the exact date escapes me right now).

Note that the "B" section shows a two-bar phrasing (flute/oboe/trumpets/piano top staff) that occurs for six bars. Each two-bar sequence shows variations in the pattern regarding pitches. Other instruments (clarinets/bassoons, etc) play tenuto half note sequences that also undergo pitch changes. So I suppose this is a form of dual "melodic

ostinato" patterns....Then later we see another pattern of ostinato involving quarter notes . Maybe I'll put the image up later).

So what do you two musicological minds think?

{Image <http://img638.imageshack.us/img638/6096/img0003bx.jpg>}

<http://img638.imageshack.us/img638/6096/img0003bx.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here is page 4 from Forecast (the previous image was of page 2). Note those four quarter note phrases of the flute/oboe/violins. This would also be an ostinato pattern that actually began a few bars before this, although it is a bit atypical type since the ostinato is not self-contained in a bar or two in the same placements. The pattern also undergoes micro-variation with the tone changes.

So what do you think?

{Image <http://img29.imageshack.us/img29/7360/img0004pf.jpg>}

<http://img29.imageshack.us/img29/7360/img0004pf.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

By the way, I am curious about that avatar image you've chosen. It's Bela Lugosi, right?

I'm just wondering what Lugosi has to do with musicology or Herrmann or whatever (unless musicologists are blood-thirsty vampire types :)?? Or musicologists or musicology in general "suck"?? But that's a fine dapper photo of Lugosi apparently not in his Dracula role! Maybe Lugosi is a MVO too (Macho Vampire Overlord).

talkingherrmann mailing list

8-30-11:

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Next is a section from Act 1 Scene 1 of Wuthering Heights page 76, so it's pretty certain that this was composed way before 1949. This looks like a good candidate for MVO (Bill & Tom can confirm if they wish) with essentially one-bar melodic ostinatos (no rhythmic ostinatos here) in variation of pitch in various locations. Unseen here, the violas play the violins line but an octave lower register. Celli essentially play the line of the bassoons, and contrabases somewhat. There are more examples from W.H. I can put up later perhaps.

{Image <http://img607.imageshack.us/img607/1972/img0001na.jpg>}

<http://img607.imageshack.us/img607/1972/img0001na.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Just a few pages later (page 80) is perhaps another brief example from the "On the moors" section. Once again we have various ostinatos in micro-variation (here again as pitch changes). Whether it constitutes a bonafide MVO is up to Bill & Tom!

{Image <http://img838.imageshack.us/img838/7506/img0001gjr.jpg>}

<http://img838.imageshack.us/img838/7506/img0001gjr.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies
Reply by: Bill Wrobel

Here's another from W.H. pages 199-200. Here the strings play essentially a one-bar melodic ostinato for ten bars, with violins I and violins II switching over or trading off on

the "melody" line (top staves to bottom staves, etc). But previously in Bars 197-8 the woodwinds (flutes/oboes/E.H./clarinets) played the same ostinatos for six bars.

What do you think, guys--qualifies as a legitimate MVO?? I think so. Definitely micro-variations in pitch on the melodic cells.

{Image <http://img851.imageshack.us/img851/1952/img0002au.jpg>}

<http://img851.imageshack.us/img851/1952/img0002au.jpg>

talkingherrmann mailing list

Talking Herrmann: The Alfred Newman Symposium for Musicological Film Studies

Reply by: Bill Wrobel

Oops! I noticed I doubled-up on one Wuthering Heights image. I'll rectify it now....

By the way, Tom, I just now read your reply. Yes, I agree also that Herrmann structurally simplified or stayed true to course by the Fifties and Sixties & Seventies--much the same, I would add, that Max Steiner tended to simplify or condense (become more economical) beginning in the mid-Forties after the war but solidified by the Fifties. I am not sure exactly when it was most noticeable but I think it would be around the time he did *A Stolen Life* perhaps. Actually I think Herrmann started to "conform" more once he came to CBS and did the commercialized radio shows. In certain terms, just as he seemed to have changed circa 1949, he also changed in the mid-Thirties once he got involved on CBS regularly. His Early Works experimental output was leaving him, getting behind him far more & more. It's almost a sense of, "When in Rome, do as the Romans do!"

So, "Just a few pages later (page 80) is perhaps another brief example from the "On the moors" section. Once again we have various ostinatos in micro-variation (here again as pitch changes). Whether it constitutes a bonafide MVO is up to Bill & Tom!"

{Image <http://img221.imageshack.us/img221/4397/imgzb.jpg>}

<http://img221.imageshack.us/img221/4397/imgzb.jpg>

talkingherrmann mailing list

10-11-11:

Talking Herrmann: Anyone here on Facebook?
Reply by: Bill Wrobel

You will never see me there on Facebook. Both my wife and I are totally against this social networking concept. We prefer to keep our reasonable privacy, and don't need to advertise ourselves to a "network" of so-called "friends." I think it should be renamed "Farcebook." Let's put it this way: I predict most of you believers of Facebook will eventually "un-friend" it! :)

By the way, my wife was telling me on how recently she watched on Channel 4 News that a lady advertised to everybody on Facebook that she was now going out to the movies with her husband. Well, when they got back, they discovered their house was robbed of valuables! You don't need Facebook "friends" like this!

So far there are two Internet sites I really dislike and find objectionable: (1) pianofiles.com, and (2) Facebook. The former is blatantly illegal and caters to the quid pro quo "trading" low mentality, and the latter is intrusive, wormy, and capitalizes on the weaknesses and loneliness of many human beings. My wife just said now as I am writing that as a rule people who use the site frequently have definite ego issues (such as excessive need for attention), and possibly shows self-esteem issues as well for most of them. Perhaps she is right.

talkingherrmann mailing list

10-11-11:

Talking Herrmann: Hitchcock Hour Volume 2 available
Reply by: Bill Wrobel

I paid my \$42.17 for this item. Gladly. It'll come in time, most appropriately, for Halloween!

When Tribute's Adventures of Don Juan finally comes out in November or December, I will immediately order that as well. Ditto for the new Herrmann cd--but, believe it or not (despite this being the Herrmann Forum), the first priority, the one I'm most eager to have first (and will listen to first) is that Steiner cd!

talkingherrmann mailing list

10-11-11:

Talking Herrmann: Anyone here on Facebook?

Reply by: Bill Wrobel

Ingrid:

You are taking my comments too personally. I certainly wasn't referring to you personally.

I don't like Farcebook, nor does my wife. FYI, we have encountered Farcebook for awhile now, and we still don't like it. People try to get us involved in Farcebook but we decline ("Thanks, but no thanks!"). If you like the "service," fine, but you'll never find me there! I do not respect that site, so if you don't respect me because of that, then fine. Besides,I don't need your respect, Ingrid (and you don't need mine).

Quote: : "Your opinion is formed by your personal mindset combined with the garbage other people feed you which you blindly accept as fact."

Oh???--like the information of intimate information received on Farcebook is not slanted by the poster's mindset, or that many times the information given is not essentially "garbage" if we really knew the full information beneath what they say or volunteer?? We know examples of people giving quite personal information on Farcebook-- such as "We have separated" (husband & wife) and proceed to give their side to their own best advantage, and tell others there to "un-friend" the mate, and have people publicly feel sorry for him or her, etc. But they conveniently left out the true dynamics of the break-up. Garbage information, slanted information.

We get no value fulfillment out of that rather superficial but mass-generated site. "Smart" people may be smart in certain terms but this does not necessarily mean they make good judgments (example, look at everyday politics!)--or determine wisely other people's character based on the information GIVEN on that site. Realize that there is far more we DON'T know than do know about life and about people. And my wife & I learned not to assess people based on Farcebook entries! People tend to hype themselves and their personal lives and intimate circumstances there, but they rarely reveal unflattering information or the real inner dynamics of a situation they are supposedly advertising to the whole world. The info is usually quite slanted. What's the point? I'd rather have people come over to the house and enjoy dinner with us, watch a rare Herrmann tv show or whatever than interact with them 'Faceless' (sight unseen) for mass consumption! It may be called "Facebook" but it is not "Face-To-Face Book." It is rather sad to see so many youngsters "interacting" so impersonally via a mass social network via the Internet cyberspace, afraid in most cases to interact face-to-face. This cyber world of ours has some definite advantages but also some definite minuses. I'm in my early Sixties. I did not interact with people via Facebook or any other computer-assisted service. We interacted the old-fashioned way, and prefer it that way. That's why, in part, I

am absent from this site sometimes for months. There are better things to do than spend my time on the computer all day!

Quote: "P.S. Chris's post asked about Herrmannites who are on Facebook, not people who aren't. Ergo: Your rant was superfluous, vain, and under informed."

Sorry, Sherlock....er, Ingrid, your logic is faulty here. Chris's topic is "Anyone Here On Facebook?" Logically, the question presupposes two answers: (1) Yes, or (2) No. A person (like yourself) can say, "Yes, I am on Facebook." A person (such as myself) can say, "No, I am not on Facebook." But then I added material that you happened not to like (and took too thin-skinned personally). Would you have objected so much if I or anyone else simply stated, "No, I am not on Facebook" and left it as such as a neutral, plain & simple statement??

Quote: "I'm not trying to pick a fight with you..."

Oh??? Consciously you may not be "trying" but at least unconsciously you reacted strongly, and hence wrote a reply challenging my statements. Let's call it a healthy "point/counter-point" interchange! And I am almost always willing to engage in a vigorous debate! I've debated many people in the past (including musicologists!), but have never debated a Facebook user! Perhaps you may post about this on Facebook, and then a million Facebook enthusiasts will gang up on me! :)

talkingherrmann mailing list

1-11-11:

Talking Herrmann: Anyone here on Facebook?

Reply by: Bill Wrobel

Mel Gibson is definitely one "Man Without A Facebook."

BTW, MMM: I enjoyed seeing that ImageShack image of the KRONOS Main Title page on the competing filmmusic forum site. I saved it on my computer. If you had it on Facebook, I never would have seen it.

BTW, Ingrid: There is indeed a "Bill Wrobel" Facebook page. Just type it up on Google.

<http://www.facebook.com/people/Bill-Wrobel/100000169365640>

.except that's not me (the real Bill Wrobel posting here). He has a beard pretty much like me, and maybe the same age, but he looks a heck of a lot better than me! If you ever

convince me to start my own real Bill Wrobel Farcebook page, I'll refuse to put up a photo!

talkingherrmann mailing list

10-12-11:

Talking Herrmann: Anyone here on Facebook?

Reply by: Bill Wrobel

Quote: "A creditable try, Mr Kaplan...er, Wrobel."

Oh, I forgot to add that obviously that other Bill Wrobel is a smaller man than I. Why, his suit coat sleeves are too short on me!

Chris: I did not "completely misunderstood" your question. You were not clear and specific enough. Your topic heading was simply "Anyone Here on Facebook?" I replied "No" and gave my strong reasons. You did not add, "Anyone who is NOT on Facebook-- or don't like it-- should not reply." On second thought, this is a public forum site, so I probably would've given my assessment of Farcebook anyway since you brought it up in a public forum. If you don't want to risk the potential of someone "ranting," then you probably should not have posted. Besides, why is it necessary to use Farcebook to meet more Herrmann admirers when posting here right on Talking Herrmann?? If I really wanted to meet with Herrmannites in person (and I have time to time) I would simply make arrangements personally (if a Profile gives an e-mail address) or simply arrange a meeting via Talking Herrmann. Farcebook is completely irrelevant or unnecessary.

Now, as for Farcebook: I find it far more a questionable site than a "valid resource." (Heads-up to Chris: I am going to "rant" --according to your assessment-- in the following response, so if you don't want to read it, better delete the reply now! :)

Generally I've learned with experience over the years to be wary of over-zealous people, and to be on guard with fervent sites like Farcebook. If you want to be truly "smart" then never take them or their enthusiastic (but slanted) appraisements of themselves and their very personal situations they are advertising to the cyberspace world for granted--however well-meaning or sincere they seem to be in their assessments. As Lao Tzu wrote, "They {wise ones} were reserved as one who doubts his fellows." It is no different from the Republican debates going on---are you just going to believe in their sales pitch of pushing their ideas and agenda without some sort of reality-checking?? The same applies to many people on Farcebook showing their "best side" in regards to personal details & situations.

Why in effect advertise yourself and your personal life to the whole world (in effect writing a personal diary) in a site like Farcebook, eager to get wider attention and feedback and reinforcement? I think in part it's ego insecurity in most cases. Many of them crave feedback, validation, reassurance, or a wider base of people to whom they can potentially sell their products (profit motive). In other cases people are just hooked on chatter and other small-talk--like you hear in supermarkets with people always blabbing away on nonsense in the grocery aisles with their cellphones. They can't even pull themselves away from this addiction in the restroom stall! Potentially Farcebook expands this to infinity!

A good motto is: Enough and not too much. Personally, positively speaking, I prefer privacy, quiet time alone (and with my intimate other! :), creative work done with no strings attached, and, negatively worded, not waste my time on excessively fervent sites like Farcebook where egos are busy advertising slanted pictures of themselves in many cases and their quite personal lives and mundane details. There are many people like me who don't need in effect a dating service (social networking, prospective "friends") like Farcebook. The site was originally devised by Zuckerberg (or whoever started it)in a spasm of juvenile fervor as a limited spectrum (college) meeting interface but later expanded to the Universe! They say Man is a "social" animal--well, perhaps I am less so than many others! In my opinion, many regular users of Farcebook (especially those who flaunt private gussied-up material--lack of discretion, I'd say) shows the "Face" of a time-wasting, self-indulgent, attention-craving, ego-level personality. I did not say everybody there is like that, but we've seen a lot of that there. My wife and I get no nourishment in such a mass-generated site--actively turned-off by it, in fact--and we do not trust it.

So if you want to get caught up in Farcebook regularly, then fine. I'm basically gregarious as a pickpocket, but you won't find me there (and you won't find me owning a cellphone either!)

talkingherrmann mailing list

10-12-11:

Talking Herrmann: 'AMERICAN HORROR STORY'

Reply by: Bill Wrobel

Yes, this was the "Jungle Devil" episode:

Adventures of Superman, Episode # 40 "Jungle Devil" ****

Title of Composition Music Library # Composer DVD Location

Superman Theme Leon Klatzkin 00:01 – 00:58

Dagger in the Dark FDH035 Ronald Hanmer 00:59 – 1:12
 Menace FDH009 Ronald Hanmer 1:13 – 3:03
 Eerie Night PR449 Frederick Charrosin 5:03 – 6:30
 Sword of Damocles FDH016 Jack Beaver 9:53 – 10:12
 Superman Theme Leon Klatzkin 10:13 – 10:34
 Sword of Damocles FDH016 Jack Beaver 10:35 – 11:52
 Dagger in the Dark FDH035 Ronald Hanmer 12:08 – 13:27
 Lost in a Fog FDH046 {“I bet we’re lost!”} Hanmer 13:29 – 14:41
 Menace FDH009 Ronald Hanmer 14:42 – 15:56
 Solemn Moment FDH022 {get pebbles} Cecil Milner 18:10 – 19:21
 Superman Theme Leon Klatzkin 20:17 – 20:25
 Tumult & Commotion PR459{gorilla} Miklos Rozsa 20:26 – 21:42
 Lost in a Fog FDH046 Ronald Hanmer 23:24 – 24:40
 World of Tomorrow FDH002 Jack Beaver 24:41 – 25:24
 Superman Theme Leon Klatzkin 25:25

You can read my analysis in Blog # 37:

<http://www.filmscorerundowns.net/blogs/37.pdf>

That Rozsa cue was also used in Adventures of Superman, Episode # 42 “The Clown Who Cried” ** I detail the cue rundown in that blog as well, and also Adventures of Superman, Episode # 47 “The Golden Vulture” ***, and also I believe “The Machine that Could Plot Crimes” episode:

Reel 2 Cue 2-D
 Title of Composition: Tumult & Commotion
 Composer : Miklos Rozsa {spelled Rosza}
 Publisher : Paxton
 Licensed for world-wide t
 Extent: 1:20

Wonderful season of a fun series. That 2nd season really had a big impact on me when I was an impressionable kid, and my appreciation of the effective use of music in television and movies.

talkingherrmann mailing list

Talking Herrmann: Anyone here on Facebook?

Reply by: Bill Wrobel

Quote: "I can understand anyone not wanting to be on Facebook (I'm on it by the way) but not to have a cellphone.....???"

Nope. Not for us (my wife & I). After almost being hit several times by drivers while I was on the bike or in our own car because the other driver was too distracted blabbing away on the cellphone....and after being hit by people's shopping carts in stores because they were busy blabbing away on the cellphone and not paying attention to people around them...after being annoyed by cellphones ringing in movie theaters and concert hall while I'm trying to enjoy the show...after...well, I can go on and on about the reasons for Thumbs Down on cellphones. Here technology has definitely been abused, a dangerous license (not freedom). And is it necessary to use the cellphone while using the bathroom urinal or stall? Or while eating a meal, annoying people around you?? Etc. Etc.

Ros is quite correct. You'll get far more depth of discussion and attention to details here on Talking Herrmann than on Farcebook when exploring Bernard Herrmann's music. Farcebook may be good to look for people in cyberspace and become close superficial friends--but I am not interested in such ultimately shallow social networking. Maybe you might get lucky and find a gem there, but that's not the place normally to find and nurture quality interactions. But if you do, then I'm happy for you.

Nope. I'm still quite employed for the quasi-federal government as a mailman. But when I eventually retire in one to three years, I will not then spend a ton of time on Talking Herrmann, and not one second on Farcebook! I'll spend a lot of creative time on composing, researching, writing, enjoying each day, count my blessings (like my overall good health and a terrific wife)--that is, if we all survive 2012!

Time to go out with the wife and have a salad dinner somewhere!

talkingherrmann mailing list

10-13-11:

Talking Herrmann: Anyone here on Facebook?

Reply by: Bill Wrobel

Quote:

quote: Messrs. Jon Burlingame and Bill Rosar, both active Fb members, might argue with you on that point, Bill. And so might those of us who follow their postings.

So???? Besides, I don't follow J.B.'s writings for good reasons of my own, and besides he never posts here on Talking Herrmann, BTW. Rosar has a fine mind, and I contributed a big research paper (Self-Borrowing) in one of his early JOFM issues, and we had a fun debate recently on Talking Herrmann regarding Herrmann's stylistic changes, but we don't usually see eye-to-eye. Whether he has a Farcebook page or not I do not know since I am against that i & i (invasive & intrusive) site, and refuse to look people up on it. If J.B or B.R. or you or anyone else wants to use that intrusive "tool," that's their business. But you won't find me there!

I am not alone in my stance. Besides some people who e-mailed me personally (and on this forum Topic who agree with me), I checked Google last evening for 15 minutes and saw a breadth & depth of individuals, organizations and sites against Farcebook. Some are:

<http://rield.com/faq/why-is-facebook-bad>

http://articles.businessinsider.com/2010-05-03/tech/29974530_1_zuckerberg-open-graph-facebook-s-ceo

<http://www.avoidfacebook.com/>

<http://www.wired.co.uk/news/archive/2010-09/07/six-reasons-avoiding-facebook>

...and many more I did not bother to bookmark.

At any rate, I do not need you or anyone to agree with the logic or reasons of my answers or stance against Farcebook. But I would like many of you Farcebook participants to question your complacency on the site considering the privacy issues, the character and motives of the founder, and so on. "Herrmann Family" (Steve) provided the most balanced and diplomatic and perhaps neutral reply, but I am not interested in whether some of the individual content or sites are good or neutral or not (although the bad ones are a factor) but primarily on the structure of the Farcebook operation, and the tracking mentality behind it (and the fervent or almost evangelical mentality of Farcebook enthusiasts who must communicate with the total universe of cyberspace advertising their personal life!). I'm totally against it. So I quite disagree with Marc Allen's assertion that "Facebook is now what email was 15 years ago..." There is no privacy issue with personal e-mails, as there is not in hard-line phone conversations or written letters mailed to one person only--but Farcebook has definite privacy issues, and I just don't trust that Zuckenbergh fellow after the statements he made here & there, etc. So, despite what Steve says in his own personal experience with Fb, for me the big disadvantages of being on Fb easily outweigh any small advantages.

talkingherrmann mailing list

11-3-11:

Talking Herrmann: Hitchcock Hour Volume 2 available

Reply by: Bill Wrobel

I received my three-disc copy today. I could not give the Alfred Hitchcock Hour only a Bill Wrobel Hour of listening (just too much music!). The fidelity is excellent (the audio sounds very good) despite the occasional minor drop-offs and of course the faint dialog bleed-through in Disc Three (especially when the music was low and the actors' voices high!). MMM is quite regarding a few of the scores. "The Life Work of Juan Diaz" with its four-note inescapable rhythmic device is deadly repetitive. Stay with VERTIGO and it's signature habanera rhythm! I also never enjoyed the hour episode, even when it was first broadcast on tv when I was 14. By the way, Burlingame was in error when he stated in the booklet that it was the same rhythm used in the Scene d'amour scene/cue of VERTIGO. He probably meant "Carlotta's Portrait" (R3/E. Lento (mout. D' Habanera) in 2/4 time), "The Gallery" and other cues. It is also obvious based on the booklet information that he did not have the actual Herrmann written scores. When he gave instrumental information it seems quite apparent he only read the information from a recording log sheet of each episode that gives cue numbers, cue titles, approximate timings, and the instrumental breakdown. Too bad. Many of us (like Markus!) would've preferred a written score treatment. However, I am not too worried because I believe the written scores are still safely tucked (or hidden!) somewhere off studio site somewhere. Long ago J.B. (another J.B. named Julien B. who worked there prominently at Universal) told me the Herrmann scores are there somewhere--the generalized number of scores, not specifically naming the AHH scores).

"Terror At Northfield" is indeed quite a labor to listen to after a while. The bassoon family orchestration is quite interesting but it gets tiring after a while. They were far better utilized in the CIMMARON STRIP episode later on, "Knife in the Darkness." Far superior score. Added interesting instrumentation there, including 8 contrabasses, harps, etc.

Probably my favorite listening experience in terms of a complete score is "Wally the Beard" in this Volume Two. Quite lyrical, somewhat reminiscent of what you might hear here & there in JOY IN THE MORNING and other "melodic" Herrmann scores! One of my favorite tracks is track # 11 of Disc Two from "Death Scene." Really nice variety of music and terrific (and familiar) rhythmic strength and quite interesting orchestral special effects (and a lovely lyrical touching section).

Of course there are sections in various tracks of different episodes that are quite classic, including "The Jar" (the dynamic swamp scene music, for instance), I think it's track # 6 or maybe 7 of "Consider Her Ways," and some others. I did not like the excessive repetitiveness of "Where the Woodbine Twineth" but at least it's not nearly as deadly ad Juan Diaz! The timp beating the four-note rhythm reminds me of an intended heartbeat, but alas, there's no heartbeat left in poor senor Diaz!

talkingherrmann mailing list

11-4-11:

Talking Herrmann: Hitchcock Hour Volume 2 available

Reply by: Bill Wrobel

Not sure precisely when I got that "Ah-Ha!" moment of recognition when a youth. Certainly in 1961 when Mysterious Island came out (when I was eleven) I was already quite aware of Herrmann's name and contribution and personal impact on me. I knew ahead of time that he was the composer for that movie, and I was eagerly anticipating hearing it (and of course watching the new Harryhausen special effects!). Probably 1959 when at age 9 when North by Northwest came out and when The Twilight Zone premiered. But I think the real kicker of awareness was around Xmas 1959 when Journey to the Center of the Earth came out. That movie (and music) really made a "deep" impression on me ! :)

Incidentally, also in 1959, my mom took me to see The Hanging Tree, music by the great Max Steiner. I was quite excited by his music and was certainly aware of his name then. I would look forward to watching television after that and being happy to hear even more by Max Steiner. I bought an old reel-to-reel tape recorder and starting recording these movies, such as The Lion & the Horse and Darby's Rangers.

Even before that I was aware of this special kind of music in 1957 when I was watching Have Gun Will Travel and other CBS shows--although probably I was not quite aware specifically of the name behind the composer.

But it wouldn't be until I believe the fall of 1981 that I started my long-term avocation of researching Herrmann's written music at UCSB, then in 1989 at UCLA when the CBS material became available, etc.

talkingherrmann mailing list

11-6-11:

Talking Herrmann: Hitchcock Hour Volume 2 available

Reply by: Bill Wrobel

Michael, in regards to classical music, my favorite is orchestral Tchaikovsky, especially his glorious ballets. Swan Lake and Nutcracker are equally terrific followed to a lesser degree overall by Sleeping Beauty. Leo Delibes' ballets are also awesome, especially Coppelia. Gounod's Faust is excellent, especially the long ballet section. So you can guess by now that I love ballet, and certainly ballet more than opera--although I like a lot of Wagner (including the Ring but also Der Fliegende Hollander and others. I love to listen to the ballets solo but prefer watching and hearing.

I also like Verdi to a lesser extent, especially La Traviata. Liszt orchestral works are quite nice, especially some of the Symphonic Poems ("Les Preludes" is a classic). Balakirev is also interesting to hear. Schubert's "Trout" piano quintet is classic, an aural sherbet treat! Koechlin is quite unusual, an aural intoxication like the best fine wine. Of course Koechlin is not necessarily tonal music (that I usually prefer)! As for atonal/serial music, generally I do not care for it. But Humphrey Searle temporarily won me over to that side of the musical Force. Overall, once again, I would go to Tchaikovsky for sheer musical pleasure and spiritual nourishment. He was a true Master. As for film composers, Max Steiner was a clear Master, and also Bernard Herrmann.

talkingherrmann mailing list

11-20-11:

Talking Herrmann: Mysterious Island Blu-ray

Reply by: Bill Wrobel

Markus is a fine composer, conductor and musician--and he is also a singer because he is convincingly singing the "blues" about this Blu-ray! Jim Doherty (a Herrmann expert whose opinions I also respect) on the FSM Board thread, "MYSTERIOUS ISLAND blu money wasted," gave his thumbs down (or is it Giant Crab pinchers down?) on the sound "quality" of this new Blu-Ray. He clearly did not receive satisfaction from the product's audio portion--it could've been a lot better. Of course Joe Caps, who stated that thread, basically despised it. John Morgan posted there that he liked it overall, but his seemed to be the minority opinion amongst the experts there (those with proven audio-technical experience).

So I am glad I waited, holding off on first buying a Blu-Ray machine, and then holding off on buying this particular dvd. Now I know I can definitely live quite happily without it. Of course if I had loads of money I would buy a dvd player and this blu-ray dvd (and others!) but I still have to watch my limited discretionary money due to mortgage, food, cats, etc etc! However, I will definitely buy Tribute's soon-to-be-released Adventures of Don Juan especially and also their Neretva/Naked & the Dead combo.

Also (if had the big bucks) I would hire the absolute best studio musicians in southern California (or maybe London) and the best sound stage, and have Markus conduct a new recording of *Mysterious Island*--although I would much prefer he do all previously unreleased Herrmann music (primarily television)!

talkingherrmann mailing list

11-24-11:

Talking Herrmann: Warner Archive Black Friday 1/2 Off Sale
New topic by: Bill Wrobel

Warner Archive is now having its annual Black Friday weekend sale this Thanksgiving. You can get dvds for q/2 off--so five for \$50, including free ground shipping. If you wish to buy ten dvds, then you'll still be able to take advantage of the offer. Once the basket hits five dvds it will automatically set for \$10 instead of the normally-priced \$19.95. There are actually over 1,300 dvds in the archive now but 1,002 of them are available for the sale. A good number of them are newly available and actually remastered--including Korngold's *Constant Nymph*. This rare gem received its nationwide debut on television a month or two ago on Turner Classic Movies, and features the basis of the "Tomorrow" sublime music that Korngold separately wrote for concert. I was enraptured with a live performance of "Tomorrow" last year in San Pedro at the Warner Grand theater.

I may buy this dvd if I decide to get ten dvds instead of five. I am interested particularly in the old Max Steiner-scored movies such as *Green Light*, *Symphony of Six Million*, *Break of Hearts*, *Roughly Speaking*, *Black Fury*, maybe *A Stolen Life*, *That Certain Woman*, *The Unfaithful*, *Four Wives*, *The Sisters*, *Little Minister*, *Four Daughters*, *Christopher Strong*, *Force of Arms*, *McConnell Story*, etc. I haven't yet decided what to get in the final package. Some Steiner-scored movies I already purchased because I didn't want to want until Thanksgiving. This includes *Fort Dobbs* starring Clint Walker and Virginia Mayo. It has a terrific score by Steiner, by the way, and it is a decent movie. My only disappointment is that I wished Warner Bros had given it a color treatment instead of Black & White.

Now: Warner Archive also holds a lot of titles scored by Miklos Rozsa. These include *Edward, My Son* (1949), *Green Fire* (1954), *Story of Three Loves* (1953), *Moonfleet*, *Song To Remember*, *Young Bess*, *Plymouth Adventure*, and others.

The sale ends on November 28th. Also, unfortunately for some of you, the dvds are shipped only to U.S. destinations, so if you really want them you will need to make an arrangement with an American buddy to get them for you who in turn can ship them overseas to you--or some other arrangement. Make sure you test all of your dvds within a

month to make sure they work well on your player because they won't exchange the faulty dvd after a month. I learned this the hard way a few years back!

Here is the default Warner Archive link:

<http://www.wbshop.com/Warner-Archive/ARCHIVE,default,sc.html>

Here are some specific titles links:

<http://www.wbshop.com/Constant-Nymph-The/1000238539,default,pd.html?cgid=ARCHIVENEW>

<http://www.wbshop.com/Youngblood-Hawke/1000244980,default,pd.html?cgid=ZARCHIVEALL>

<http://www.wbshop.com/Edward-My-Son/1000253706,default,pd.html?cgid=>

By the way, the link above (Edward, MY Son) states that the movie was newly remastered.

<http://www.wbshop.com/Story-of-Three-Loves/1000179724,default,pd.html?cgid=>

<http://www.wbshop.com/Fort-Dobbs-1958/1000182510,default,pd.html?cgid=>

There is a newly remastered Night Digger (scored by Herrmann):

<http://www.wbshop.com/Night-Digger-The/1000188203,default,pd.html?cgid=>

Unfortunately, Warner Archive has not yet released The Naked and the Dead item. I was expecting it because TCM showed it about a year ago, and I believe it was remastered (not sure about that).

talkingherrmann mailing list

11-24-11:

Talking Herrmann: Warner Archive Black Friday 1/2 Off Sale

Reply by: Bill Wrobel

{Posted originally on the Rozsa Forum but pasted here in reply }

I never watched the film or listened to its score--Rozsa mini-me or not--so I never saw the composer credits on it. I referenced the usually quite reliable Film Composers in America composer filmography by Clifford McCarty. He had a good reputation in actually researching the primary materials (written scores). He had "Rozsa" for that film

in the huge Index section yet in the "Rozsa" section he listed John Wooldridge with perhaps Zador as the additional composer. So evidently he did not catch in his proofread that faulty Index referencing--unless Rozsa did indeed write one or two cues unaccredited. If he did, then "Rozsa title" would still fit--even if it meant only a cue or two.

So, Avie, are you planning to buy five Warner Archive dvds for \$50 this Thanksgiving weekend? Which ones?

talkingherrmann mailing list

11-25-11:

Talking Herrmann: Warner Archive Black Friday 1/2 Off Sale
Reply by: Bill Wrobel

All good points. However, I seem to be at the other polarity: not at all interested in Blu-ray. The old Golden Age titles from Warner Archive will probably overall never be on Blu-ray, especially the B movies. And I really do not need one or two extra Special Features that can only be gotten via Blu-ray. I tend to buy from the oldies but goodies from sites like Loving the Classics, and old television series from the Fifties & Sixties. Usually I only buy Warner Archive dvds at the Thanksgiving weekend super sale but if I spot a title I cannot resist I'll buy it for \$19.95. If, for instance, a re-mastered *Naked & the Dead* is released soon, I'll buy it. If *King Richard & the Crusaders* comes out soon--especially if re-mastered--then I'll buy it (although I have the old vhs-video). Perhaps *The Hanging Tree* if re-mastered--but I doubt if that'll come out because the movie was made in Cooper's own production company, and there may be rights issues. I would certainly buy *The Decision of Christopher Blake* because of the highly creative and fun score by Max Steiner. It was on TCM about a year ago. Warner Archive released *Ice Palace* a few years back but it disappeared within the year of its release for some reason. Great Steiner music there. The same happened with *Youngblood Hawke* although it will be re-released in mid-December in re-mastered format.

I may surf the Internet for old television series super sales this weekend. I may check via a good site here:

<http://www.tvshowsondvd.com/>

Yesterday at Warner Archive I purchased for \$10 each:

- Black Fury* 1935, music by Max Steiner
- Symphony of Six Million* Max Steiner
- Green Light* Max Steiner

- Roughly Speaking* Max Steiner
- That Certain Woman* Max Steiner
- Force of Arms* Max Steiner
- Constant Nymph* Korngold
- Four Daughters* Max Steiner
- Death of a Scoundrel* Max Steiner
- Toward the Unknown* not Max Steiner!

talkingherrmann mailing list

11-27-11:

Talking Herrmann: To Fios or Not to Fios--That Is The Question!

New topic by: Bill Wrobel

My wife & I are thinking of subscribing to Verizon Fios service (Internet-Phone-cable TV) for \$89.99 a month. Anybody have this service?? Do you recommend it?? I heard a lot of bad word about a similar plan from Charter. And I don't want satellite service. Fios is advertising this week on this \$89.99 a month service, and if you have a two-year contract you also get a \$300 Verizon Vios Prepaid card--otherwise a No Annual Contract Required option is there (but no prepaid card!).

So if I want to watch or listen to Herrmann on the Internet (YouTube or downloadable service, etc.) or tv (unlikely on the phone!) I'm in the market for a reliable service. Time to get off my ancient dial-up service! As for cable tv I now have Charter in a limited way (but still pricey!) but wonder if Fios is better and has a better price (bang for the same bucks).

Thanks.

11-29-11:

Talking Herrmann: To Fios or Not to Fios--That Is The Question!

Reply by: Bill Wrobel

I did not need to consult Shakespeare after all because I answered my topic question just a half-hour ago: not to Fios!

Over the last few nights and during part of today I poured over all the deals available thru Verizon and Charter cable. We don't have Warner cable here or Comcast Each had strengths and weaknesses, and customer complaint boards pretty much equally panned

(or praised) both of them--although Verizon probably drew a bit more customer service complaints. Overall, in the long run, I found that it did not really matter what company offered what "good" Promo deals because once the introductory price expired (usually after 6 months or a year) the normal subscription fee would jump way up. Since I was already an active Charter customer and set up with existing cables and hardware, it would be a lot easier for Charter to do the job (and only a \$9.99 installation fee due to the computer, whereas Fios might mean \$50 to \$75).

Thanks to the big blitz of promotions recently by Verizon Fios, Charter locally had to compete with more-or-less comparable deals to attract customers. Right now with Charter I am paying the normal tv service of \$59.99 a month for Basic, Expanded Basic, Digital and HD with \$5 added for a digital-HD receiver. With the new promo this week, I can reduce that monthly fee down to \$39.99 good for a year, plus get Charter Internet Express (not just Lite) for \$19.99 a month for a year with the bundle instead of the usual introductory price of \$29.99. But after the year the normal price will go back up to \$59.95 for the tv cable service, and then jump up to \$44.95 a month for the Internet Express service. Roughly the same would happen for Fios. But by December 2012 my mortgage will finally be paid off, so I can more easily afford the Internet & TV service spike.

Finally starting December 3 I will be able to download YouTube videos of Herrmann performances (etc) far more easily and quickly than I do with old dial-up! I can more easily download music score files from the imslp.org site, and so on. Finally I am adjusting to the current times and technology! Eventually I'll buy a new computer (say, Dell) with windows 7 (I have XO Pro right now in my computer made locally about 2 years ago or more).

And thanks to John's unexpected suggestion in this Topic, I will then easily download Ralph Vaughan Williams's Flos Campi on my express speed computer service from Charter!

talkingherrmann mailing list

11-29-11:

Talking Herrmann: To Fios or Not to Fios--That Is The Question!

Reply by: Bill Wrobel

Correction:

XP Pro system from Windows, not XO Pro (no hugs & kisses for my computer!).

Thanks also to Avie for the tip on the CTRL & + for how to easily enlarge the internet screen data. That helps my wife a lot when reading the small print!

talkingherrmann mailing list

Talking Herrmann: To Fios or Not to Fios--That Is The Question!

Reply by: Bill Wrobel

Yes. VIEW to TEXT SIZE to INCREASE or DECREASE--but I think CTRL and + sign is a bit quicker.

I wonder if CTRL and D (or maybe the actual "delete" button) means "delete" the entire contents of one's computer hard drive! :) I don't dare try it!

By the way, do you have a new Windows i7 system? Is it appreciably better or faster than XP PRO? I heard the one right after XP Pro was not so great (whatever it was called). Of course I never had a Mac.

talkingherrmann mailing list

Talking Herrmann: To Fios or Not to Fios--That Is The Question!

Reply by: Bill Wrobel

Yes, and an alarming klaxon red button at that to be depressed! It shows how much faith the Krell had in their technology! They forgot to install a counter on it (like that nuke in Goldfinger at the Fort Knox scene) showing how many minutes/seconds they had left.

No info on Windows 7 in distinction to XP Pro??

And what worthwhile YouTube links regarding Herrmann (etc) once I get my Charter Express Internet?

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3810>

12-1-11:

Talking Herrmann: Anyone here on Facebook?

Reply by: Bill Wrobel

Unlike Romney, I will not flip-flop on this issue--but of course I am not running for President! If I were Romney, considering that Newt is gaining on him in the polls, I would probably try to squeeze as many votes I could from all sources--including thru Farcebook!

Since I am getting Charter Internet Express this Saturday afternoon, I could far more easily navigate thru Farcebook and try to find sites of true merit--but I won't. I rather initially surf anonymously and freely instead of having to sign-uplog in, etc. To "connect" with a site and its information on the free web, I shouldn't have to "Sign Up." If anybody wanted to get to my filmscorerundowns site, he or she doesn't have to log in to anything and identify yourself. You simply surf freely on the site, download as much as you want or simply surf away ("not my cup of tea"). Yet, falsely, Farcebook on each site's introductory page states, "It's free and anyone can join." But it really is not free, is it? Truly free is good. Losing privacy thru a third party intrusive conglomerate like Farcebook is not so good.

When I do get hooked into Charter Express, one of the very first things I'm going to do that weekend is go to IMSLP.org and download a lot easier & faster a bunch of full scores FREELY on that Internet site such as Rossini's Semiramide and first Act of William Tell if available. I am still awaiting my dvds of the music (W. Tell) via eBay for less than \$9. Today I received Semiramide conducted by James Conlon. Very nice so far! Also received another Kirov ballet rendition (better than Bolshoi Ballet IMO) today performed by Galina Mezentseva and Konstantin Zaklinsky. The audio is quite good but the performance is less than the stellar performance of another Kirov performance by Yulia Makhalina and Igor Zelensky! The Bolshoi one I have performed by Alla Mikhhalchenko (Odette) and Yuri Vasyuchenko (Prince Siegfried) is good too but the Odette there is much older than Makhalina but she still dances better (than the rather wooden Mezenyseva). The music is the same but the choreography can be quite different--even in the "classic" vein. Besides, I like the slower intro to Odette music. I rather have the music a bit slower (or just "right") than too fast!

talkingherrmann mailing list

12-4-11:

Talking Herrmann: To Fios or Not to Fios--That Is The Question!

Reply by: Bill Wrobel

Late this afternoon the Charter Cable technician came over and installed the Express internet system (wireless--a lot better). I am completely blown over by the speed,

especially after what I've been used to in terms of old dial-up speed! I was able to download an IMSLP file of a Rossini score (William Tell) of 179 MB in less than 7 or 8 minutes. Also today I received my dvd set of that Rossini opera, Teatro alla Scala conducted by Riccardo Muti:

http://www.amazon.com/Rossini-Guglielmo-Zaccanaro-Merritt-dIntino/dp/B0001Z65O4/ref=sr_1_1?s=movies-tv&ie=UTF8&qid=1322460195&sr=1-1

It's quite superb music. You can freely download the music from here:

http://imslp.org/wiki/Guillaume_Tell_%28Rossini,_Gioacchino%29

Or simply go to the main Rossini page:

http://imslp.org/wiki/Category:Rossini,_Gioacchino

Unfortunately (so far) the fully orchestrated Act I is still not available (just Acts 3-4) but you can download the vocal score rendition.

For me the most beautiful part of Act I is towards the end located on the dvd starting at 1:12:01, the "Quintetto nel Finale Primo" chapter. The chorus sublimely sings "Virgin, whom Christians adore, hear our voices, they implore thee" (but of course sung in Italian here). This is located in the vocal score in the second document (that starts on page 100) of Act I on page 24 of the document (page 123 of the original printed document).

Just before this chapter is the start of the main Finale located on the dvd at 1:08:50 (page 16 or 113) but the chorus starts singing at 1:09:13--very beautiful music and sweeping string action, etc. Of course before this is the famous "Pas De Six" music located on the dvd at 00:56:09, and located in the first Act I download of the vocal score starting page 95. The maidens about to be married have quite a lively dance, a la ballet.

At any rate I'm having a lot of fun with the computer, saving a heck of a lot of time as well!

talkingherrmann mailing list

12-4-11:

Talking Herrmann: THE VIRGINIAN : 'Reckoning' cue

New topic by: Bill Wrobel

I am surprised nobody has yet commented on these YouTube cues recently linked on the FSM Discussion Board:

<http://www.youtube.com/watch?v=4PCOX8aVErk>

<http://filmscoremonthly.com/board/posts.cfm?threadID=84923&forumID=1&archive=0>

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'Kitty Shot' episode on YouTube

New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=8hutvdcO0kU>

talkingherrmann mailing list

Talking Herrmann: CIMARRON STRIP: 'Knife in the Darkness' YouTube

New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=PHn8HBnsd0Y>

There appears to be several different sections highlighting the music. My favorite section is immediately below:

<http://www.youtube.com/watch?v=H61y08J4yiQ>

One clip/cue starts at 2:02 ("Luggage") and another atmospheric cue starting at 3:46 ("Open Ceiling").

talkingherrmann mailing list

Talking Herrmann: RAWHIDE: 'Incident of the Coyote Weed' YouTube

New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=dKXl07W6j0>

You can hear a rare cue (rarely heard) of a CBS Herrmann cue called "The Jail" from POLICE FORCE in this episode. It is first prominently played at 1:45 thru 2:41. But you

can hear other edits of this music at 5:16, then somewhere at around ten and a half minutes, and so on.

talkingherrmann mailing list

Talking Herrmann: RAWHIDE: 'Encounter at Boot Hill' vhs at Amazon
New topic by: Bill Wrobel

You are able to purchase for a great price on Amazon a copy of the vhs-video of the old Columbia Rawhide Collection of the Herrmann-scored "Encounter at Boot Hill" :

<http://www.amazon.com/Rawhide-Collectors-Meeting-Encounter-Boot/dp/B00066FMJ2>

Good luck! I am trying to find a clip on YouTube or somewhere but doubt if I'll find it. If I do I will enter a reply notice...

talkingherrmann mailing list

Talking Herrmann: RAWHIDE: 'Encounter at Boot Hill' vhs at Amazon
Reply by: Bill Wrobel

Actually you CAN find a video source online. Here's one:

http://www.tv-links.eu/_gateway.html?data=MjUyNDczOQ==

Or perhaps first link to:

http://www.tv-links.eu/tv-shows/Rawhide_24681/season_8/episode_1/

You may have to download iLivid download manager (I did, it's safe according to my Norton antivirus).

You can also Google other venues to that episode...

talkingherrmann mailing list

Talking Herrmann: CIMARRON STRIP: 'Knife in the Darkness' YouTube

Reply by: Bill Wrobel

Sure. Well, it's faster to research the Internet to find occasional gems.

Another suggestion is the following YouTube link for Suspense Theatre, "A Lion Amongst Men." It's not one of my favorite Herrmann-tv scores but worth a listen.

http://www.youtube.com/watch?v=dMhgnEIL_Os

talkingherrmann mailing list

Talking Herrmann: Kraft Suspense Theatre: 'Kill No More' Herrmann clip

New topic by: Bill Wrobel

Here is an episode of Kraft Suspense Theatre titled "Kill No More" co-starring Leonard Nimoy just before his STAR TREK years. There is no original score in this episode; however, Herrmann can be heard thanks to the music editor.

Go to 4:46 thru 5:55 and then 6:39 thru 7:09 in this first of four segments:

<http://www.youtube.com/watch?v=L0ekTkK0zTI>

In Part 2 you can hear Herrmann starting at 8:36. Go to:

<http://www.youtube.com/watch?v=p5ChbSuh4NI&feature=related>

Go also to 12:50 thru 14:23.

I need to check if this music is part of the original music we already know about for the series ("Lion Amongst Men") but I don't think so. Perhaps it is from "Last Clear Chance" that we have speculated upon that has an original Herrmann score--but that episode seems lost and we cannot verify it.

In Part 3 go to:

<http://www.youtube.com/watch?v=4qgggXMbiag&feature=related>

Herrmann is heard from 2:95 thru 2:35. Nimoy is highlighted here. I was hoping he would use the word "illogical" in his dialog!

talkingherrmann mailing list

Talking Herrmann: Kraft Suspense Theatre: 'Kill No More' Herrmann clip
Reply by: Bill Wrobel

I don't think there is Herrmann music in this episode (just watched a tiny clip of it) of "The Trains of Silence" but for those fans of Tippi Hedren of Hitchcock's *Marnie* and *The Birds* you can watch her here just after her Hitch movies (along with Jeffrey Hunter).

http://www.youtube.com/watch?v=LGVashjoiRw&list=PL9E9DF90F1288EAA3&index=13&feature=plpp_video

Oppps. I'm wrong. This is not an original score. Herrmann's music was edited in (the same music as in "Kill No More" starting at 25:35 right after a commercial break. Also go to 40:57.

talkingherrmann mailing list

Monday 12-5-11:

Talking Herrmann: 14 CD Set Varese
Reply by: Bill Wrobel

This is an impressive completist compilation, unexpected by most of us--although I am a bit more "excited" by the upcoming (very soon, I hope) TRIBUTE releases of *The Adventures of Don Juan* and, secondarily, in terms of enthusiasm, the *Battle of Neretva/Naked & the Dead* combo cd. Moreover, I would be a lot more excited if Varese came out with far more Universal/Revue Sixties television scores by Herrmann such as the first three *The Virginian* episodes, all of the *Bob Hope Chrysler Theater* episodes (especially "Nightmare"), the two Kraft Suspense Theater episodes (I am assuming "Last Clear Chance" is Herrmann's), and so on.

Nevertheless I will probably use my credit card (reluctantly because I swore not to use it again soon after buying those two Warner Archive dvds and classical music cds for Christmas!) to buy the Fox Herrmann mega-set. Like some people here, I would prefer to pick & choose because I already have all of the older version cds. I'm not too interested in TDESS being offered or *Five Fingers* or *Hatful of Rain*, REEF etc. I certainly hope *Journey to the Center of the Earth* sounds terrific now because I did not receive satisfaction with the rather muted, poor sound quality of the old cd release when compared to the excellent pre-cd tapes of the music I heard from Rick Victor or

somebody long ago. I am most interested in the complete *Prince of Players* and then *Snows of K* and then *Jane Eyre*.

talkingherrmann mailing list

Talking Herrmann: 14 CD Set Varese

Reply by: Bill Wrobel

OK. Just ordered--especially after seeing that the item page stated there were less than 350 copies left.

talkingherrmann mailing list

Talking Herrmann: THE VIRGINIAN : 'Nobility of Kings' on YouTube

New topic by: Bill Wrobel

http://www.youtube.com/watch?v=d_NAT0SrdvU&feature=related

The link above provides installment Part 1 (I believe of 7) of the Herrmann-scored episode of *The Virginian* from the 4th season, "Nobility of Kings" starring Charles Bronson. Herrmann provides a bravado opening credits theme starting at 4:28. This is quite an excellent story. Instrumentation: horns, strings and timp. This episode stars Charles Bronson as an insecure, loner rancher often at odds with his neighbors. The lovely Lois Nettleton plays his wife who appreciates having the Virginian (James Drury) showing up teaching her son to rope and ride. George Kennedy also stars as a neighbor who likes to irritate the Charles Bronson character.

Herrmann composed 32 cues for this episode. His "Cattle" theme that also serves as the credits music is a noble motif played by the horns.

Talking Herrmann: THE VIRGINIAN : 'Nobility of Kings' on YouTube

Reply by: Bill Wrobel

Of course it should be "Nobility" of Kings, not "Bobility"!!

Here is a snippet of "Last Grave at Socorro Creek" featuring an original Herrmann score....

<http://www.youtube.com/watch?v=GSH9656HZmU>

talkingherrmann mailing list

Talking Herrmann: THE VIRGINIAN : 'Nobility of Kings' on YouTube
Reply by: Bill Wrobel

I just found a YouTube version of "Nobility of Kings" in totality--no separate parts:

<http://www.youtube.com/watch?v=o8e18FDBhGY>

talkingherrmann mailing list

Talking Herrmann: THE GREAT ADVENTURE
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=IL5ZDxg07HM>

The above link is the Main Title of *The Great Adventure* composed by Richard Rodgers. I think it's quite good and rousing! Herrmann of course wrote an original score for this short-lived series titled "The Story of Nathan Hale."

talkingherrmann mailing list

Talking Herrmann: HGWT's 'Ransom' (House on K Street music)
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=RO0kp8YHdKk&feature=related>

Above is the link for the *Have Gun Will Travel* episode "Ransom" that featured quite rare instances of the music editor fitting in Herrmann's music for HOUSE ON K STREET (an unaired pilot).

This episode has the distinction of presenting fragments of music from his unsold pilot score to House on K Street. Two cues were occasionally used already. The "Fade In" cue was employed as the "Mr. Death" chord for the Twilight Zone episode starring Ed Wynn, "One For The Angels." The "Finale" cue was used a few times in Rawhide episodes. Otherwise we are in a treat to hear snippets of other cues in this episode of HGWT. This is the first and only time they will be heard in a HGWT episode, unfortunately. The

episode itself is a bit confusing, sloppily written, but it held my interest enough to rate a fairly good rating (thanks to the Herrmann quotations, especially).

Location 11:37 thru 12:18 "Dauber" Cue XV Bars 3-9, 12-13, 16.

Next (starting 12:19) you immediately hear in seque "The Truck" (Twilight Zone episode "Where Is Everybody?") for about 40 seconds.

Next 15:18 thru 15:19 ("You love him?" dialog) is Cue VII (Dauber) all 4 bars.

15:31 thru 16:07 is from "Stone's House" (House on K Street), cue # 1604, Bars 1-2, 4-6, 9-11, 11-13. Scene: Paladin and Secura ride off in the rocks.

16:57 thru 17:46 from "The House" (House on K Street) cue # 1599, Bars 8-16, 21-23. Sutton and Secura talk while Paladin is off in the rocks hunting a sniper.

18:09 starting we have again "Stone's House" Bars 6-8, 5. Scene: Paladin hears more gunfire and hurries down the rocks.

Starting 19:24 "The House" Bars 8-10. She dies.

Starting 24:19 we have "Finale" (House on K Street) cue # 1610, all bars. Paladin ends his conversation with Colonel Celine (Denver Pyle).

talkingherrmann mailing list

12-06-11:

Talking Herrmann: HULU: AHH 'The Jar'

New topic by: Bill Wrobel

Hulu.com on the Internet provides very nice quality (audio & visual) of the Alfred Hitchcock episodes, including "The Jar" link immediately below:

<http://www.hulu.com/watch/13941/alfred-hitchcock-hour-the-jar?c=Classics#s-p2-n2-so-i0>

My favorite cue in this episode is around 32 minutes into the video (Heron Swamp/quicksand scene).

One of my favorite scores by Herrmann is in the episode, "Nothing Ever Happens in Linvale" that you can access below:

<http://www.hulu.com/watch/13930/alfred-hitchcock-hour-nothing-ever-happens-in-linvale?c=Classics#s-p10-so-i0>

The catch in watching these legitimate videos is that you are forced to watch a few commercials (unless you leave your computer chair!--but the show is interrupted by them, at any rate.

talkingherrmann mailing list

Talking Herrmann: Wuthering Heights on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=OQHFWLslTTk&feature=related>

There are actually a bunch of short videos offered on YouTube of the Minnesota Opera. Simply search the page(s)...

talkingherrmann mailing list

Talking Herrmann: Ghosts of Bernard Herrmann (YouTube homage)
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=wxZFeWWkk6A&NR=1&feature=endscreen>

talkingherrmann mailing list

12/07/11:

Talking Herrmann: War of the Worlds (George Pal) Using JTTCOTE Music
New topic by: Bill Wrobel

Here's a creative and interesting music editor's treatment of the George Pal Paramount movie!

<http://www.youtube.com/watch?v=Y6Cdrzz0x1Q&feature=related>

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva on YouTube

New topic by: Bill Wrobel

Since I suspect the Battle of Neretva Tribute will be out very soon, I found these installments of the actual movie on YouTube. Here's installment 1:

http://www.youtube.com/watch?v=Ar_3f0_fQE8&feature=youtube_gdata

talkingherrmann mailing list

Talking Herrmann: FILMUS-L Archives

Reply by: Bill Wrobel

RE: <http://filmus-l.bernardherrmann.org/>

I am glad Kurt decided to host the archives of Filmus-L. Just before it shut down I culled much of the then still-present (but inactive) archives and did a copy & paste job of messages of most interest to me, and installed them in my Word processor. Fortunately now, thanks to Kurt, they are all back.

Well, not "all" back--I amend my initial statement. Let me explain. I posted back then as "wj" starting June 25, 1998 up until towards the end of December of that year. It was in June of 1998 that my wife acquired a free computer from a state-sponsored training program. I enjoyed my brief stay there but really objected to Wright's (or some Administrator there) habit of deleting messages he considered not "permissible"--even if it was only for so-called political or sensitive areas. I remember Bill Rosar and I had strong but factual messages about some of the old management and practices of SPFM that we objected to based on personal experiences. You will not find those key posts here in this restored database because they were wiped away originally back in late 1999 by the Administrator. We really objected to this unjustified censoring for political reasons, and I decided right then and there never to participate in Filmus-L. I can see censoring messages for justified reasons such as unrelenting obscenity, for example, but to censor messages because of someone posting legitimate criticisms in the way an organization is being run (such as SPFM), wrongdoing or whatever, then this is crossing the fine line. So I left because freedom of speech was being partly curtailed then at Filmus-L. The following month (January 1999), to my great surprise, Matt Gear started my Film Score Rundowns site. Thanks Matt! And a month or two later, Talking Herrmann commenced,

and I started posting there (and fortunately I was never censored! :)--and so remained to this day.

Otherwise you will find some quite excellent material here in the restored Filmus-L database hosted by the Herrmann Society. I was particularly impressed by the informed posts of Bill Rosar, David Wishart, John Morgan, David Neumeyer, Richard Bush, and several others.

talkingherrmann mailing list

Talking Herrmann: PERRY MASON 'Case of the Nervous Accomplice'
New topic by: Bill Wrobel

<http://xfinitytv.comcast.net/tv/Perry-Mason/97361/661278610/Perry-Mason---The-Case-Of-The-Nervous-Accomplice/videos>

If you click on the link above you can watch on xFinitytv a free viewing (minus commercials!) of the first season episode of Perry Mason titled "The Case of the Nervous Accomplice." If you skip to location points 37:53 thru 39:43 you will hear a rarely heard long clip of a Herrmann cue he wrote for the 1957 *Police Force* suite called "Clues." Scene: Sylvan Glade shed where Perry and Paul look for evidence in a case.

You can hear the complete cue (and far better audio quality) in my CBS Legacy offerings here in this Herrmann Society piece:

<http://www.bernardherrmann.org/articles/herrmann-cbs-legacy/2/>

talkingherrmann mailing list

Talking Herrmann: A CHILD IS BORN available on dvd
New topic by: Bill Wrobel

<http://www.amazon.com/Holiday-Family-Collection-Jimmy-Durante/dp/B0019VNXDA/>

Thanks to a tip I just got from G. Gallant who contacted me thru my FSR site, A Child Is Born (*General Electric Theatre*) is available as part of an 8-disc DVD collection titled 'Holiday Family Collection' (2008, Mill Creek Entertainment). Great price at \$9.49. I just ordered it on Amazon! Perfect item for the Xmas holidays!

talkingherrmann mailing list

Talking Herrmann: A CHILD IS BORN available on dvd
Reply by: Bill Wrobel

Image <http://img822.imageshack.us/img822/3255/imgnt.jpg>

talkingherrmann mailing list

Talking Herrmann: A CHILD IS BORN available on dvd
Reply by: Bill Wrobel

Here is a continuation of that section:

<http://img100.imageshack.us/img100/1084/img0001vu.jpg>

talkingherrmann mailing list

Talking Herrmann: A CHILD IS BORN available on dvd
Reply by: Bill Wrobel

Here my hand-copied section of the opening section A (not all in view here):

<http://img846.imageshack.us/img846/6699/img0002yn.jpg>

talkingherrmann mailing list

Talking Herrmann: RAWHIDE: 'Incident of the Coyote Weed' YouTube
Reply by: Bill Wrobel

<http://img248.imageshack.us/img248/3500/img0003zv.jpg>

<http://img248.imageshack.us/img248/3500/img0003zv.jpg>

talkingherrmann mailing list

Talking Herrmann: HGWT's 'Ransom' (House on K Street music
Reply by: Bill Wrobel

<http://img543.imageshack.us/img543/7753/img0004mu.jpg>

<http://img543.imageshack.us/img543/7753/img0004mu.jpg>

talkingherrmann mailing list

Talking Herrmann: HGWT's 'Ransom' (House on K Street music
Reply by: Bill Wrobel

<http://img802.imageshack.us/img802/8061/img0004ay.jpg>

<http://img802.imageshack.us/img802/8061/img0004ay.jpg>

talkingherrmann mailing list

Talking Herrmann: HGWT's 'Ransom' (House on K Street music
Reply by: Bill Wrobel

<http://img802.imageshack.us/img802/8061/img0004ay.jpg>

<http://img802.imageshack.us/img802/8061/img0004ay.jpg>

talkingherrmann mailing list

Talking Herrmann: CIMARRON STRIP: 'Knife in the Darkness' YouTube
Reply by: Bill Wrobel

<http://img526.imageshack.us/img526/5818/img0006fg.jpg>

<http://img526.imageshack.us/img526/5818/img0006fg.jpg>

talkingherrmann mailing list

Talking Herrmann: CIMARRON STRIP: 'Knife in the Darkness' YouTube
Reply by: Bill Wrobel

<http://img197.imageshack.us/img197/3342/img0007li.jpg>

<http://img197.imageshack.us/img197/3342/img0007li.jpg>

talkingherrmann mailing list

Talking Herrmann: PERRY MASON 'Case of the Nervous Accomplice'
Reply by: Bill Wrobel

<http://img405.imageshack.us/img405/9610/img0008fg.jpg>

<http://img405.imageshack.us/img405/9610/img0008fg.jpg>

talkingherrmann mailing list

Talking Herrmann: CIMARRON STRIP: 'Knife in the Darkness' YouTube
Reply by: Bill Wrobel

Let's try the positioning once again!

<http://img217.imageshack.us/img217/3120/img0007zh.jpg>

<http://img217.imageshack.us/img217/3120/img0007zh.jpg>

talkingherrmann mailing list

Talking Herrmann: THE GREAT ADVENTURE
Reply by: Bill Wrobel

<http://img163.imageshack.us/img163/3973/img0009ok.jpg>

<http://img163.imageshack.us/img163/3973/img0009ok.jpg>

<http://img600.imageshack.us/img600/2136/img0010bm.jpg>

<http://img600.imageshack.us/img600/2136/img0010bm.jpg>

talkingherrmann mailing list

Talking Herrmann: THE GREAT ADVENTURE
Reply by: Bill Wrobel

Here's a continuation of my hand-copied version:

<http://img820.imageshack.us/img820/847/img0011lt.jpg>

<http://img820.imageshack.us/img820/847/img0011lt.jpg>

talkingherrmann mailing list

Talking Herrmann: 14 CD Set Varese
Reply by: Bill Wrobel

Regarding Prince of Players in this new special set, where is the very beautiful "Idyll" cue?? It is not listed in the tracks. What gives? Perhaps Robert Townson or Nick Redman can chime in here about its exclusion?

Here is a fragment of my hand-copied version of that cue for identification purposes:

<http://img51.imageshack.us/img51/7451/img0012wex.jpg>

<http://img51.imageshack.us/img51/7451/img0012wex.jpg>

talkingherrmann mailing list

Talking Herrmann: To Fios or Not to Fios--That Is The Question!

Reply by: Bill Wrobel

OK. I finished listening (and reading the music) to Acts III & IV (dvd 2) of William Tell. Well, Act I is certainly the very best and most memorable of the four acts--quite beautiful. But the best part of dvd 2 of the last two acts is the "Passo a Tre e Coro Di Svizzeri e Soldati" starting at 18:13 of Act III. In the full score written score it is located starting page 84 After page 89 you see a bravado duet performance of two ballet players (he & she). I can't find my dvd booklet, so I cannot at this moment give the names of the characters. But the best part of this general section is the "Ballabile DiSoldati" section (Allegro brillante in 2/4 time in G maj) starting at 28:34 (starting page 118 of Act III). Terrific Rossini music!

When Tell shoots dead-aim at the apple on top of his son's head is located at 48:49, page 189. The music is glorious enough but I liked Act I better (example, dvd 1:12:01, "Virgin, whom Christians adore..." chorus).

I recommend this dvd!

talkingherrmann mailing list

12-8-11:

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)

New topic by: Bill Wrobel

<http://ctva.biz/US/Western/Americans.htm>

News: According to the site above, it appears that Bernard Herrmann wrote the score for at least one episode of The Americans (1961):

episode # 3 The Americans: THE REGULAR (UCLA)

06 Feb 61 NBC Mon

producer, Frank Telford

director, John Rich

writer, Andy Lewis.

Editor, Jack Kampschroer;

photography, Harkness Smith;

music, Bernard Hermann

historical consultant, Henry Steele Commager.
Tonight Starring: Darryl Hickman (as Ben Canfield)

Guest Cast:

Kent Smith Captain Vickery
John Doucette Sergeant Cardiff
Kathleen Crowley Lucy Vickery
Sandy Kenyon Ritter
Wynn Pearce Bailey
William D. Gordon Lt. Barnes
William Murray Craigie
Maurice Manson Mayor Cahill
Ken Drake Bravo

Synopsis 1:

"In a flashback sequence, Ben Canfield (Hickman) explains how he came to join the Union forces" (UCLA)

Contents: Commercials: Pan-American Coffee Bureau -- Handi-Wrap -- Co-Re-Ga Denture Adhesive -- Right Guard Deodorant -- Max Factor Sheer Genius Make-up -- Gillette Razors. (UCLA)

Synopsis 2:

Sergeant Cardiff, a veteran of the regular Army, is on his way with guns for a volunteer unit. When he finds the troops, ill-trained and commanded by inexperienced Captain Vickery, he refuses to hand over the weapons. (RF)

Now: I knew long ago that the 16 mm prints of the episodes were at the LOC (Library of Congress) but it appears that UCLA got access to them (and a ton of other shows!) and may be restoring them. I am trying to search the enormous files at UCLA to find out. Just using year of 1961 I have over 2800 hits! :

http://cinema.library.ucla.edu/cgi-bin/Pwebrecon.cgi?ti=1,0&Search_Arg=1961&SL=None&Search_Code=033F&CNT=50&PID=Ef81tLL0m45Sf8I9IFdc0EuZwRKQ&SEQ=20111208200919&SID=8

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)

Reply by: Bill Wrobel

Found it as item 472 within the search parameters:

http://cinema.library.ucla.edu/cgi-bin/Pwebrecon.cgi?ti=451,0&Search_Arg=1961&SL=None&Search_Code=033F&CNT=50&PID=4NZ10hht8k-1bw7qFUVBEM7RAkBn&SEQ=20111208204109&SID=8

So here it is:

http://cinema.library.ucla.edu/cgi-bin/Pwebrecon.cgi?v1=472&ti=451,472&Search_Arg=1961&SL=None&Search_Code=033F&CNT=50&PID=PLW8W2JCU_iV187LQwTyFY58xM7U&SEQ=20111208204115&SID=8

.: Americans (Television program). Regular.

The Americans. The regular / NBC, Inc. ; producer, Frank Telford ; director, John Rich ; writer, Andy Lewis.

{1961-02-06}, c1960.

Cast: Darryl Hickman (Ben Canfield); John Doucette, Kent Smith, Kathleen Crowley, Sandy Kenyon, Wynn Pearce, William D. Gordon, William Murray, Maurice Manson, Ken Drake.

Credits: Editor, Jack Kampschroer; photography, Harkness Smith; music, Bernard Hermann, historical consultant, Henry Steele Commager.

.: Broadcast on NBC.

Copyright notice on film: c1960 by NBC, Inc.

Summary: "In a flashback sequence, Ben Canfield (Hickman) explains how he came to join the Union forces"--TV guide.

.: Commercials: Pan-American Coffee Bureau -- Handi-Wrap -- Co-Re-Ga Denture Adhesive -- Right Guard Deodorant -- Max Factor Sheer Genius Make-up -- Gillette Razors.

Topics(s): United States --History --Civil War, 1861-1865 --Drama.

Credits heading(s): Hickman, Darryl. cast

Commercials. Pan-American Coffee Bureau.

Commercials. Handi-wrap.

Commercials. Co-Re-Ga Denture Adhesive.

Commercials. Right Guard Deodorant.

Commercials. Max Factor Sheer Genius Make-up.

Commercials. Gillette Razors.

Varying form of title: Regular.

BBID (expression): 3610

Database: Film and Television Archive

Location: NON-CIRCULATING RESEARCH AND STUDY CENTER COPY

Inventory Number: VA22756 T

Collection: TV Television Collection

Format: 1 videocassette of 1 (VHS) (60 min.) : sd., b&w ; 1/2 in.

Notes: Input July 26, 2007, maw.

HLDID (manifestation): 293287

Location: Non-circulating SRLF research copy

Inventory Number: T43156

Collection: TV Television Collection

Format: 1 reel of 1 (60 min.) (ca. 2000 ft.) : opt sd., b&w ; 16 mm. safety print.

Notes: A4-54-4

Revised July 26, 2007, maw.

HLDDID (manifestation): 5452

It appears there is a vhs copy of it. I'd love to see (and hear!) it.

talkingherrmann mailing list

12-9-11:

Talking Herrmann: Hey Bill W. Here's another one for you: Climax

Reply by: Bill Wrobel

Yes, what I listened to so far has Herrmann's Ethan Allen score (for allegedly the pilot show that was never taken) that was written early enough to be aired that early in March 1957. It wasn't until July 1957 when Police Force and other suites were recorded so only E.A. and HGWT were available for the music editor in early 1957 (and HGWT was pretty much restricted material). Also I believe I heard maybe some Garriguenc and others whose names escape me at this moment. It's a shame a lot more of the CLIMAX! shows were not preserved in kinescope.

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)

Reply by: Bill Wrobel

Too bad it is not UCS that holds the vhs tape because there at least I still know a few people. Maybe I could arrange to make at least an audio copy for me. Unfortunately, the people I used to know at UCLA when I did my extensive research are no longer there. But maybe I can still make an audio tape . We'll see. I am off on Martin Luther King week in mid-January so maybe I'll go over there and watch the four episodes--if I can. I need to contact them first and see if they are available for viewing. I extremely doubt if they'll make a copy of the video vhs for me, but you never know. It would help if I still had contacts there.

I suspect it will be a brassy w/timp score for that episode. If it were a CBS production then I probably would've had access to the written score long ago at UCLA, but since it is MGM/NBC tied (as the Richard Boone Show) I never was able to research them. In fact,

since it is MGM related, it is likely the written scores were dumped in that infamous landfill! The music is virtually gone forever except for what audio/video files still exist.

talkingherrmann mailing list

12-11-11:

Talking Herrmann: Hey Bill W. Here's another one for you: Climax
Reply by: Bill Wrobel

I went back over that Climax episode, "Strange Sanctuary."

From 18:57 thru 19:22 the music editor inserted Herrmann's cue, "The Jail" (not to be confused with "The Jail" from the later Police Force suite) from ETHAN ALLEN. You hear from Bars 2 thru 13. This then seques to "The Tories" cue from the same pilot show score, located 19:23 thru 20:00, Bars 1-11, then repeated somewhat.

<http://img707.imageshack.us/img707/4703/imgrz.jpg>

<http://img707.imageshack.us/img707/4703/imgrz.jpg>

<http://img822.imageshack.us/img822/6199/img0001yd.jpg>

<http://img822.imageshack.us/img822/6199/img0001yd.jpg>

Now: I am indebted to Jim Doherty for posting this CLIMAX show dated March 28, 1957 because previously in my "Television Works of B.H." paper, I wrote:

quote: The significance of this is that the Ethan Allen "Main title" cue has the number "6172," suggesting that the score was either written and/or recorded later than HGWT. It is surmised that HGWT was written first, although probably only a month or two prior to Ethan Allen. Another suggestive evidence is that a cue from HGWT was used in a Gunsmoke episode, "Man Who Would Be Marshall" (airdate 6/15/57) prior to the airing of the HGWT pilot show that following September 19th at 9:30pm, whereas no known Ethan Allen cue was used prior to September (new Fall season, or CBS-TV Music Library VIII). As a side note, the first use of the CBS-TV Music Library was VII (generally the Fall '56-Spring '57 season). The CBS Music Library I through VI was principally involved with CBS radio since no Log Books exist for CBS-TV prior to Music Library VII.

Well, Jim's entry here is now proof that ETHAN ALLEN was definitely used well before the start of the Fall 1957-Spring 58 season of shows on CBS. I suspect that this score was written before HGWT.

The longest and most distinctive cue is “The Jail” (used here in the CLIMAX clip just mentioned) 74 bars in length, 2:48 in duration. *Lento assai* in C time, we first hear the timp playing “sempre pp” a four-note ostinato throughout the entire cue. It comprises of descending quarter notes small octave D down to Great octave Bb down to Gb back up to small octave Bb. In Bar 2, three *sords* (using cup mutes) Pos sounding *pp* the G minor (G/Bb/D) whole note triad to (Bar 3) the same G minor half note triad to the Eb minor 1st inversion (Gb/Bb/Eb) half note chord back to (Bar 4) the G minor whole note chord, with the *cres-desc* “hairpins” symbols (< >) under Bars 2-4. In Bar 6, muted horns play octaves (octave apart) D (d, d’ or small octave and Line 1 D) whole notes to (Bar 7) the Bb up to Eb half notes back to (Bar 8) the D whole notes. In Bar 10, trumpets in cup mutes play the three-bar passage starting with the Line 1 E minor (E/G/B) whole note triad to F minor (F/Ab/Line 2 C), and so on.

"The Tories" cue has an unrelenting drone effect of the trombones and timp playing Great octave Bb-Bb-Bb-Bb quarter notes for each bar. In Bar 2 the four horns sound fortissimo a moderately dissonant small octave C/Eb/F/A (written small octave G/Bb/Line 1 C/E) stopped 16ths at the start of each bar. Then in Bar 4, after a half rest, the cup-muted trumpets play *pp* < > Line 1 Ab/Line 2 C/E (written Bb/D/F#) half notes to (Bar 5) F/Bb/D (Bb maj 2nd inversion) whole notes. Pretty simple music but it sounds quite effective!

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'The Cabin'
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=CrUillimUc8>

“The Cabin” February 22, 1958 ***** A+

Here’s another terrific episode from the third season of Gunsmoke. The heavy snowstorm setting is quite atmospheric and geared for a heavy drama. The two villains holed up in a cabin keeping Belle (Patricia Barry) hostage are wonderfully cast. First you have Claude Akins as Hack, and Harry Dean Stanton as his slow-witted partner, Alvy. Matt seeks refuge from the storm outside but finds even more trouble inside the cabin! This episode would probably be rated as one of the Best Ten half-hour episodes from the first six seasons.

-Starting at 7:10 you will hear Herrmann's "Mirages" (Desert Suite) Bars 1-31, then 49-51. Incidentally, "Mirages" is one of those nine cues not included in the Cerberus LP/Prometheus cd albums.

<http://img51.imageshack.us/img51/2259/img0002ymf.jpg>

"Mirages" has the timp playing a repeated Great octave register F# quarter note (4X per bar through the entire cue except for the F# whole note roll on the final bar). Muted Pos (trombones) in Bar 2 play "pp sempre" the Bb augmented 1st inversion chord (D/F#/Bb). In Bar 3, muted trumpets play the C major 2nd inversion (G/C/E) whole note chord, and in Bar 4 the muted horns play the F# major (F#/A#/C#/F#) whole note chord. Etc.

talkingherrmann mailing list

Talking Herrmann: RAWHIDE: 'Encounter at Boot Hill' vhs at Amazon
Reply by: Bill Wrobel

You can hear some of Herrmann's music from "Encounter at Boot Hill" from Rawhide in the following hour-long B/W episode of Gunsmoke, "My Father, My Son" starring Jack Elam and Lee Van Cleef:

<http://www.youtube.com/watch?v=AxuCKLfnGmw>

First go to 7:09 thru 8:24, then soon you'll hear Herrmann again from 9:11 thru 9:53. Then 24:50 another clip starts that I know of (I'm quickly skipping thru the video). Then 26:23 (same as the first clip given) thru 27:28. Then 41:22.

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'Innocent Broad'
New topic by: Bill Wrobel

http://www.youtube.com/watch?v=yYI_endnBwE

If you click the YouTube link above, you will view what I consider one of the best scenes and dialog in the Gunsmoke series. This episode dated April 26, 1958 is titled "Innocent Broad" originally written by the great John Meston, but the script is by Kathleen Hite (pretty darn good writer herself!). When you come to the 2:34 point (stagecoach on the trail scene) you will hear a long stretch of Herrmann music.

I really enjoyed this episode, especially the long scene in the stagecoach that occupies dozing Matt, the scared "innocent broad" named Linda Bell, and the wonderfully cast Aaron Saxon as laconic, slow or deliberate-speaking bad guy, Joe Bassett. Joe tries to strike up a conversation with the scared girl, finally trying to loosen her up with whiskey! Matt intervenes. Great dialog! I always get a laugh or chuckle when I watch this scene with the great casting here.

-As given earlier starting at the 2:34 point, you will hear Herrmann's "The Trail" (Desert Suite) cue, Bars 26-36, 1-12, 37-53. Curiously, this cue is rarely ever utilized in the CBS westerns during the travel sequences, although you'll hear it next in next season's "Monopoly." It's nice to hear it here.

-Starting at 10:35 you'll hear Herrmann's Cue I of Hitchhiker, Bar 1, then cue III Bars 1-4, 19. Scene: In Dodge, Matt throws back Bassett's gun back to him.

At 21:03 you will hear cue III (Hitchhiker). Scene: Matt shoots Joe dead. Great dialog just prior.

<http://img525.imageshack.us/img525/5980/img0003up.jpg>

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'Innocent Broad'

Reply by: Bill Wrobel

Question to very attentive viewers of this video: When you come to the 5:22 point when Bassett says to the Marshall "I'm going but you're going to be sorry you ever seen me"-- well, did you see anything out of place here regarding that line or ??? If nobody can figure it out, I'll provide the answer!

<http://img35.imageshack.us/img35/8096/img0004sv.jpg>

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'Overland Express'

New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=eNaCvNolSFs&feature=related>

The YouTube link above is for the excellent "Overland Express" episode (first part) of Gunsmoke (next to last episode of Season Three). You'll hear a lot of Herrmann in this episode.

This is a thoroughly entertaining action story. I particularly enjoyed seeing Clem Bevens as old man "Fly." He was a steady fixture of many western movies and some tv shows. I think he always played an old man! Simon Oakland is terrific as suspected murderer, Jim Nation. Moreover, for a change, you will be treated to a great deal of Herrmann music in this episode.

-Starting at 00:20 you'll hear "The Hunt" (Western Saga) Bars 87-99.

This seques very briefly to "Lead-In A" (Police Force)

Then this seques for 22 seconds to "Night" (Police Force) Bars 20-29.

Then it seques for a minute & a half to "Climax Prelude"

After the commercial break (starting 5:12) you'll hear "Ghost Town" (Desert Suite) Bar 1 to most of cue.

Then much later you'll hear "Travel" (HGWT) Bars 18-33, and then "The Return" (HGWT) Bars 1-12.

<http://img204.imageshack.us/img204/20/img0005di.jpg>

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'Overland Express'

Reply by: Bill Wrobel

Here is a large portion of "Ghost Town" that I hand-copied at UCLA back in October 1994. This is a fairly consonant cue (ending with the horns on E major (E/G#/B). The motion of the trumpets initially is generally showing the nice stable and solid Perfect 4ths and Perfect 5ths intervals.

<http://img528.imageshack.us/img528/5148/img0006ih.jpg>

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'How To Kill A Friend'
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=5F8LJs9xNgo>

There is a lot of Herrmann "stock" music in the last chapter of the Gunsmoke episode link above, "How To Kill A Friend." Two gamblers try to bride Matt. Failing that bad move, they hire a former friend of Matt's to kill him.

There is the "East Horizon" (Desert Suite) when Toque (the hired killer) drinks with the two men at the saloon. I won't focus on the exact timing. But starting 20:33 thru 21:28 you'll hear "The Glass" (Collector's Item). Scene: Toque is out on the street, menacingly. Then from 21:29 thru 22:19 you'll hear "Sandstorm" (Desert Suite) Bars 1-10, 41-56. Scene: Toque tells the gamblers he's quitting the job, and then confronts a drunken man on the street. Toque shoots him, thinking he was drawing a gun (but he was unarmed). Then starting at 22:20 you'll hear "The Discovery" (Collector's Item) all bars. Then soon "Night" (Police Force) Bars 20-48. Scene: Matt shoots Toque. Dying on the ground, he tells Matt that he actually had changed his mind about killing him. "You changed it too late," Matt replies.

<http://img831.imageshack.us/img831/601/img0007si.jpg>

Talking Herrmann: GUNSMOKE: 'How To Kill A Friend'
Reply by: Bill Wrobel

<http://img831.imageshack.us/img831/601/img0007si.jpg>

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'How To Kill A Friend'
Reply by: Bill Wrobel

<http://img265.imageshack.us/img265/2136/img0009pj.jpg>

Nice dissonant long cue (98 bars) starting with the Bb augmented triad, then a half-dim 7th--Herrmann's favorite chord--specifically F/Ab/Cb/Eb played by the muted horns, etc. The music editor (I believe Gene Feldman) picked appropriate Herrmann music for this scene.

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'How To Kill A Friend'
Reply by: Bill Wrobel

Opps. I put in two images of the Discovery cue. Should be "The Glass"

<http://img405.imageshack.us/img405/7393/img0008is.jpg>

talkingherrmann mailing list

Talking Herrmann: GUNSMOKE: 'How To Kill A Friend'
Reply by: Bill Wrobel

The Night cue in the bars given for this episode....

<http://img716.imageshack.us/img716/3118/img0010mx.jpg>

talkingherrmann mailing list

12:12-11:

Talking Herrmann: A CHILD IS BORN available on dvd

Reply by: Bill Wrobel

Jim:

I received the 4-dvd set this afternoon. The set's version of A CHild IS Born is the 1956 version--the one broadcast before Xmas. The original 1955 version was done live on Xmas day, and apparently starred Victor Jory--but there is no Victor Jory in this dvd set version (but Robert Middleton). Nadine Conner as the Innkeeper's wife is still there. It's still Herrmann's music here but I would say that the 1955 version sounded better, more vibrant.

Right now on that Disc 4 I am watching the 1954 episode of Four Star Playhouse titled "The Answer" starring David Niven, Anthony Caruso and Carolyn Jones. Nestor Paiva, who plays the bar-keeper, and also Anthony Caruso would both co-star a year or so later in the Warner Bros production, Hell on Frisco Bay--one of my favorite "B" movies!

talkingherrmann mailing list

12-13-11:

Talking Herrmann: A CHILD IS BORN available on dvd

Reply by: Bill Wrobel

Well, I don't know about the Victor Jory performance since I never seen it, but as far as audio quality is concerned, my ears tell me that the 1955 version sounds a lot better for whatever reason.

More written score examples in the following Talking Herrmann link:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3454>

talkingherrmann mailing list

12-15-11:

Talking Herrmann: H. Renie Harp Music

New topic by: Bill Wrobel

We all know how Herrmann loved the use of harps. He would appreciate this music from Renie, I'm sure. You can listen to the various clips on YouTube and also on another tab read the music from Internet Archive Machine:

Legende

<http://www.archive.org/stream/lgendedaprs100reni#page/n1/mode/2up>

<http://www.youtube.com/watch?v=hts59KMyXKE&NR=1&feature=endscreen>

alternate performances by other players can be accessed on YouTube as well

Contemplation for Harp

<http://www.archive.org/stream/contemplationpou00reni1#page/n0/mode/2up>

<http://www.youtube.com/watch?v=DNUIrnoq8fI>

talkingherrmann mailing list

12-17-11:

Talking Herrmann: Debussy & Herrmann: Arabesque No. 2 (The Kentuckian)
New topic by: Bill Wrobel

You can hear Debussy's music here that evidently inspired Herrmann (consciously or unconsciously) to use the principal motif for a cue in The Kentuckian titled "The Victory" in Reel 10. Here are two YouTube presentations--the first one is piano that shows the ongoing written music. The second video is harp and oboe.

<http://www.youtube.com/watch?v=KKHeEw7whUQ&feature=related>

<http://www.youtube.com/watch?v=x25wLjJFSUg>

You can also read the music in the Internet Archive source below:

<http://www.archive.org/stream/1rearabesquepo00debu#page/6/mode/2up>

I discussed this in a topic here years ago:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2767>

talkingherrmann mailing list

Talking Herrmann: Debussy & Herrmann: Arabesque No. 2 (The Kentuckian)

New topic by: Bill Wrobel

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<http://www.youtube.com/watch?v=x25wLjJFSUg>

You can also read the music in the Internet Archive source below:

<http://www.archive.org/stream/1rearabesquepo00debu#page/6/mode/2up>

I discussed this in a topic here years ago:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2767>

talkingherrmann mailing list

Talking Herrmann: Debussy & Herrmann: Arabesque No. 2 (The Kentuckian)

Reply by: Bill Wrobel

This 12-year-old girl plays it very well! :

<http://www.youtube.com/watch?v=IKywZQgJi40&feature=related>

The young male performer below plays it very nicely and a bit more deliberately, plus you are closer to the action and see better the hand movement techniques:

<http://www.youtube.com/watch?v=2qy68HtkGPA&feature=related>

Now here's one for piano and clarinet. Interesting arrangement.

<http://www.youtube.com/watch?v=Es1GxlpbA6M>

Even more interesting is the combination of flute and guitar! :

<http://www.youtube.com/watch?v=2oU9nURtPJ0&feature=related>

Here's oboe and piano combo of the piece that is decidedly slower and measured but I liked it:

<http://www.youtube.com/watch?v=jQyWP357-Ps>

And finally here's the composer himself performing the piece:

<http://www.youtube.com/watch?v=YyKPBYfl4vE&feature=related>

I am trying to find an orchestral treatment of it but so far am having no luck!

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

New topic by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3318>

As I discussed in the above link (previous Talking Herrmann Topic), it appears Herrmann was also consciously or unconsciously inspired by Wagner when he composed "The Hallway" cue in Joy in the Morning.

Immediately below you can listen to the Solti performance of Wagner's Gotterdammerung Prologue. Go to 4:48 thru 4:58. This music by Wagner pretty much sounds what Herrmann later wrote in JITM.

<http://www.youtube.com/watch?v=W0dSglGgYG4>

To hear Herrmann's clip, there happens to be a free sample download of that cue in the Screen Archives Entertainment site. Go to track # 1 "The Hallway" :

<http://www.filmscoremonthly.com/cds/detail.cfm/CDID/222/Joy-in-the-Morning/>

On another tab you can look at the written score comparisons from that previous Talking Herrmann topic I linked at the top.

Enjoy!

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://img682.imageshack.us/img682/1271/r117a.jpg>

Here is that separate Talking Herrmann link for the Wagner image:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3456>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

Let's try it again:

{img} <http://img689.imageshack.us/img689/3089/imght.jpg>
{/img}

talkingherrmann mailing list

Talking Herrmann: PEER GYNT 'Ase's Death' & Herrmann's 'The Basket' (Sinbad)
New topic by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1651>

In a previous Topic here (see link immediately above) I discussed how Grieg's music seemed to be the inspiration of Herrmann's music for "The Basket" cue from The Seventh Voyage of Sinbad prior to the Cobra Dance music.

You can hear Grieg's music here:

<http://www.archive.org/details/GriegPeerGyntAsesDeathmasur>

You can download the written music here:

http://imslp.org/wiki/Peer_Gynt,_Op.23_%28Grieg,_Edvard%29

More specifically:

http://imslp.info/files/imglnks/usimg/8/8c/IMSLP94071-PMLP54588-Grieg_op.23_Peer_Gynt_3.Akt_fs.pdf

I cannot use my scanner now for Herrmann's piece, so maybe later in the week.

talkingherrmann mailing list

12-18-11:

Talking Herrmann: PEER GYNT 'Ase's Death' & Herrmann's 'The Basket' (Sinbad)
Reply by: Bill Wrobel

Forgot to mention that in the document of 8 pages of the written full score, go to end pages 7-8.

talkingherrmann mailing list

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

New topic by: Bill Wrobel ()

AS we discussed a few time in the past, Rachmaninov's (or Rachmaninoff's!) Isle of the Dead has a principal motif that Herrmann appeared to be inspired by to incorporate (consciously or unconsciously) for the Kane motif.

You can hear a good recording of the Rachmaninov music here conducted by Andrew Litton:

<http://www.archive.org/details/IsleOfTheDeadlitton-rpo>

Or, if you prefer, use this YouTube version:

<http://www.youtube.com/watch?v=N10YZ2Sk3Kg>

You can freely download the written full score here:

http://imslp.org/wiki/Isle_of_the_Dead,_Op.29_%28Rachmaninoff,_Sergei%29

Or specifically:

http://imslp.org/imglnks/usimg/0/03/IMSLP21591-PMLP45655-Rachmaninoff_-_The_Isle_of_Death__Op._29__orch._score_.pdf

The "Dead"/"Kane" motif is heard many times in the score but the most obvious rendition is located in the Litton recording at 10:29. On the written score go to pdf page 35 (page 37 if you use the original page #). I can't use my scanner today to show the Kane version but maybe later in the week.

talkingherrmann mailing list

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

OR Rockmaninoff! (Personally I prefer "Rachmaninov" but I don't know the history of the spelling and which one would be "right" when polled by music historians).

It's the same primary five-note theme structure no matter the tonality used or the time signature, and no matter if a "coincidence" or genuine influence. I personally think it is an influence since the music was well-played and existing since I believe 1908. Herrmann probably had already heard it more than once by the time he did Kane. Rach rocked then! But I doubt if it was a conscious lift, purposely put there by Herrmann. Instead it was probably a subconscious influence.

That first big statement in IOTD as given in page 37 is set in 3/4 time while Herrmann's Kane version is in C (4/4) time. The trombones play it first in KANE starting on E minor (E/G/B) half notes while the Rach version statement there (at 10:29 Litton audio) is I believe F min (F/Ab/C) quarter notes (again in 3/4 time).

talkingherrmann mailing list

Talking Herrmann: Don Quixote 'Pas De Deux'

New topic by: Bill Wrobel

Oh, I wish Herrmann wrote a complete ballet (instead of Wuthering Heights, I dare say!).

At any rate, here is some delightful ballet music composed by Ludwig Minkus for DON QUIXOTE, focused here on the "Pas De Deux" section. I especially enjoy the solo short section called the Grand pas Kitri variation for the female dancer. I'm referring to the Third Act Kitri, not the Act I version (I'll put the Svetlana performance of that Act I Kitri at the end of this post--it's quite different music!)

First we have one version of the complete Pas de deux performed by Svetlana Zakharova. Excellent!

Go to 6:24 thru 7:25 for the Kitri solo:

http://www.youtube.com/watch?v=tVZccuo5YQc&feature=BFa&list=PL7219DFA8F753742E&lf=results_video

In this Japan 2009 performance, go to 8:21 thru 9:21 for the delightful solo dance by Svetlana:

<http://www.youtube.com/watch?v=VOIZyYbidAU&feature=related>

Next version is now danced equally well by Tatyana Golyahova. For the short delightful solo section go to 6:01. Unfortunately I do not like how they edited out some of the harp music in the very beginning. But her outfit makes up for it (and dancing!).

http://www.youtube.com/watch?v=9b_nTu7pvyc&feature=BFa&list=PL7219DFA8F753742E&lf=results_video

Next just that short Kitri solo section is shown, performed by Paloma Herrera:

http://www.youtube.com/watch?v=TLY2P06Mmro&feature=BFa&list=PL7219DFA8F753742E&lf=results_video

That same Grand Pas Kitri solo section is played alone as well but performed by young Liao Xiang (14 years old). I like the emphasis in this rendition of the descending flute legato line. Rather reminds me of the Disney orchestra in the old days.

http://www.youtube.com/watch?v=TX9EKMawVWo&feature=BFa&list=PL7219DFA8F753742E&lf=results_video

Next is the same solo only performance but performed here by Natalia Osipova. The orchestra's tempo is a bit too slow for me. Svetlana's dancing even has the music speed up the tempo at that mid or Section B part of the Kitri. But the audio quality is good in this video:

http://www.youtube.com/watch?v=3VnNpYcziL8&feature=BFa&list=PL7219DFA8F753742E&lf=results_video

Here is the Kitri with an additional harp flourish in the beginning often not added:

<http://www.youtube.com/watch?v=WCwJ1dqefAQ&feature=BFa&list=PLCC63A04ADF247FEC&lf=relist>

And, as promised, here is the Act I Kitri danced by Svetlana:

<http://www.youtube.com/watch?v=59bVZvj11NU&feature=related>

talkingherrmann mailing list

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

KL:

Interesting observation regarding the connection to Vertigo Prelude but I can very loosely see where you are coming from in terms of the mood only with the slow triplet pattern. At the same time one can just as justifiably state that it would remind someone else of Goldsmith's moody V'ger music in Star Trk:TMP as the Enterprise slowly voyages thru the alien ship's atmospheric marvels. Same mood--in fact, to me it sounds far more reminiscent of Goldsmith's music than Herrmann's. I believe Goldsmith was influenced RVW here but I think Isle of the Dead would be fitting as well.

My postings here are designed for "direct hits," so to speak--quite recognizable similarities or influences. Of course if Zador dared mentioned the Isle of the Dead similarity to Herrmann, Benny would have probably denied it (as he did for his own self-borrowings)! But of course he was far too close to the situation since he was the composer, so the objectivity and detachment and suspension of ego and bruised feelings would normally not be present since he was such a volatile personality. If Herrmann was alive today and read all my postings (re: Debussy, Wagner, Grieg, Rockmaninoff, etc) he would probably despise me! :)

talkingherrmann mailing list

12-26-11:

Talking Herrmann: Don Quixote 'Pas De Deux'
Reply by: Bill Wrobel

<http://img522.imageshack.us/img522/8784/imglkn.jpg>

<http://img832.imageshack.us/img832/9789/img0001um.jpg>

<http://imslp.info/files/imglnks/usimg/8/84/IMSLP30799-PMLP65356-Minkus-DonQuixotePRmuz.pdf>

talkingherrmann mailing list

12-27-11:

Talking Herrmann: Best Herrmann Re-Recordings and Re-Releases
Reply by: Bill Wrobel

You can't go wrong with these items(but best to search for best prices):

http://www.amazon.com/Jason-Argonauts-Sinfonia-London/dp/B00000J8ZW/ref=sr_1_11?ie=UTF8&qid=1325052444&sr=8-11

http://www.amazon.com/Brian-Palmas-Sisters-Bernard-Herrmann/dp/B000056WOD/ref=sr_1_17?ie=UTF8&qid=1325052595&sr=8-17

http://www.amazon.com/Fahrenheit-451--Twilight-Zone-Distance/dp/B00110WUBU/ref=sr_1_35?ie=UTF8&qid=1325052693&sr=8-35

http://www.amazon.com/Mysterious-Island-Original-Soundtrack-Bernard-Herrmann/dp/B00133KEJA/ref=sr_1_120?ie=UTF8&qid=1325052884&sr=8-120

<http://www.cduniverse.com/productinfo.asp?pid=8308123>

<http://www.cduniverse.com/productinfo.asp?pid=7933436>

<http://www.cduniverse.com/productinfo.asp?pid=1436404>

<http://www.cduniverse.com/productinfo.asp?pid=8308123>

<http://www.cduniverse.com/productinfo.asp?pid=7933436>

<http://www.cduniverse.com/productinfo.asp?pid=1436404>

No more time to suggest more. Time for bed!

talkingherrmann mailing list

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12-28-11:

Talking Herrmann: Battle of Neretva - Now available at SAE

Reply by: Bill Wrobel

Curious that The Adventures of Don Juan is not being offered as available for pre-order at the same time as this one....Is JUAN not going to be released until, say, a month or more after?? I would think it would be better that both titles are available for pre-order at the exact same time, use the credit card then as an advance sale, no extra/separate shipping charges, etc.

Well, I ordered the Varese special Herrmann multi-set (waiting for that one), and yesterday I went to Warner Archive to purchase more made-to-order dvds since there is a sale with no shipping charges thru December. These are the dvds I bought (all scored by Max Steiner!):

<http://www.wbshop.com/Youngblood-Hawke/1000244980,default,pd.html?cgid=ARCHIVENEW>

<http://www.wbshop.com/Slim/1000273043,default,pd.html?cgid=ARCHIVEPRE>

<http://www.wbshop.com/Breaking-Point-The/1000207192,default,pd.html?cgid=ZARCHIVEALL>

If JUAN is available in January also (is it? If not, why the delay?), then it looks like January 2012 will be a rich Herrmann & Steiner month!

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva - Now available at SAE

Reply by: Bill Wrobel

Here is the autograph cue I received permission to have xeroxed when I researched the complete score at Warner Bros. Archives many years ago.

<http://img844.imageshack.us/img844/1070/img0002ii.jpg>

Yes I often prefer the quieter cues than the noisy action-packed ones, especially when you can hear the special sonorities better or clarity of discrimination. I liked the use of the three clarinets and 3 bass clarinets in the end of the cue. Herrmann's instrumentation reminds me a lot of the "Kitty Shot" episode of Gunsmoke that was composed a few years later for CBS. Of course there is a hint of JTTCOTE (a far superior movie and a better score). "The Pass" will also be a very nice cue to hear in terms of sonority sampling.

NERETVA will be quite rewarding too (although I enjoyed N&D much better as a fairly enjoyable movie experience compared to the awful Neretva!) since we will have the world premiere experience of hearing the self-borrowed cues (perhaps with some alterations) of "Suspense" "The Lookout" "Death Hunt" and also "The Bridge" from ODG. Hearing "Nazi Attack" for the first time for most people will be a treat (though a bit on the "noisy" full orchestra side).

So why isn't JUAN being offered for Pre-Order at the same time?

talkingherrmann mailing list

12-29-11:

Talking Herrmann: Battle of Neretva - Now available at SAE

Reply by: Bill Wrobel

Thanks for the info. I heard a rumor that Madrid will offer the cd far earlier (like manana!).

<http://img840.imageshack.us/img840/834/img0011pwb.jpg>

<http://img832.imageshack.us/img832/5879/img0012ei.jpg>

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva - Now available at SAE
Reply by: Bill Wrobel

Here's a larger and clearer shot of the "Senorita" section of that cue I hand-copied:

<http://img825.imageshack.us/img825/7536/img0010xq.jpg>

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva - Now available at SAE
Reply by: Bill Wrobel

Forgot to put in the translations of that YouTube:

quote: ala Concert Dance Open, devoted to closing the year of Russia in Spain and the year of Spain in Russia, 2011, at the Royal Theatre of Madrid (Real Madrid Theatre) / Dance Open Gala dedicated to the closure of year of Russia in Spain and year of Spain in Russia in 2011 Real Madrid Theatre

Grand - Pas from the ballet "Don Quixote» / Grand pas of ballet "Don Quixote"

Ludwig Minkus, choreography - Alexander Gorsky / Ludwig Minkus, Choreography - Alexandr Gorski

Performed by: Natalia Osipova and Ivan Vasiliev of the Bolshoi Ballet's Artist of Russia /
Performed by: Natalia Osipova, Ivan Vasiliev and ballet dancers of Bolshoi
Variations: Olga Smirnova and Anna Tikhomirov / Variation: Olga Smirnova and Anna Tihomirova

I don't believe this is available yet on dvd that I am aware of. If it is, I'd love to get it from Amazon.

talkingherrmann mailing list

Talking Herrmann: Don Quixote 'Pas De Deux'

Reply by: Bill Wrobel

Here are the same two dancers and same music (but not live orchestra, I believe) in a different part of the world when performed. The other performance's staging is far superior (much prettier!).

<http://www.youtube.com/watch?v=5iibl54JatU&feature=related>

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva - Now available at SAE

Reply by: Bill Wrobel

Speaking of Max's DON JUAN, listening to DON QUIXOTE (see my separate Topic on the "Pas De Deux" section in Act III:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3845>--I am somewhat reminded of Max's music here. I am not speaking of direct hits of music but similar temperament. I am especially referring to that male dance variation just before the famous Kitri variation that I discussed. Here below is the written music and an excellent YouTube presentation of the music & dance:

<http://www.youtube.com/watch?v=4aJa83naayQ>

<http://img171.imageshack.us/img171/4579/img0013js.jpg>

This cue starts at 8:07. The section I found most like Steiner in temperament was at the 8:28 point of the YouTube presentation (the fourth grand staff section of the written sheet at the middle of the page). This reminds me somewhat in spirit of that Steiner "Senorita" section (Bar 58). I wonder if Steiner was quite familiar with the music of Ludwig Minkus? At any rate, obviously both works are quite classical Spanish in nature!

Following this of course is the wonderful Kitri variation starting at 9:42. You even get to see the harpist playing the introductory flourish very briefly. The Kitri dancer is quite good. Nice production overall.

talkingherrmann mailing list

12-30-11:

Talking Herrmann: Don Quixote 'Pas De Deux'
Reply by: Bill Wrobel

This melody in Don Quixote within Act II reminds me somewhat of Max Steiner--not that it resembles a specific Steiner melody he composed but has the same musical sensibilities or character. There is of course nothing "Spanish" in style for this section (despite it being Don Quixote) because it is a sort of dream sequence.

You can watch and listen to it in this YouTube presentation right at the start (actually at 00:09). The melody starts at 00:26.

<http://www.youtube.com/watch?v=IKI7wI6gSng&feature=related>

<http://img72.imageshack.us/img72/4263/imgni.jpg>

talkingherrmann mailing list

1-2-12:

Talking Herrmann: Stravinsky's Suite No. 2 for Small Orchestra (and Herrmann's KANE)
New topic by: Bill Wrobel

In a separate Topic I already showed how Herrmann was apparently influenced by Rachmaninoff's *Isle of the Dead*.

Well, another apparent influence (to my ears) is Stravinsky's "Suite No. 2 for Small Orchestra." You can hear an excellent performance by the Orpheus Chamber Orchestra on the Deutsche Grammophon label (289 453 458-2). The cd is called "Shadow Dances: Stravinsky Miniatures." Excellent performances. Anyway, track # 8 of that Suite No. 2 sure reminds me a lot of the style of Herrmann's CITIZEN KANE, one of those lively romps. Specifically it sounds a lot like the style of "Kane's New Office" (track # 12 of the McNeely cd rendition).

Below is a You Tube rendition so that you can hear it for yourself. The "modernistic" character of the music in Kane's New Office is the same as Stravinsky's piece. On the link below go to 3:28 for the start of that specific section.

<http://www.youtube.com/watch?v=Bt0FOS2CLos>

Below is the opening title page of Kane's New Office. Unfortunately I cannot find an image of the Stravinsky piece.

<http://img856.imageshack.us/img856/2019/imgaml.jpg>

talkingherrmann mailing list

Talking Herrmann: Stravinsky's Suite No. 2 for Small Orchestra (and Herrmann's KANE)
Reply by: Bill Wrobel

In Stravinsky's "Three Pieces for String Quartet" (1914) the third movement has some of the atonal character of Herrmann's *Psycho*. Of course Herrmann wrote his largely atonal piece quite earlier in 1934 in *Sinfonietta* for Strings as the direct inspiration for at least six of the cues in *Psycho*. I think Herrmann was "influenced" by Stravinsky (and probably quite consciously).

In the You Tube presentation below, go to the 3:33 point for the start of the third movement. Indeed, if you go to the Second Movement at the 1:47 point you'll the relatively same two-note strident hammering or bird shrieking effect that Herrmann may've been inspired by for the opening of his *Psycho* Prelude.

I have no image available I could find of the Stravinsky piece.

<http://www.youtube.com/watch?v=Uy8VSeGk8UY>

talkingherrmann mailing list

Talking Herrmann: Stravinsky's Suite No. 2 for Small Orchestra (and Herrmann's KANE)
Reply by: Bill Wrobel

Another Stravinsky piece that has a later Herrmannesque character is *Apollo* (*Apollon Musagete*) in the "Pas d'action" section. It opens rather like something Herrmann did for an Alfred Hitchcock Hour episode (I forgot the title of the episode at the movement). But it ends very Herrmannesque starting at the 4:50 point, once again like an AHH episode or some dramatic VIRGINIAN episode.

Here is a You Tube presentation:

<http://www.youtube.com/watch?v=cMFO65IQFeo>

The opening section from 00:00 thru 00:22 is the Herrmannesque section I am referring to, but the real Herrmannesque version is at the end of the piece starting 04:03 which starts far more dramatically or ominously. I may have the written music but have to search for it in one of my boxes. If I can find it soon I'll insert an imageShack of it. But right now I have the "3 Pieces for String Orchestra" written music:

Here's Section 3:

<http://img857.imageshack.us/img857/5916/img0001te.jpg>

And here's Section 2:

<http://img828.imageshack.us/img828/2461/img0002jvf.jpg>

talkingherrmann mailing list

Talking Herrmann: Stravinsky's Suite No. 2 for Small Orchestra (and Herrmann's KANE)
Reply by: Bill Wrobel

I found it (Pas d' Action piece from APOLLO):

<http://img834.imageshack.us/img834/6307/img0003db.jpg>

<http://img851.imageshack.us/img851/1607/img0004puu.jpg>

talkingherrmann mailing list

Talking Herrmann: Debussy & Herrmann
New topic by: Bill Wrobel

We discussed Debussy in various posts here. One old one is linked here:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2431>

A beautiful example of how I think Debussy influenced Herrmann in usually a subtle way (blatant in the Arabesque # 2 as I discussed in a recent post) is Debussy's opera, Pelleas et Melisande. Another composer whose works are exquisitely subtle & refined is Charles Koechlin (Persian Hours, Jungle Story). Nothing in this opera is a "direct hit" in terms of borrowing but Debussy's music is so beautiful, utilizing musical devices that Herrmann used in his own music. The sensitive nature of the music in terms of timbre layering & exchanges, non-tutti savoring of instruments, slow chord movements, heavy use of the harp, etc., shows a lot in Herrmann's own music later on. I'll provide several examples tonight.

In the following You Tube presentation, we have Act II, Scene I that opens with two flutes playing a passage. Go to location 5:36 and you'll hear the woodwinds playing a short but nice legato passage for two bars followed in exchange of the same pattern as played by the strings. Of course Herrmann often did this practice of switching orchestral choirs (strings to woodwinds to brass, and so on).

The first image shows the 5:36 location:

<http://img812.imageshack.us/img812/9878/img0005xms.jpg>

The next image shows a continuation of the pattern here starting at 6:11. The 6:19 section is particularly Herrmannesque-sounding to me:

<http://img694.imageshack.us/img694/9117/img0006pmd.jpg>

talkingherrmann mailing list

Talking Herrmann: Debussy & Herrmann

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=gbWydown8oo>

In this different You Tube presentation (link immediately above) we are in Act III, Scene I. If you go to the 00:31 point you'll hear the delicate harp that evokes Herrmann somewhat with the ostinato harp figures and the drone (sustained) harmonics violas and celli.

In the image below we have the 2:32 point of the You Tube presentation (alas note that the audio is not linked with the visual lips of the singers!) we come to the 2:32 point of

the strings playing a strongly Herrmannesque section for two bars. Nice layering (like Herrmann did) with adding the celli and contrabasses in that second bar to add depth.

<http://img37.imageshack.us/img37/9487/img0007pw.jpg>

Next is at the 3:04 point in the You Tube presentation with the woodwinds playing slow-moving dotted half-note chords followed by the delicate harp sounding pp a descending six-note figure. Rather Herrmannesque to me.

<http://img266.imageshack.us/img266/4028/img0008ka.jpg>

talkingherrmann mailing list

Talking Herrmann: Debussy & Herrmann
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=gvPNHyqRSnY&feature=related>

Here is the You Tube presentation of Act V, the concluding section of the opera. In fact the image below is the very end of the opera. Go to 9:01 of the YouTube clip. Listen to the very delicate conclusion with the descending harp figures, the lightly sounding bowed trem of certain stands of violins I & II, etc. Rather Herrmannesque to me. Nice seeing the orchestra playing in this clip.

<http://img194.imageshack.us/img194/9418/img0010kvd.jpg>

talkingherrmann mailing list

Talking Herrmann: Full score Fahrenheit 451
Reply by: Bill Wrobel

Just out of curiosity: Why do you want the full written score?? Performance purposes?
Private research for a book or dissertation?

By the way, I wrote an old (2001) brief rundown of the written score here:

<http://www.filmscorerundowns.net/herrmann/fahrenheit451.pdf>

Bill Stromberg put up some images of the score at the Film Score Monthly discussion board a few years ago on the Film Music Orchestration Studies topic:

<http://filmscoremonthly.com/board/posts.cfm?forumID=1&pageID=7&threadID=62814&archive=0>

talkingherrmann mailing list

1-4-12:

Talking Herrmann: Tchaikovsky & Herrmann
New topic by: Bill Wrobel

Many people do not usually associate melody-king Tchaikovsky with Herrmann's own music but I do! Herrmann already felt great respect for Tchaikovsky, especially works such as the Manfred Symphony that I believe he conducted for a record label if my memory serves me.

When time permits I'll provide several examples of T's music and how those specific instances resonate in character with Herrmann's own music. One example that comes to mind is towards the end of the second movement of Symphony No. 3. Immediately below is a You Tube presentation of it:

<http://www.youtube.com/watch?v=PuGYg7uhM8M&feature=related>

Below is an imageshack visual of the section I am referring to. The YouTube presentation aligns with the start of this page at the 06:22 point with the solo clarinet playing a six-note short phrase followed by other solo instruments. Of course Herrmann too was fond of this musical device of "passing the torch" of a repeated phrase from one instrument (or choir of instruments) to another. Note also the drone effect of the celli and contrabasses playing the repeated Great octave Bb-Bb-Bb quarter notes per bar. Herrmann was fond of this repetitive rhythmic effect as well. Particularly Herrmannesque-sounding to me is the end of this section with the strings playing dotted half notes in dynamic build, followed by the solo woodwinds (6:45 location) in pyramid dynamic build.

<http://img560.imageshack.us/img560/17/imgkx.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

http://www.youtube.com/watch?v=x07_XnFiKbA

Above is a You Tube presentation of Tchaikovsky's Sixth Symphony, Part II. Below is another example of the "carrying the torch" device. On the written page example below the second bar corresponds to the 06:25 point of the YouTube performance. First the flute plays the phrase, then the oboe plays the same phrase, and so on. Herrmann did this a lot in his own music. An example that comes to mind is I believe "The Walk" cue of Tender Is The Night. But after dinner I'll look for some spot-on influences from Manfred tied to Herrmann's On Dangerous Ground....

<http://img684.imageshack.us/img684/4428/img0001as.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=c81PBxjVgTg&feature=related>

Above is the YouTube link to a performance of Tchaikovsky's Manfred Symphony Second Movement. Starting at the 00:47 point is a 16ths sextuplet figure used repeatedly by the celli followed at 00:51 by the violas. Well, Herrmann replicates this exact same musical effect (somewhat frenzied as in a blinding snowstorm!) and 16th note figures in "The Snowstorm" cue of On Dangerous Ground.

<http://img266.imageshack.us/img266/7138/img0002cmt.jpg>

<http://img40.imageshack.us/img40/1714/img0003sj.jpg>

talkingherrmann mailing list

1-5-12:

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=Ah_fDwREp6g

Tchaikovsky's classic yuletide favorite, The Nutcracker, has various Herrmannesque sections. In the You Tube presentation (see link above) you will hear Act I, No. 4 (Dance Scene). At the 04:51 point you will come to the Presto section (well, perhaps not that "very fast" after all!) that sounds Herrmannesque to my ears. Once again you have a luscious economy of instrumentation in order to savor individual instruments (as Herrmann loved to do). You also see the "passing the torch" technique (as Herrmann also loved) with the clarinets first playing an eight-bar phrasing, followed by the bassoons, and then by the lower register bassoons/trombone/tuba (nice "Herrmannesque timbre here!). The contrabasses add to the effect in a separate or auxiliary pattern briefly.

<http://img683.imageshack.us/img683/9952/imgdob.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

In the same You Tube performance of No. 4 Dance Scene, and just prior to the illustration I gave above, you find at the 02:07 point the use of stopped horns--even more prominently at 02:12. Stopped horns (modern usage notationally has the plus (+) sign over the notes that are stopped by the hand inside the instrument) are/is (Mr. Scratch: Which one is proper here--"are" or "is"??) an effective dramatic effect when judiciously applied (as Tchaikovsky did here). Of course Herrmann used that effect quite often in his dramatic scores/cues.

<http://img543.imageshack.us/img543/1554/img0001jg.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=OaQD7tsYN6A&feature=related>

Now let's go to the very next section--No. 5 "Scene and Dance." The link to this You Tube performance is immediately above.

Now go to the 05:38 point (Tempo di Gross-Vater). Does this music by Tchaikovsky remind you of anything Herrmann did in Three Worlds of Gulliver??? At least same character of music, would you say??

<http://img526.imageshack.us/img526/7259/img0002cc.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=RdrJurcMnZk>

Above is a link on You Tube to perhaps my favorite performance of Tchaikovsky's SWAN LAKE--the excellent 1991 Kirov Ballet staging that stars Yulia Makhalina and Igor Zelensky. The dancing is wonderful, the music is performed wonderfully & clearly, and the staging is the best (better than Bolshoi I think).

Now below is the image for Act II's "V" section, "Pas d'action." The You Tube presentation has it starting at 08:41but the first two bars are not shown here. What you start with in the written music is Bar 3 at 08:51. You will note that there is a lot of beautiful harp action here. Tchaikovsky loved using the harp (and so did Herrmann!). I really like the scene at 9:15 with Siegfried motioning to the corps (and they turning away because none of them are Odette whom he is really looking for!). Nicely staged & filmed in that POV.

<http://img861.imageshack.us/img861/9242/img0003cb.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

The beautiful Entrance of Odette is earlier in that You Tube presentation at 03:51. It is a most famous solo entrance, and this one is just right--not too fast as many performances tempo it (of course it depends on the dancer's speed in order for the music to synch)--and I liked her slow emphasis of leg moves on the quarter beats after the strings finish with the E major (E/G#/B) bowed trem inversions. Usually for scenes like this slower is better (but be careful not to be too slow!). Of course the dramatic entrance with the bowed trem strings is also a favorite of many film composers of old, and this applies to Herrmann especially!

<http://img862.imageshack.us/img862/7344/img0004tb.jpg>

talkingherrmann mailing list

1-7-12:

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://img689.imageshack.us/img689/3089/imght.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

There are many examples within Wagner's massive RING combined work that suggests Herrmannesque features. In Das Rheingold we hear the Dragon four-note motif heavily emphasized in this famous Solti-conducted You Tube presentation (# 11 of the series). Go to the link immediately below and it will actually start with this Dragon motif:

http://www.youtube.com/watch?v=_212IRiRsWY&feature=related

The written version is now immediately seen below from the Dover full score, page 205:

<http://img15.imageshack.us/img15/6872/img0002tg.jpg>

Now: I dare say that Herrmann perhaps playfully hinted at this dragon motif of Wagner in his own four-note semi-equivalent version towards the end of his "The Dragon" cue from The Seventh Voyage of Sinbad. The Herrmann music is immediately below:

<http://img854.imageshack.us/img854/5643/img0001py.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=_212IRiRsWY&feature=related

Now go back to the You Tube # 11 piece of Das Rheingold that I placed again at the top of this reply message for convenience purposes. Go to the very end of the clip starting at 6:16. This is a really Herrmannesque section to my ears. Perhaps you agree??

<http://img233.imageshack.us/img233/2451/img0003iwl.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

Let's try again!

<http://img716.imageshack.us/img716/5941/img0004wna.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

I'll widen that music page so that you can get a better perspective of the actual instrumentation identified:

<http://img716.imageshack.us/img716/5941/img0004wna.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

Immediately below is the link for the entire aligned sequence of Das Rheingold starting with Part 1 (# 255). Part 2 is #256, and so on.

http://www.youtube.com/watch?v=gZF9FznVgx4&feature=BFa&list=UL8ASTXb3qdM4&lf=mfu_in_order

Anyway go to Part 10:

<http://www.youtube.com/watch?v=IDCbLUia4aI&feature=related>

Starting at the 4:19 point of this Solti You Tube performance you'll hear the violas playing the six-note rhythmic pattern called the forlana (I believe) for four bars, and then the celli take over the pattern for four bars. Well, Herrmann just LOVED using this rhythmic figure of the delayed triplet to normal triplet sequence. I'm sure you'll recognize it in many famous cues. I believe one is "The Nets" cue from Jason & the Argonauts. Below is the written version of this Wagner section in Das Rheingold page 186:

<http://img210.imageshack.us/img210/5433/img0005kc.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=eyl9RYpFdTM&feature=related>

The link above is to the Solti performance of Gotterdammerung once again, Act 1, part 2 section of 8:05 minutes. If you go to the 5:14 point we hear what I feel is a rather Herrmannesque section: the slow-moving legato half notes, the interesting instrumentation changing, etc.

<http://img337.imageshack.us/img337/3117/img0006aon.jpg>

talkingherrmann mailing list

1-8-12:

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

being consistent here with the string of Wagner You Tube performances I've been using (except for the initial one), below is that page 73 section of Gotterdammerung that shows the later Herrmann Joy in the Morning reference in "The Hallway" cue opening.

<http://www.youtube.com/watch?v=wuivbFA3rT0&feature=related>

So the link above is the "Act 1, part 5" section of You Tube, and if you want to hear "The Hallway" referencing, go to 00:30.

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=jirAesQli3s&feature=related>

Now go to the You Tube link above. This is the Act 1, pt 14 Solti presentation (final part of Act 1 of Gotterdammerung. Then go to the 7:74 point. My goodness, my first impression of this three-bar section was that it reminded me a lot of Herrmann's Allegro

Feroce ending three-bar section of his Prelude to On Dangerous Ground. There is not a "direct hit" in terms of the exact same structure but the essence is there, a sort of inspiration perhaps Herrmann picked up subconsciously.

<http://img6.imageshack.us/img6/717/imgxm.jpg>

To hear Herrmann's clip go to the SAE site offering a free hearing:

http://www.screenarchives.com/title_detail.cfm?ID=3700

Then go to the 1:11 point to hear the three bars I am referring to.

Here is the Herrmann music:

<http://img822.imageshack.us/img822/4251/img0001iw.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=uiqOTQ8eOfk&feature=related>

You can hear this same three-bar sequence once again in another part of Wagner's opera in discussion if you click on the You Tube link above. This is the Act 2, pt 5 presentation. Go to 3:14 and you'll hear it.

<http://img26.imageshack.us/img26/2521/img0002mq.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=9eg2vU_-sUo&feature=related

Above is the link to the Act 2, part 4 You Tube presentation. Go to the 4:11 point. This six-bar rhythmic pattern is rather Herrmannesque to me.

<http://img14.imageshack.us/img14/5183/img0003pg.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=mwzrOfIaLg&feature=related>

In the above Act 3, part 7 You Tube link, you can once again listen to that three-bar sequence that reminds me of Herrmann's Prelude to *On Dangerous Ground*. Go to the 4:36 point. So at least three times it is prominent in the score, so it is not inconceivable that Herrmann was influenced by this music or at least inspired subconsciously. Repetition is a great force and Herrmann tended to use repeated structures quite regularly in his own music. F.O.H. (Force Of Habit) Factor.

<http://img692.imageshack.us/img692/9151/img0004ls.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=ZvCfazurtkU&feature=related>

The link above is the Solto You Tube presentation of Wagner's Die Walkure part of the Ring, Act 3, part 4. Go to the 7:57 point towards the end. Lest we think Herrmann alone was influenced by Wagner, I can hear Steiner sometimes (although he officially discredited him in certain terms), Tiomkin, and even John Williams. At the 7:57 point to my ears, it sounds a bit like something from Star Wars, perhaps part of the Princess Leia theme?? Not sure. That is my first impression at any rate. Hear for yourself.

Below is the Wagner music:

<http://img440.imageshack.us/img440/8067/img0005bx.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=wXXw9w4pdO4&feature=related>

The link above is for Wagner's dragon-dominated Siegfried, Act 1, part 7 You Tube presentation. Go to 11:53 where for four bars you hear what I consider to be music that resonates as a stylism that Tiomkin favored in his fluidic action sequences on the screen.

<http://img607.imageshack.us/img607/5245/img0006gw.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=s5rcB-kKlcw&feature=related>

Above is the You Tube link for the Act 1 Part 9 section. Go to 8:26. I may be wrong but I believe this music resembles something Korngold wrote later for one of his swashbucklers (perhaps Prince & the Pauper??).

<http://img59.imageshack.us/img59/4174/img0007zqo.jpg>

talkingherrmann mailing list

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=c_r1Im9F-u8&feature=related

Above is the You Tube Act 2 part 8 section. Go to 3:41 (the 3:08 shown is for the cd reference item track # 9). This music is somewhat Herrmannesque.

<http://img97.imageshack.us/img97/8671/img0008aox.jpg>

talkingherrmann mailing list

1-10-12:

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=G2ex_5NlfLw&list=UU5P7UiHLgX9Cp03n0XbgggA&index=56&feature=plcp

The above You Tube link is for another ballet, but not by Tchaikovsky. It is called Giselle by Adolphe Adam. He wrote some very pretty tunes although I feel Tchaikovsky was a definite master of melody. The link is the part 3 section of Act I. Go to the 2:37 point. This is a most beautifully danced (with delightful music) Polacca sequence. The title page written music from IMSLP is immediately below:

<http://img408.imageshack.us/img408/7483/imgvsr.jpg>

About four minutes later you'll see the nicely danced Giselle solo. Natalia Makarova is quite excellent. There's not much to connect Herrmann with this except that the rhythmic pattern is essentially the same as the "Conversion Piece" cue from North by Northwest--that three-note pattern--except that Herrmann "speeded" it up with two such patterns per bar in 2/4 time while Adam here has one three-note rhythm pattern per bar (quarter note to two 8th notes). Herrmann has one 8th to two 16ths pattern twice per bar.

<http://img840.imageshack.us/img840/5936/img0001iy.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

I forgot to mention that the Giselle solo starts at 6:43 but it was already marked on the written page.

Another thing: You may note as you read the music and heard it on this particular You Tube presentation that the written page doesn't not entirely reflect what is heard. That's because the music was orchestrated/arranged differently in the modern (1977) presentation.

At any rate, I am really impressed by this ballet performance, and I really like several of the music sequences. It brought aesthetic enjoyment and emotional satisfaction to this otherwise busy, choreful day.

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=rxD-Q_B1Edk

The link above on You Tube shows the original orchestration as given on the written music above (and continuation below)--not the revised version by Horowitz or whomever (as given in the previous & different You Tube version).

<http://img703.imageshack.us/img703/6623/img0002ep.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=NXitcpIJh2I&list=UUZd4hX-khyrSIFrQgCgTTHw&index=84&feature=plcp>

Similarly, the above link presents the original orchestration as given on the written music seen above for the "Polacca" sequence.

The written music is the opening of the very next music section right after the Polacca.

As for the dancing, both are very good but I think I prefer the version played in the first You Tube presentation (the one with the revised arrangement).It starts at 00:58. As for the music, the interpretation (revised music) is very good too, and I really cannot prefer one over the other in this situation. Of course the audio (and video) quality is better in the first one.

<http://img546.imageshack.us/img546/2778/img0003jp.jpg>

talkingherrmann mailing list

1-11-12:

Talking Herrmann: More on JTTCOTE

New topic by: Bill Wrobel

Here is a most interesting blog site by Greg Philip that focuses on Journey to the Center of the Earth with some rare photos that I have not seen before. Nice colorful site, noticeable even in the colorful rose quartz grotto!

<http://alostfilm.blogspot.com/2011/09/journey-to-center-of-earth.html#!/2011/09/journey-to-center-of-earth.html>

If you click on the trailer at the bottom of the homage site, you will see many of the scenes I discussed in my paper on the deleted scenes & music. Go to:

0:34 --deleted descent scene
1:03 --alternate special effects in chasm scene
1:10 --group ascent up to Mt. S.
1:18 --James Mason's deleted descent down chimney
1:22 --deleted scene after deleted descent given at :34
1:56 --intact scene but deleted alternate take w/dialog
2:34 --different erupting volcano matte effects
3:06 --Boone's raft singing sans vocal track

Click on the photos to expand.

talkingherrmann mailing list

1-12-12:

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Here is another version of the Peasant pas de deux dances--this time danced by Alizade & Bolotin. The sets and costumes are beautiful but the dancing is not quite up to par compared to other presentations, in my opinion (such as the 1977 showing). But still good. The female variation 1 starts here at 4:47.

<http://www.youtube.com/watch?v=GM-PUdUgIgs>

Below is yet another version played here by Ekaterina (Yekaterina) Osmolkina and Vladimir Shklyarov:

<http://www.youtube.com/watch?v=FTEwca68RJc&feature=related>

Immediately below is yet another version from 1969. Go to 3:43 for the start of the same music as given above. Interesting film but I did not care much for the strange cutting. Almost feels like an Altman movie!

If you go to the link below for Part 4 of Act I you come upon a rather nice Can-Can type of music. Starts at 5:00.

<http://www.youtube.com/watch?v=51oZafzD2Tg&feature=related>

However a better version is from that excellent ABT 1977 presentation. Go to:

<http://www.youtube.com/watch?v=EQX1a87YV78&feature=related>

This "Can-Can music (as I put it) starts at 6:14 (actually at 6:33). The sub-section I like is from 6:57 thru 7:05. There's even a tiny hint of Tiomkin between 8:07 - 8:15.

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Thanks for the info [re: Adam did not compose the Peasant PDD]. IMSLP credited A. Adam for the entire score (no asterisk about the Peasant ppd).

Of course "Liar, liar, tutu on fire!" if Adam claimed he composed it! :)

I wonder: what exactly is penned by Burgmuller? Does it include the two pieces I highlighted especially in my You Tube presentations (the memorable duo-dance together and the later female solo variation # 1)??? Does it include that company dance piece I playfully label as a Can-Can??

talkingherrmann mailing list

1-16-12:

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

Thanks again for the information.

I noticed that some cd labels identify Burgmuller as the composer for that Peasant PDD section while other labels do not. This EMI label one does:

http://www.amazon.com/gp/product/B002Q85A4A/ref=sc_pgp__m_A3DJR8M9Y3OUPG_7?ie=UTF8&m=A3DJR8M9Y3OUPG&n=&s=&v=glance

Track #9 is identified as being written by Burgmuller--the "Entrance" music or Polacca. The same applies to the delightful track # 12 (Variation II here) or the brief solo dance piece. The orchestration seems to be the original "old" one with the flute trill, the horns playing the three-note rhythmic pattern, etc. I can't seem to find that "Can-Can" galop long section in this cd.

In another label immediately below, the Burgmuller-credit is not there (unless it is on the back label that I cannot view):

http://www.amazon.com/gp/product/B0000013XU/ref=sc_pgp__m_A3DJR8M9Y3OUPG_11?ie=UTF8&m=A3DJR8M9Y3OUPG&n=&s=&v=glance

Track # 13 "Allegretto" is that same female brief solo dance that is credited by Burgmuller in the EMI cd but not here. This orchestra version is the re-orchestrated one that you mentioned (the one arranged by Horowitz or whomever). By the way, I like both versions. In fact I may side a bit more to the newly arranged orchestrations on some pieces, the music sounding "fuller" and a bit more interesting (the strings focused on the three-note rhythm in the "Allegretto" is a pleasing effect). I don't consider it heavy-handed or certainly not grotesque by any means. It's an interpretation that seems to work, and the slightly faster tempo is better in my better. Too slow is dulling and lazy, whereas too fast is a blur. That galop "Can-Can" music in this Naxos cd is track # 20 (cd 1).

I enjoy these "old-fashioned" ballets and their music far more than most of the "modern" ones, despite the excellence and sophistication and complexity of music by the composers (Stravinsky, Ravel, etc). For example, Ravel's Daphnis et Chloe has some quite beautiful, sumptuous, refined music. The "Daybreak" music is an outstanding showpiece example. This music seemed to be an influence in some Jerry Goldsmith music, in my opinion, such as that cave-labyrinth extended scene in King Solomon's Mines and the use of the deep VC/CB. Go to track # 16 ("The Ritual; Low Bridge") at 4:45 when Quartermain discovers the moodily-lighted tomb of Queen Sheba or whomever. Also the character of music is in other Goldsmith scores such as that East Germany film about the balloon escape (forgot the title of the movie right now!) and some of Star Trek:TMP.

<http://www.youtube.com/watch?v=ziLUcDzQgV0&feature=related>

<http://img827.imageshack.us/img827/7209/imgjyn.jpg>

But such music is not necessarily easy to dance to in ballet~! Here's a modern example of this ballet that I felt did not work:

<http://www.youtube.com/watch?v=H1XSculJrRs>

That's probably why D & C is usually performed sans dancers (just an orchestra rendition). The Stravinsky ballets tend to suffer the same fate although the music itself can be quite interesting. Give me Tchaikovsky, Delibes, Minkus anyday in comparison for sheer visual and aural entertainment. Still I like what Ravel wrote. One beautiful section is the Lento section when they kiss in that Royal ballet link immediately above. On that YouTube presentation go to 2:52. Here is the IMSLP written music to it:

<http://img809.imageshack.us/img809/1487/img0001tpc.jpg>

There is a hint of Herrmann's Obsession music in part of D & C, especially with the use of the horns and the strings, although in general Herrmann's style was not Ravelian or Debussyian in nature or harmony approach. More of an acoustic "sound" or timbre influence.

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Oops! Actually go to that Royal Ballet Part 3 of 9 link immediately below instead of that first link (1 of 9):

<http://www.youtube.com/watch?v=8urmYWF0HU0&feature=related>

THEN go to that 2:52 point to come to the kiss scene and beautiful music.

talkingherrmann mailing list

1-16-12:

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

In general I much prefer ballet performances over opera performances. For one thing, in most traditional ballets you see lovely and talented dancers out there on stage performing within atmospheric sets along beautiful music such as Tchaikovsky's Swan Lake. Secondly, as in the case of all operas, you have words/singing often annoyingly interfering in hearing clearly the great music being played. That is why I prefer having operas sans words (as I do in one or two cds of Wagner's Ring music).

That being said in regards to my picky aesthetics, there are exceptions to that rule of mine. One such example is the 1991 Teatro all Scala presentation of the Riccardo Muti-conducted Guglielmo Tell (William Tell) opera by Rossini. There are other versions available but of those I've seen the Teatro alla Scal/Muti one (available on 2-cd set by Opus Arte). But on You Tube you can watch it if you click on this link immediately below:

<http://www.youtube.com/watch?v=B06LnMmGXMc>

If you click on that link, this is the 1 of 18 videos there on You tube. If you click on the "441 videos" you'll come upon the entire playlist in order. Part 1 is the long Overture.

Go to 3 of 18, or if you prefer, click immediately below:

<http://www.youtube.com/watch?v=cW5ooBYiMEc&feature=related>

Then go to 11:00. This is the start of the beautiful Pavoratti-style singing of Chris Merritt playing Arnold. Very beautiful music and singing. Even Verdi couldn't do better. It is reprised at 13:28. Here below is the written music piano score version:

<http://img72.imageshack.us/img72/1937/img0002ll.jpg>

But this really isn't the music I really like in Act I especially and also in Act III.

Next go to 5 of 18, or simply click below:

<http://www.youtube.com/watch?v=OfBb2Qz3tNY&feature=related>

At the very start of this You Tube is the famous "Pas De Six" section. Quite delightful music, and without the singing you basically have a form of ballet here which makes it far more enjoyable! Here is the written music:

<http://img542.imageshack.us/img542/6107/img0003ql.jpg>

The best is yet to come. More in the next reply....

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Next in Act I go to video 6 of 18, or click on the link immediately below:

http://www.youtube.com/watch?v=dq3L3MtiC_M&feature=related

Go to the 3:18 point. This is the start of a glorious section of music as Tell saves a countryman by carrying across the treacherous waters. I'll have to try to find the written example to post below (if I can because I misplaced several pages somewhere in piles of music!).

Then very shortly after this rescue comes truly glorious, sublime religioso music. Kudos to Rossini! Go to 6:14 of this 6 of 18 video. My eyes were glued not on Tell's son (played by the shorter, stocky woman) and her Mom holding her "son's" shoulders but by on the ladies chorus, especially on that lady in the middle to the right holding her hands looking pretty much at the camera. Translated son and mother first declare, "They're going to talk; terror overwhelms them." The chorus sings, "Virgin, whom Christians adore, hear our voices, they implore thee..."

Here is the first two written pages of the chorus in the religioso section I really like:

<http://img31.imageshack.us/img31/124/img0004guo.jpg>

<http://img140.imageshack.us/img140/3397/img0005cl.jpg>

Here's a few pages later starting at 7:07.

<http://img835.imageshack.us/img835/3443/img0006kg.jpg>

More shortly...

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Next we'll skip the entire Act II (my least favorite of the four Tell Acts) and go to the excellent Act III, especially the largely non-singing "ballet" long sequence. The lead male dancer actually looks liker Tom Cruise in the distance! Maybe it is! :)

So you need to go to 12 of 128 immediately below:

<http://www.youtube.com/watch?v=zD1hCgORRoo&feature=related>

But you'll also need to continue the sequence in You Tube 13 of 18. I'll link it later. Anyway, in 12 of 18, go to 7:28. That is the start of the ballet sequence. Soon you'll come upon "Tom Cruise" at 9:06. Immediately below is the start of this sequence in full score at 7:28 and then one at 9:02. IMSLP did not have a full score download available for Act I.

<http://img198.imageshack.us/img198/9958/img0007se.jpg>

<http://img18.imageshack.us/img18/9537/img0008pzh.jpg>

She does a nice solo dance starting at 10:28. Here's the written music:

<http://img441.imageshack.us/img441/2824/img0009sz.jpg>

Then he takes over excellently at 11:31.

By the way, now you need to go to the 13 of 18 video:

<http://www.youtube.com/watch?feature=endscreen&NR=1&v=RnWS-2-gWmE>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Once again we come now to 13 of 18 for the continuation of this entertaining sequence.

<http://www.youtube.com/watch?v=RnWS-2-gWmE&feature=related>

Now go to 5:07 of this You Tube section. We come to the very nice music of the "Pas De Soldats." On the dvd it is located in cd 2 at 00:238:34.

<http://img823.imageshack.us/img823/8421/img0010pxm.jpg>

<http://img714.imageshack.us/img714/4745/img0012esx.jpg>

Skip to 7:23...

<http://img715.imageshack.us/img715/996/img0013ev.jpg>

"Tom does a great job of dancing (as also the gal!). Of course if it was really Tom Cruise and he had to try to pose as a ballet dancer in order to infiltrate some secret enemy organization within the ballet company as a front, I guess that would REALLY be a Mission Impossible for him! :)

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

In the same 13 of 18 You Tube, we now come back to the singing! Go to 10:45 on that video online. Here's the written music:

<http://img831.imageshack.us/img831/2379/img0014la.jpg>

Now go to 14 of `18 video:

<http://www.youtube.com/watch?v=Ivg-FRQy3TI&feature=related>

Now go there to 1:08. While there is rarely any Herrmannesque sections, there is a brief one here starting at 1:08.

<http://img825.imageshack.us/img825/6391/img0015fp.jpg>

Now: I cannot conclude my exposition of William Tell without showing the famous scene when Tell shoots the arrow at the apple on top of his son's head! Go to 10:25 of this video:

<http://img84.imageshack.us/img84/7089/img0016py.jpg>

Of course, had Tell missed the mark (!) the violins would instead be playing a DESCENDING series of "6" sextuplet 16th note figures!

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Here is Delibes' COPPELIA on You Tube, part 5 of 6:

http://www.youtube.com/watch?v=uFBGBKMMag4&feature=BFa&list=ULJBE_5xqd-to&lf=mfu_in_order

Or go here to this shortened link directly:

<http://www.youtube.com/watch?v=uFBGBKMMag4&feature=related>

This is the dvd I have that I noticed on You Tube--the Kirov Ballet produced by Kultur, starring Mikhail Zavialov. It's a pretty appealing and well-staged production. The costumes are quite colorful and quite different.

Anyway, go to 2:16 thru 2:45 and you'll come to the very nice "Valse Desd Heures" introduction section that I really like.

<http://img217.imageshack.us/img217/4756/img0018ny.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Here is another production of it, and quite appealing too, tho different. In fact this is the complete version of the ballet (unlike the other You Tube link I just gave). On that music I referred to, go to part 9 starting at 3:22.

http://www.youtube.com/watch?v=ZJwp3W2Ntds&feature=BFa&list=ULEa2Ebf1zu38&lf=mfu_in_order

Or go to this shortened link not part of the in order playlist:

<http://www.youtube.com/watch?v=ZJwp3W2Ntds&feature=related>

Then go to 7:42 to a nice intro section that was not included in that other production. This is the beautiful "L'Aurore" section. Nice initial and slow dynamic build of the dotted half notes from single notes to dyads to triads, etc. Nice moody yet delicate music here.

<http://img822.imageshack.us/img822/4800/img0019wf.jpg>

talkingherrmann mailing list

1-17-12:

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=2bCouf7yAcE>

The above link showcases Herrmann's conducting the Raff Symphony No. 5 (Lenore). The site immediately below is the Raff site that specifically discusses Herrmann's helpful contribution in championing Raff.

<http://www.raff.org/records/herrmann.htm>

Below is the IMSLP download of the Raff Symphony No. 5, first movement:

http://erato.uvt.nl/files/imglnks/usimg/4/43/IMSLP18873-PMLP44599-Raff_Lenore_I.pdf

But here's the main Lenore page:

http://imslp.org/wiki/Symphony_No.5,_Op.177_%28Raff,_Joachim%29

So far upon listening to it, I like it, although I would not rate it one of my favorite symphonies by any means. It's a well-constructed, orderly yet interesting work. My initial reaction upon hearing the first 8 or 9 minutes is "leisurely intensity"--but not like Herrmann's rather fierce intensity of approach! So far I especially like around the 7:31 point. Here's the written music:

<http://img221.imageshack.us/img221/1904/imgdiz.jpg>

Steady build-up of intensity here, interesting and slightly varied patterns but measured or deliberate in approach. It reminds me a bit of a James Horner stylization that I heard in various of his movies such as Krull and others.

More later as I listen to the music and read the score....

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

The second movement of Lenore (starting at 15:05 on the You Tube presentation) is pleasant to hear, again quite well-structured, classic. I keep hearing "Beethoven" in terms of influence to some degree in Raff's approach or design. He gave it a great deal of thought. It is not a semi-chaotic or free-wielding approach that, say, Stravinsky, might do!

The third movement starts at 29:08. It's fine music, rather heralding music, somewhat processional.

The fourth movement starts at 41:46. That long section around 46 to 49 minutes thereabouts reminds me of that climax music Hunchback of Notre Dame at the end of the movie with the crows mayhem scene in terms of character. I'll have to dig out that music. I like the Hunchback music better--more effective.

There is not much in this Lenore symphony that one can label "Herrmannesque." One tiny section with the strings is at 51:24 (page 208, or 58 of 76 in the IV download), But

the clarinets at 52:46 (see image below) in the quieter after-climax music is somewhat Herrmannesque to me.

<http://img33.imageshack.us/img33/8540/img0001imp.jpg>

talkingherrmann mailing list

1-17-12:

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

Here is rather mysterious and quite interesting music, sometimes quite ephemeral, other times dramatically right up on your face. This is Neptune (Poem of the Sea) by British composer, Cyril Scott. Bernard Herrmann indeed appreciated his music. While his music is not Herrmannesque per se, this piece evokes to me, at least partially, the sensibility or character of Herrmann's Sunrise music (organ playing and tutti orchestra) towards the end. Go to about 1:12 thru to the climax at 1:40. Scott used a wind machine in this score (and others)--Herrmann did not, however.

<http://www.bernardherrmann.org/events/event-215/>

<http://www.cyrilscott.net/Music.html>

You may want to click on the link immediately above. It's an excellent site about Scott. By the way, he was also a metaphysician/occultist/health advocate writer. Ah, a man to my taste! I am not a great fan of Scott's music. It's more a sometimes hit and (largely) miss situation towards his music, but Neptune is a hit or a plus, especially in the beginning. Herrmann was more structured, more overall tonal (tho still chromatic). Scott tended to lean more towards the likes of Debussy, say, but a bit more dramatically & extrovertly.

Another interesting link:

<http://www.good-music-guide.com/community/index.php?topic=735.20>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

Oppps. I noticed I forgot to link the NEPTUNE video from You Tube. I guess I was in a Neptunian fog or daze or confusion at the time! So, anyway, here it is:

<http://www.youtube.com/watch?v=3Xlr-MajNSw&feature=related>

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Now: For something completely different from the Cyril Scott piece, we come to a delightful work by the Faust ballet (etc) composer, Charles Gounod. He's one of my favorite composers (tho I like Tchaikovsky and others more). What we have in the link immediately below on You Tube (where else?!) is Gounod's very nice Symphony No. 2.

http://www.youtube.com/watch?v=kT_o8AU4buc&feature=related

I really like the Scherzo (third movement). There is absolutely nothing Herrmannesque in it but it is almost pure symphonic Beethoven! Here are the first two pages of music that I downloaded from IMSLP:

<http://img217.imageshack.us/img217/454/imglo.jpg>

<http://img821.imageshack.us/img821/3372/img0001xvq.jpg>

I like the Fourth movement (Finale) located at 29:24 on the You Tube presentation, but not as much as the Scherzo.

<http://img140.imageshack.us/img140/6245/img0002ie.j>

You can download the music from IMSLP on this link:

http://imslp.org/wiki/Category:Gounod,_Charles

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Of course we cannot say that Herrmann was never directly influenced by Gounod, especially since he re-orchestrated the following Gounod piece:

http://www.youtube.com/watch?v=5eIk5DWUx_E

<http://img818.imageshack.us/img818/9638/img0003uc.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Here's the full score version:

<http://img834.imageshack.us/img834/3862/img0004qg.jpg>

Many people like this music, especially when associated with Alfred Hitchcock--except Herrmann when he got fired by Hitch after the Torn Curtain incident! And of course the Suzanne Pleshette character in The Birds didn't like it! And Norman Bates didn't like it (unless he liked being in a mental hospital for the rest of his fictional life). So I guess a lot of people didn't like it, after all!

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Well, it's time for bed. It's getting very late.

So, "Goooodd, Eeevvvvening."

talkingherrmann mailing list

1-18-12:

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Ok. Now go to the Third movement in the link immediately below:

<http://www.youtube.com/watch?v=D-KXbexFZdY&feature=related>

Go to 2:42. This general sequence for a minute or two is very nice. I'll put an image of that 2:42 page and then skip a few pages to the 3:02 point.

I wonder if Herrmann championed Glass' works like this (conducting it)?? If not, I'm a bit surprised (if he was aware of this work). But again, the "Svastika" symphony title probably would not have gone over very well back then in the Forties and Fifties!

<http://img545.imageshack.us/img545/3272/img0008xf.jpg>

<http://img515.imageshack.us/img515/1133/img0009wr.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Here is the in order link:

http://www.youtube.com/watch?v=D-KXbexFZdY&feature=mfu_in_order&list=UL

And here below is the continuation of that section location at 3:08

<http://img854.imageshack.us/img854/5392/img0010gp.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=2fHwPTHuUiQ>

The YouTube link above presents a rare presentation of movement 1 of Symphony No. 5 by Louis Glass (that's Louis, not Philip Glass!). Perhaps one "political" or cultural sensitivity reason it might not be performed or recorded widely is because it is unfortunately (now, in these days after World War II) the "Sinfonia Svastika" ! I don't know. But from what I heard it is a very decent work. He often (not always since he can be quite contrapuntal at times) employs the homophonic approach (as Herrmann routinely did)--melody/lyric with accompanying chords), and I am impressed by various sections of this first movement. If he was working in the Golden Age of Hollywood I could easily see him doing some Warner Bros. films, working alongside Korngold.

Go to the 6:40 point on the You Tube. This will start the corresponding three pages of music for 3 pages.

<http://img838.imageshack.us/img838/3310/img0005fmu.jpg>

<http://img20.imageshack.us/img20/188/img0006giz.jpg>

<http://img27.imageshack.us/img27/4600/img0007uh.jpg>

You can listen to the movements on that specific YouTube site (click on "5 videos").

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

Wow! You need to go now to the opening of the fourth movement of Louis Glass' 5th Symphony:

<http://www.youtube.com/watch?v=qC70ozdxFm8&feature=related>

The structure is rather amazingly like that of Herrmann's approach, the slow chord accent, the soli use of the horns and then the solo flute, etc. It is not unlike something Herrmann could have alternately written for The Kentuckian or similar Americana-vein pastorale scene. My wife heard it and commented that it was very beautiful, and that she thought it was John Barry music!--probably because of the slow use of the horns.

Well, this might turn out to be one of my favorite symphonies. I already like the first movement, the 3rd movement, and now the long fourth so far. The second movement is the least impressive to me.

But wait a minute because a very lovely lyrical section starts soon. Meanwhile here are two pages of the opening 4th movement.

<http://img69.imageshack.us/img69/788/img0011wu.jpg>

<http://img543.imageshack.us/img543/1170/img0012fg.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=qC70ozdxFm8&feature=related>

Staying on the same YouTube section (the first part of Movement Four--see above), we come to a quite beautiful melody/lyric section played by violins I & II an octave apart. The arpeggiated celeste accompanies, and the solo flute makes a separate secondary line. Really fine music here! I can imagine it in a love scene in an old Errol Flynn Warner Bros. classic that Korngold normally would've done. And of course I am sure Herrmann would be admiring of this music as well.

I am interested in your response to this music by Glass. I'd love to hear from Markus in Germany. Have you heard this work before?

<http://img641.imageshack.us/img641/5692/img0013clq.jpg>

<http://img18.imageshack.us/img18/5538/img0014zo.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Here is the second part of that You Tube 4th movement:

<http://www.youtube.com/watch?v=-V-M7YeVKFc&feature=related>

Here below is the written music for the first two pages of that YouTube section:

<http://img40.imageshack.us/img40/2549/img0015pu.jpg>

<http://img39.imageshack.us/img39/5982/img0016it.jpg>

You can download the written music freely from IMSLP here:

http://imslp.org/wiki/Symphony_No.5,_Op.57_%28Glass,_Louis%29

I enjoyed sharing this music with you. It's a great find!

talkingherrmann mailing list

Talking Herrmann: THE LOST SKELETON RETURNS AGAIN

New topic by: Bill Wrobel

By pure happenstance I stumbled upon this disembodied retro-Fifties movie clip on YouTube as I searched under "Herrmannesque"--but the movie was made in 2009, and features the music of Bill Stromberg & John Morgan (I suspect more Stromberg than Morgan). Click on the link below where you can listen to the Main Title music starting at 1:53.

<http://www.youtube.com/watch?v=SroY8wwBEMk>

I did not know about this purposely farced (ala Airplane!) movie nor who composed the music, but immediately hearing the Main Title I exclaimed to myself, "I know that sound!" and knew it had to Stromberg/Morgan! That clip seems to harken to how Herrmann pretty much approached the opening of It's Alive.

Here's another YouTube clip but shorter (thankfully!):

<http://www.youtube.com/watch?v=HFIRCFN8FEA&feature=related>

Here's the IMBD info:

<http://www.imdb.com/title/tt1199494/>

Here's a review:

<http://popdose.com/dvd-review-the-lost-skeleton-returns-again-and-dark-and-stormy-night/>

Here's a fun description of the film:

<http://www.youtube.com/watch?v=ZYvjGV5gVQQ>

I do not think the composers worked to the bare bones on this score because I noticed music from their Atomic documentaries were spliced here & there in the various clips I viewed.

Now: On a completely different note, in my random searches on YouTube I came upon this score composed for Hitchcock's *The Birds* that was spliced on a scene towards the end of the movie. It's an acoustic performance, not synth. I believe it was composed in 1992. Interesting. I composed my own score for the complete film back in 2005 I believe (a few synth examples are given in my site). Somebody else did the first mass bird attack scene (just after the Bluff scene) that you can get on YouTube but I forgot to bookmark it.

<http://www.youtube.com/watch?v=Lw0FP9putKM>

talkingherrmann mailing list

1-21-12:

Talking Herrmann: *THE AMERICANS*: 'The Regular' (Bernard Herrmann)

Reply by: Bill Wrobel

BREAKING HERRMANN NEWS:

My wife & I rented a car and traveled to UCLA late yesterday (Friday) morning. She dropped me off Powell Library (very near Schoenberg Library where I did tons of research on the CBS material) and went off shopping, while I went into Powell and finally did my research on that Herrmann-scored episode of *THE AMERICANS*, "The Regular." I also watched a good portion of three other episodes (not scored by Herrmann) but more on that later.

They are quite strict over there so I could not obtain an audio copy of the music. In fact, they refused to even let me take a photo or two of the computer screen station where I viewed the vhs-tape remotely (the vhs image from their machine several yards away were fed into my monitor) if it actually showed a scene from the video! But it was a real treat watching this hour-long episode and listening to "new" Herrmann music for the very first time!

I believe The Americans Main Title is already available to hear on this site in the Legacy paper & audio clips because one episode of the half-season series has been circulating among collectors for a long time. I knew that the Library of Congress holds most or all of the episodes in 16 millimeter format, so I assumed somehow UCLA got copies--but apparently with only four episodes in their own collection, the donation is from some other source.

Now: Let me say that this is an excellent story (probably the best of the four I viewed) and Herrmann's music is pretty good. As expected it (based on the Main Title and End Title music I already heard long ago) the original score is orchestrated solely for brass and timp (but also the snare drum that I did not expect). There is a six-note opening tag or lead-in that is played around commercials. Yes, this video had the originally aired commercials. The first one was a coffee commercial whose company (Pan-American Coffee Bureau) no longer exists ("make it coffee....make it often...make it right."). Right after that commercial we come to the start of the original score and start of the episode showing Darryl Hickman (sans Maynard from Dobie Gillis!) on foot out in the Maryland countryside just prior to the official Civil War here in America in 1861 I believe. Sergeant Carter (John Doucette)--maybe it's Sergeant Cardiff-- is alone riding a large open wagon full of army rifles, and gives Ben Canfield (Hickman) a ride. The music here is a seven-note phrase. In the grace bar you have a quarter note to (Bar 1) quarter note to quarter note to dotted quarter note to two 16ths to (Bar 2) dotted half note, and then repeating the phrase with different brass instruments. I don't believe you see this phrase played again except in major variation later.

Soon Union Sergeant Carter and Canfield come upon a lone rider stopped in front of them. Carter seen him on the trail before both behind and ahead of him. Then that mysterious figure (later identified as Lt. Barnes of the Confederate militia) blows a whistle. Suddenly for or five men jump out behind trees and ambush the wagon. Here Herrmann has a seven-bar cue that really stuck in my brain. I mean it is so classically "Herrmannesque" that it is memorable. I felt that the music could've easily been expanded upon and inserted earlier in the Civil War era movie, Jules Verne Mysterious Island. I do not have perfect tonal memory (!) but I remember the structure of the music and just now wrote a simulated written version (see below). I believe the horns in 3/4 time played the three 8th note figures (sometimes sords or muted) but the audio is not perfectly clear (and it's mono). The tuba plays the deep two-note phrase per bar. But at least you can get an idea of the music below:

<http://img100.imageshack.us/img100/2850/imgmz.jpg>

If you like the "Kitty Shot" music (also brass-orchestrated) from Gunsmoke written in the same overall period, you'll like this score.

So the ambushers demand to look at the crates with the guns inside. Doucette goes up to the crates to show them, then yells "Hey!" and kicks one of the guys in the face. Ben

and the Sergeant fight it out with the four or five men (out-numbered) but suddenly several men behind them run after the ambushers. One was on a horse, Senator (and Captain) Vickery (played by Kent Smith). The ambushers and the lone Confederate rider go off. It turns out the rescuers came from the town of Clayton nearby (the intended destination of the guns). Anyway, Herrmann has a fairly long "fight" cue here. It's in C or 4/4 time. Brass play three two-note 8ths figure (followed by a quarter rest on the 4th beat) for the first two bars. In Bar 3 they then play the same three two-note 8ths figures to a stand-alone 8th (followed by an 8th rest), repeated next bar. Then the music really gets expanded upon with various figures.

The Claytown Tigers then escort Ben and the Sergeant to town. The town plays a Johnny Come Marching Home band piece I suppose arranged by Herrmann. After that there is a long sequence without music because the plot is being developed and it is a long quiet part of the movie (no action). You see, the Union militia there were not properly trained so the Sergeant has orders not to release the rifles unless they were, despite the Senator trying to pull rank over the Sergeant. So the Sergeant is given two weeks to train the men. Just before the commercial Doucette says, "You ain't soldiers yet!"

The commercial is for Handiwipes.

Then we see the first training session by the Sergeant, first located in town. The timp is initially solo playing quarter notes, I believe a perfect 4th or 5th interval down to quarter note back up and then down again (repeated next several bars). Then the brass come into play playing a very interesting two-bar theme in 12/8 time of three 8ths triplet to quarter note to 8th to quarter note to 8th to dotted quarter note (to next bar) triplet 8ths figure again to quarter note to 8th note to two dotted quarter notes. I don't remember what the tones might be, maybe I'll experiment tomorrow. But it's the only time you hear this fanfare. Then the training is moved out of town.

Eventually we come to music again as Carter (or is it Cardiff?) is alone with Ben and tells him about how he was in the Mexican war. Only the snare drum plays, perhaps a two-note ruff to quarter note patterns, etc. It is possible the cymbal is played a trem, but not sure.

Later in the evening Doucette (who does an excellent job acting in this episode, by the way) is drinking alone at the town tavern, getting a bit boozed up to unwind. Then that mysterious figure seen out in the road days earlier shows up! He's Lt. Barnes from nearby Woodsville that is Confederacy-leaning. They both know a fellow officer who also turned Confederate, and so Barnes wonders if the Sergeant is willing to defect also since he used to admire that Captain who now defeated. But when Barnes said there would be "cash" for him involved, the Sergeant splashed his drink right into Barnes' face! Here Herrmann inserts music. Some brass play a three-note pattern of two quarter notes to half notes (repeated next bar) while lower brass play a whole note to (next bar) a whole note probably a half tone lower or so.

Commercial break (this time Co-re-gar denture adhesive--that no longer exists!).

More training after the commercial but no music. Ben rides into town with news about Woodsville militia company planning an attack on Claytown. Senator Vickery pooh-poohs it, then invites Ben and the Sergeant into the house where his intrusive and bossy (and rather blood-thirsty yet pretty wife) made new uniforms for the Claytown Tigers--but it's white and pea-cocky, and the Sergeant frowns (bad idea to be so noticeable in battle!). He rather insults Lucy Vickjery (played by Kathleen Crowley) and is forced by the Senator to apologize. The wife adds a snarky remark. Then Carter leaves. She says, "Was I short with him?" Herrmann puts music here that sounds remarkably like the slow four-note motif in one of the Indian Suite cues and somewhat like the Trouble With Harry music. First the horns play it and then the trumpets.

Then later there is a party at the Senator's house with the militia dressed in white prancing about. But one of the volunteers refuses to vote for "Captain" Vickery to lead them. He wants Sergeant Carter to lead the men into life & death battle. Finally Vickery agrees and tells Ben to find the Sergeant at the tavern (where's he's now drunk, distraught about the events of the coming war, brother vs. brother, etc). Herrmann wrote music here when Ben goes to look for him after Luck says, "If he's sober enough to hear." Then when the tortured Sergeant talks to Ben, first the horns play whole notes crescendo to whole notes next bar, then trumpets take over, then tuba. The snare drum plays ruff patterns. Some of the music here and in other places in this episode remind me of the character of music in the Kraft Suspense Theatre episode "Lion Amongst Men" that Herrmann composed. Suddenly one of the guards runs in with an alarm that Woodsville Confederate militia men are a'coming! Herrmann plays an alarm figure Then another commercial (Right Guard deodorant). The Claytown Tigers will need it!

Then we come to the final quarter of the show with lots of Herrmann music played in this night scene as Woodsville men skirmish with the CLaytown men out in the woods. The trombones play four 8th note accent notes (each separated by an 8th rest) repeated next bar but with a chromatic descent in succeeding bars. The snare drum sounds ruff patterns or perhaps 8th to two 18ths figures repeated (4 per bar). I believe the low tuba plays half notes.

Music stops for a short while but soon another cue starts up when Vickery is losing his nerve ("I can't see them!"). The music here is a bit like a cue early on in "Kitty Shot." Trumpets play staccato quarter notes (4 per bar) or four 8th with an 8th rest between them), repeated next bars. The tuba and then the Pos play a half note up to half note down to (next bar) whole note patterns (I'm reminded here of the Wagner serpent music in the Ring).. Finally Vickery consents and lets the battle-trained Sergeant deploy the men as he see fits. So Carter immediately tells the men to get on the ground because Vickery earlier told them to stand up and fight in their white uniforms (easy targets!). In a new cue the trumpets are soli in Bar 1 playing four quarter notes (probably all rinforzando-marked (<) and repeated next bar. In Bar 2 Pos play a whole note down to (Bar 3) whole note. Etc. Canfield returns from an advance spying mission to see what the enemy is doing. Eventually the Sergeant and Barnes meet in truce and Carter agrees to

let the Confederate militia to pass by and join with their own further south. The trumpets play in 3/4 time play a five-note figure of dotted 8th to two 16ths up to two quarter notes to (next bar) dotted half note, Then the horns play this. Later, next morning, in town Carter and Ben say goodbye to the Madame, and Herrmann has the horns play a three-note figure of half note up to two quarter notes to next bar) half note down to two quarter notes. Then the trumpets take over to play this, etc. Then there is a traditional brass fanfare music of the period as Vickory walks down the street, humbled by the experience.

Commercial break ("Sheer Genius" makeup by Max Factor). Then "Next week" coming attractions about "Rebellious Rose." Then another commercial of Gillette Super Blue adjustable razors. Ten for 69 cents, or \$1.95 with the razor, Then the Herrmann End Credits music.

More later perhaps...

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)
Reply by: Bill Wrobel

Slight correction: That end Bar 7 note in my image should have a flat sign before that small octave B dotted half note held fermata. So it should be G minor (G/Bb/D). Not that this was the actual chord or notes written by Herrmann. It's just my estimation meant to show the overall "structure" of the music.

I'll contact David Seubert at sister university UCSB (where the Herrmann papers are held) and suggest that he contact UCLA to see if UCLA can send a copy of the Herrmann-scored episode to UCSB. I feel the show's rightful home should be at UCSB since that's where Herrmann largely is (except for the CBS papers at UCLA and a few minor items). The show was filmed in the MGM lot (when not filming in actual locations), telecast on NBC. I believe the property rights holder is Paramount. Then I suppose he'll have to get permission from Paramount to allow to have a copy made for UCSB for educational, non-profit purposes.

Next I watched the premiere episode of the series, "Harper's Ferry 1861." Hugo Friedhofer's score is pretty good (and I'm not a fan of his music overall). The opening cue is played by the brass The grace bar has a quarter note to (Bar 1) dotted quarter note to 8th note down to two quarter notes (repeated next bar) and develops thereon. Scene: Virginia big town where the Canfields live. John McIntire plays the father of both Ben (Hickman) and Jeff (Davalos). Virginia Gregg plays the mom. There is a lot of commotion about town in this day scene because the state has officially decided to secede from the Union. Ben is pro-Union leaning while his brother is Confederate leaning. Dad

is trying his best to keep the family together! Jeff is adamant about going to Richmond (Dad refuses).

The second cue is religioso as McIntire says a prayer ("We thank thee, oh Lord..."). Here the strings play. Note: Friedhofer utilizes the complete orchestra in this score whereas Herrmann kept it within the brass and few percussion. The next cue is when Jeff declares he aims to go to Richmond. Here the snare drum rolls, the timp beats steady notes, and the strings/brass then play. The next cue is at a town gathering celebration during the afternoon. Jeff and his girl (Sally) are together by a stream. The solo flutes plays with the strings playing chords. Later at that same scene another cue erupts during a fight scene between Lt. Barnes (yes, the same character seen in "The Regular") and Jeff. But Barnes is just pretending with his singing friends to be anti-Confederacy just to see how Jeff will react. Jeff is knocked out cold. He awakens in a barn that evening. Barnes is there and tells him the real deal, and that the Confederate militia Captain is up in the hayloft waiting to talk to him to do secret duties. Friedhofer inserts music here and then at the end of the scene when the Captain shows the flag of the Virginia militia.

Commercial break here except we don't see the actual commercials here (unlike "The Regular"). The next cue is a brief one when Ben (Hickman) meets the Commanding Officer of the Union storage facility (mostly guns & other weapons) in town. That officer is played by Kenneth Tobey--nice seeing him here in this episode! I guess he was typecast to almost always play a commanding officer (The Thing, Beast from 20,000 Fathoms, etc.). Later is another cue in the house with Sal offering lemonade for the two brothers. Strings, woodwinds and horns play. But soon the two brothers fight. I don't believe there is music here except towards the end of the scene when Jeff admits to Ben that the Virginia militia is planning to attack tonight and take over Harper's Ferry. Later Ben tells Tobey that the militia is coming. I believe the solo viola is played here initially as Tobey points out to Ben that whether or not he wants to take sides and fight his own townspeople or not, he might be forced to do so by night's end. Later (after the commercial break) is a night scene with the militia out in the countryside riding hard to town. Strong music here. After that there is a tavern/bar scene. Ray Teal is there but in a minor role. I don't think there is music here. Eventually the plot unfolds more as the gun storage facility is blown up (Jeff was there to start the fire) but Ben runs in to save him (the Union soldiers retreated). But dad (John McIntire) soon runs in to see if the boys are in the flaming building set to blow up some more--and dad dies. That's as far as I got.

The next video I watched was "On To Richmond." Doucette returns playing the same character (Sergeant Cardiff). Ben is wearing his Union uniform and is a corporal in charge of his small unit, but the Sarge is critical of him not being really in charge of the unruly men under his charge. David Buttolph wrote a nice score (full orchestra) but the Friedhofer score is more noteworthy I feel. Incidentally, Slim Pickens is cast here as Union private Johnson, and it was great seeing (and especially hearing!) him. He added comic relief to the story. In fact this was the weakest of the four episodes--too many comic scenes, not developed concisely, wanders around too much, etc. One was Ben and two of his men coming upon three lovely gals wetting their feet at a pond. The composer writes a run of 16th note figures as they run off to watch the gals "bathing." Ben stumbles

down the hill and is slapped by the pretty blonde, but later she becomes attracted to Dobie--I mean, Ben!--but a two-week commissioned Lt. is jealous and uses his strutting authority to inflict discipline on the men.

I was rushed for time so I did not watch much more of the show.

Next I watched very briefly "The Inquisitors" episode starring John Anderson and others. Alexander did the score. The few cues I listened to utilized the brass and the piano was featured. I really wanted to get back to "The Regular" before I had to meet up with my wife waiting for me soon at 4 pm so I had to stop watching it. But it was definitely an action-packed opening scene in the middle of a battle. Kent Smith plays a bearded officer who gets killed, and so on.

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)

Reply by: Bill Wrobel

Below is the revised image plus an additional cue fragment of the Training scene (my guesstimate showing the structure):

<http://img515.imageshack.us/img515/418/imgvr.jpg>

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)

Reply by: Bill Wrobel

Opps. I did not proof read in my rushed job. The timp should be going G down to D (not G down to C) for best compatibility. So here is the revised image:

<http://img818.imageshack.us/img818/5368/imgjcc.jpg>

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)

Reply by: Bill Wrobel

Here are two more cues I'll estimate in structure:

<http://img151.imageshack.us/img151/3275/img0001dh.jpg>

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)
Reply by: Bill Wrobel

<http://img59.imageshack.us/img59/9703/img0002mjo.jpg>

If you live in the Southern California area you can probably come in and see the video as well. But you cannot just walk in--you need to email or phone in for an appointment. Once that is set up, then you can come in at you will. But they have to have your name in the system.

As I understand it, the four videos are there at the ARSC room thru March 23 for the quarter. So you have two months, then it goes back to SRLF.

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)
Reply by: Bill Wrobel

<http://img197.imageshack.us/img197/7536/img0003nu.jpg>

But you can go on the site and view this image better, and print it. It's basically right around the corner from the Schoenberg Music Library building where I did most of my research of the CBS material.

talkingherrmann mailing list

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)
Reply by: Bill Wrobel

quote: You didn't proof your "poof," either.
Too bad there is not an edit function in this discussion board like the Rozsa forum. That way I could make my mistakes go "poof"!!

Of course poof is a lot better than pooh!

talkingherrmann mailing list

Sunday 1-21-12:

Talking Herrmann: Missing music from 'Torn Curtain' in 'Battle on Neretva'?
Reply by: Bill Wrobel

Markus: Over two years ago, I posted this on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3316>

I'll have to dig out more of my research and photos, but if my memory serves me, there were no "new" cue sketches that go to the end of the picture--but I'll try to recheck. I wish I had that red-cover music timing book in front of me again!

talkingherrmann mailing list

Talking Herrmann: Missing music from 'Torn Curtain' in 'Battle on Neretva'?
Reply by: Bill Wrobel

<http://img46.imageshack.us/img46/5003/r116i.jpg>

Markus: The sketch above for Torn Curtain is the last one he wrote (according to my files) that I photographed when I researched the sketches back in October 2009. I believe I photographed every one (at least the title pages of the big cues) and I have no more cues photographed after this last one from Reel 12.

So it appears based on this partial evidence that Herrmann did NOT write anything more for the movie. Why, I do not know. Or if he did he threw those remaining sketches away for some reason. I guess we'll never know now....

talkingherrmann mailing list

Talking Herrmann: Missing music from 'Torn Curtain' in 'Battle on Neretva'?
Reply by: Bill Wrobel

By the way, that last sketch image is for "The Bus."

Incidentally, Markus, did you read my "Tchaikovsky & Herrmann" long Topic entries. I am interested in your response regarding (towards the end of the Topic) Symphony No. 5 of Louis Glass.....

talkingherrmann mailing list

Talking Herrmann: Missing music from 'Torn Curtain' in 'Battle on Neretva'?
Reply by: Bill Wrobel

quote: To use the original "Torn Curtain" cues and to write in the new instruments would make the written music almost unreadable, I guess. So I assume he had to write it down new.

Actually Herrmann did that a lot because it was easier to do that (less work is more for Herrmann!). An example below from JASON is "The Stolen Fleece" cue self-borrowed from Beneath the 12 Mile Reef:

<http://img818.imageshack.us/img818/6995/r119a.jpg>

He would cross out instruments he did not want in the new project; he would insert augmented instrumentation; he would label over the original title from the original cue, and so on. The same applied to other scores such as Fah 451 where he didn't think twice about taking scissors and cutting up cues!

talkingherrmann mailing list

Talking Herrmann: Missing music from 'Torn Curtain' in 'Battle on Neretva'?
Reply by: Bill Wrobel

Well, if you decide to do The Birds instead of the headaches compounded in regards to Torn Curtain, then feel free to use my score! I just updated the three cues with a viewing of the written music...

<http://www.youtube.com/user/FilmScoreRundowns?feature=mhee>

Realistically, then, with all the points we brought up, it may be best to throw out TC instead of trying to sew that torn curtain! There are other great ideas potentially, especially considering the limited ensemble you usually have.

Once again, you can dare to risk playing on the orchestra stage some evening (like you did for "Little Girl Lost")--too bad you don't have a video of it you can put on YouTube!--more of the obscure works of Herrmann. Particularly I am thinking of the very obscure works such as STUDIO ONE or HOUSE ON K STREET, or that unused Revue score (this one is Universal, not CBS) I've talked about plenty of times, or NATHAN HALE, and other works waiting (or begging) to get their World Premiere performance. Then there are the various CBS suites Herrmann composed, many cues never used. Perhaps you can champion these obscure works?? Of course record labels cannot afford to take a chance with obscure works of Herrmann because of these hard economic times, but perhaps a live performance for one evening would be ok. While it may not be a famous Herrmann score, nevertheless the fact that it is HERRMANN should draw people--especially if you promote the performances as world premiere works never heard before. People will be very curious to hear it, and indeed quite excited if they are Herrmann fans.

Anyways, those are ready-made works because the full written scores already exist and are safe at UCLA and UCSB. Another idea is to orchestrate the Box 109 (or is it 108?) sketches and flesh them out to the precise instruments you can afford to use, or the limited customary ensembles you normally utilize. You won't have to get 50 tubas or 100 trombones!!

I forgot: What is the usual or normal ensemble you use?? Like 1 flute/piccolo, 1 oboe/E.H., 1 clarinet, 1 bassoon, 1 or 2 horns, how many strings, etc??

So you can either have someone pour over the sketches and come up with something, or do some of the already orchestrated TV works (some are just brass with percussion, others woodwinds choir, others strings and 2 horns only (like Nathan Hale), and so forth. The brass scores normally are 4 horns, 3 trumpets, 3 Pos, tuba, timp, maybe a snare drum or something.

Well, gotta go because my wife needs to do a work report.

talkingherrmann mailing list

Talking Herrmann: Missing music from 'Torn Curtain' in 'Battle on Neretva'?

Reply by: Bill Wrobel

Well, while I support your enthusiasm for Herrmann projects, I initially feel that a Torn Curtain project would not really draw Herrmannites (maybe termites! :) out of the orchestral stage woodwork. The idea of requesting Herrmannesque cues to finish the picture from various composers would be problematical. Now I personally have done Herrmannesque music, especially for The Birds:

<http://www.youtube.com/user/FilmScoreRundowns?feature=mhee>

The synth music is performed by Markus, by the way. But there are several people who have done "Herrmannesque" music for that unscored movie, and some are rather un-Herrmannesque to me! Besides, it would be a headache to go thru the time-consuming process of evaluating works. Best to avoid that and go for the real thing (actual Herrmann music). The Birds had no Herrmann music--not even one cue--so it is a perfect candidate for scoring. Torn Curtain is at least 80% scored by Herrmann, and nobody can guess what Herrmann would've done for the rest of the picture. Besides, I think the audience would be put off by the non-Herrmann music: they came to hear Herrmann, not a fake Herrmann, no matter how good the music might be on its own.

So I suggest you nix that other-composers idea.

One idea would be to extract a full score from the Box 108 sketches at UCSB, and look for music that might "fit." The music is Herrmann's (documented) but the orchestrations are by someone else. But then you have to do a lot of trial & error eliminations, judgment calls, etc. I don't know. I think that would be too much of a time-consuming project too.

Borrowing from Battle of Neretva is not a good idea either, in my opinion. Theoretically it is possible to cut & paste--after all, good music editors did it all the time with Herrmann's music in various scenes for the CBS shows such as Gunsmoke. But most will know it's from the "other" movie.

You could conceivably take music from obscure tv works such as "House of K Street" and other scores, reorchestrate them to fit the instrumentation of TC, and then you would have a world premiere presentation of Herrmann music never heard before (or almost never). That might be interesting. It could conceivably include music from various CBS suites that never were used or aired such as cues from "The Desert suite" and "Police Force." Most of them were brass & percussion scores, but also some woodwinds-centric scores.

Technical question: How do you get a print of TC that is sans the existing film score by Addison?? The actors' dialog and sound effects are there, but no music. Wouldn't you guys have to pay for a special print? Wouldn't that be very costly?

talkingherrmann mailing list

1-23-12:

Talking Herrmann: Missing music from 'Torn Curtain' in 'Battle on Neretva'?
Reply by: Bill Wrobel

Markus:

I'll see if I can dig up old notes on Box 95 where the sketches were held. Where that sheet would be in my many boxes of material, I don't know right now! Perhaps I jotted down more info on that red-cover music timing book. If it ends on "The Bus" then it appears to me that's pretty good proof that Herrmann obviously did not compose any more cues.

Yes, he sketched every cue that I could tell. I may not have snapshot every sketch but most of them: at least M.T., 201, 202, 301, 401/500, 503, 505-6, 704, 706, 801, 802, 901, R10, 12 (Bus). Maybe it IS all of the cues but I have to double check. But so far the evidence is that Herrmann did NOT compose any more cues. I suspect after the "Bus" it wasn't necessary because the first recording session did not have to encompass the complete movie. Besides, he wrote very very fast. After he was fired so quickly, there was no need to finish the picture. That seems to be the likely or reasonable scenario. And the sketches (holograph--not a mere copy) are there at UCSB and also the score. Herrmann kept the music (that ended up at UCSB). Universal might have a photocopy but UCSB has the actual real thing, so I extremely doubt if Universal has anything else. There's nothing to reconstruct, nothing to orchestrate, nothing to use from Herrmann for the rest of the movie. I wish there were, but that would be wishful hoping & wishing.

<http://img14.imageshack.us/img14/4522/r15nq.jpg>

talkingherrmann mailing list

2-8-12:

-----Original Message-----

From: Bill Wrobel

Date: 2/8/2012 6:39:55 PM

To: talkingherrmann@uib.no

Subject: [talking] Re: Tchaikovsky & Herrmann

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

Here's a Symphonic Poem, Stanisław I Anna Oświecimowie, Op.12," by Polish composer, Mieczysław Karłowicz from 1912. The opening music is quite impressive to me, and it sounds a lot to me like the style of **Korngold**. What do you think?

You can listen to it on Naxos for free (at least the first 25% of the music) below if you register:

http://www.naxos.com/catalogue/item.asp?item_code=8.570452

Or listen to all of it here on YouTube:

<http://www.youtube.com/watch?v=OkUN9WxDSds>

<http://img51.imageshack.us/img51/3472/imgkex.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

I finally listened to the whole piece (at least twice). This is an excellent symphonic poem. From one Pole to another Pole, I salute him for a work well done! I will put this definitely on my Top Ten list of favorite symphonic poems--probably in the Top Three.

There are only a few instances of Herrmannesque touches. One is on page 53 (the Segment 2 download from IMSLP) or page 15 on the Adobe Acrobat reader. Three bassoons and a contra-bassoon at around the 13:36 point of the YouTube presentation.

<http://www.youtube.com/watch?v=OkUN9WxDSds>

Generally, however, I primarily hear Erich Wolfgang Korngold (especially in the opening and its reprise later on) but also a bit of Tiomkin (but not as much). Less so Steiner. What a marvelous Golden Age composer he would've made if he kept on living (died relatively young in a skiing accident in 1914 I believe). A great deal of superb sophistication and vitality in the writing. A terrific find tonight! Louis Glass last week was the last great find up to now (his Symphony # 5). There is another composer that definitely requires a worthy mention (next posting....)

<http://img819.imageshack.us/img819/4381/img0001rko.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Kalinnikov's First Symphony is a worthy mention. I especially liked the second movement heard and seen below, *Andante commodamente* in 3/4 time.

<http://www.youtube.com/watch?v=E11v2sh4PD8>

<http://img6.imageshack.us/img6/4332/img0002men.jpg>

<http://img716.imageshack.us/img716/4035/img0003eh.jpg>

talkingherrmann mailing list

2-12-12:
Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

I believe Herrmann was partially influenced by Rimsky-Korsakov. Many people have noted that influence in "The Giant Bee" cue from Mysterious Island but I think there are other influences as well, especially considering that Rimsky-Korsakov was such an excellent, notable orchestrator.

Below are a few examples from The Snow Maiden opera, Act IV. I am still looking for an audio example from YouTube but meanwhile you can listen to it on Naxos if you subscribe to the free clips (25%). Go to:

http://www.naxos.com/catalogue/item.asp?item_code=9.80202-06

Click at the bottom green arrow, Act IV: In the Valley of the Yarilo.

In the first image from Act IV from IMSLP you will come to the 00:44 point on Naxos of the *moderato assai* four-bar section. This is a nice somewhat Herrmannesque section utilizing the harp/flute staccato 8th note figures, the tuba solo, and so forth.

Next, a little later on at the 3:56 point, you come to a longer Andante section that shows effective but lean orchestration, and somewhat Herrmannesque (the first one just given above is more Herrmannesque).

<http://img85.imageshack.us/img85/2434/img0001ci.jpg>

<http://img846.imageshack.us/img846/539/img0002ir.jpg>

<http://img3.imageshack.us/img3/6348/imgqs.jpg>

talkingherrmann mailing list

Monday, 1-13-12:

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Another worthy mention is the British composer Granville Bantock (1868-1946). Of special merit in regards to music that is quite Herrmannesque in character is the *con moto* section of his Hebridean Symphony (about 14 or 15 minutes into the work) composed in 1915. The music reminds me (in character and intensity) to Herrmann's cue from Prince of Players, "King Lear Storm Scene." I mean, if you had edited in Bantock's music there in the movie, you really would feel it did fit quite well. I wonder if Herrmann ever heard it? It is also "storm" music.

You can hear this music on the Naxos site here (track # 12):

http://www.naxos.com/catalogue/item.asp?item_code=8.555473

or in part here:

http://www.arkivmusic.com/classical/album.jsp?album_id=12201

On YouTube (and other sites) you can select from different presentations such as these:

http://wn.com/Hebridean_Symphony

<http://www.youtube.com/watch?v=xTMixlUbPdo>

<http://www.youtube.com/watch?v=yCFoljZq8Oc>

I cannot make a direct ImageShack image of the written score here but you can nevertheless download for Read-Only purposes the full score at IMSLP. Go to the first download (Full Score, pages 1-60):

http://imslp.org/wiki/Hebridean_Symphony_%28Bantock,_Granville%29

Once downloaded, go to pdf page 57. That section in 3/4 time *con moto* is the start of the long section. The low register strings play quickly the measured trem figures. Strange, I would've bet a 6/8 time signature would "fit" better than the 3/4 he selected, or perhaps a C-12/8 mix, or ??? At any rate, I think you'll be impressed with this music.

.....Nice cover art here! :)

<http://www12.atpages.jp/~pinkystake/cdartist/albums1/bantock1.php>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

Here's a symphonic poem from the Late English Romantic composer, Arnold Bax, a work titled November Woods. Quite nice! While I cannot point out any clear-cut Herrmannesque section, nevertheless this moody yet vital work is superbly orchestrated. There is a Debussyian-Impressionistic style in parts of this (especially the opening) but the music tends to be more clear-cut and Romantically pronounced in many sections. I like it. It might not be in my Top Ten list of best Symphonic Poems but certainly in the Top Twenty (but it just might squeeze into the Top Ten! :)

<http://www.youtube.com/watch?v=abuEGBa-C4Y>

http://www.naxos.com/catalogue/item.asp?item_code=8.557599

http://imslp.org/wiki/November_Woods_%28Bax,_Arnold%29

<http://img18.imageshack.us/img18/773/imgdie.jpg>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Speaking of Bax, the second movement (II. *Lento molto espressivo*) of his Sixth Symphony opens up quite interestingly to my ears. This is because the initial bars (about the first 16 seconds) reminds me a lot of the same structure Herrmann used for "The Volcano" cue in Mysterious Island. First listen to the Bax music on one of the presentations below:

<http://www.youtube.com/user/GoldieG89#p/search/10/3t3U4fziSck>

http://www.naxos.com/catalogue/item.asp?item_code=8.557144

Then go to "The Volcano" cue here also on YouTube below (Stromberg/Tribute rendition):

<http://www.youtube.com/watch?v=ZewmkCetnwo>

Of course Herrmann carries that two-chord pattern throughout the entire cue while Bax utilizes it only twice (and at the end of the movement). The tempo is obviously faster in "The Volcano" piece, and Stromberg's version is definitely faster than Herrmann's own version in the movie. I reviewed the Herrmann cd in my blog # 35. At any rate I believe you can easily discern the same structure between the two works.

<http://img408.imageshack.us/img408/2602/img0001bg.jpg>

I do not have a copy of the written music for the Bax movement.

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann
Reply by: Bill Wrobel

Here on YouTube is the Herrmann version (slower, closer to the Bax tempo). Go to the 3:27 point. The cue actually starts on Bar 5.

<http://www.youtube.com/watch?v=LA7v18MO2Z0&feature=related>

talkingherrmann mailing list

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

I do not believe so far that there is much of anything that is Delius-influenced on Herrmann's music, although some of Delius' approach is suggestive in Herrmann's works, especially some of the concert works, and this usually means the Early Works.

For instance, go to this Delius work, "Daffodils" here on YouTube:

http://www.youtube.com/watch?v=CyeWa667Bb4&feature=BFa&list=AVGxdCwVVU LXdR9v-PIJipnFdFFaHeTW8L&lf=list_related

The very opening line of music played by the flute is essentially a recognizable four-note structure. You hear it again. Well, in Herrmann's THE FANTASTICKS we hear essentially the same four-note musical construction in about the opening of his "May" piece.

On YouTube go to:

http://www.youtube.com/watch?v=3pfu0XWSY8c&feature=player_embedded#!

or

http://www.youtube.com/watch?v=3pfu0XWSY8c&feature=player_embedded#at=88

or go here:

<http://filmscoremonthly.com/daily/article.cfm/articleID/6641/Herrmann-Centennial-Concert-Work-Series--The-Fantasticks/>

Click on the presentation and you will hear the flute solo. Initially it appears to be a six-note structure but in the second bar and then Bar 7 you hear it as the four-bar structure. At any rate, in the two different scores you both have the flute solo, and you both have the same musical thought construction (that essential four-note phrasing). Herrmann adds a rhythmic repeat pattern played by the violins. But basically you have the same character of music, the pastorale-like music mood piece, the singing, and so on. Whether Herrmann was directly or subconsciously influenced by Delius here, I do not know.

Below are several of my hand-copied bars of Herrmann's music. I cannot find a written copy of the Delius piece so far (at least not at IMSLP).

<http://img6.imageshack.us/img6/6104/img0002igc.jpg>

Another very nice Delius piece is the tone poem, "A Song of the High Hills." On YouTube go to:

<http://www.youtube.com/watch?v=sMpElB955hQ>

It starts off semi-Herrmannesque in character but there's no direct influence or quotation. Still, it's a soothing piece. Delius often had a way of creating a mood that was a characteristic of Herrmann's music, especially the "quieter" passages, and in the employment of great orchestral timbre, sonorous mixing of instruments, etc.

<http://img163.imageshack.us/img163/9985/img0003yz.jpg>

Long ago I found another piece of Delius music that reminded me of Herrmann at one spot but I cannot remember it specifically. Perhaps I commented on it here on Talking Herrmann long ago. I'll check it out some other day. Time for bed now!

talkingherrmann mailing list

2-18-12:

Talking Herrmann: Tchaikovsky & Herrmann

Reply by: Bill Wrobel

The following examples of either direct or subconscious referencing of another composer's theme in Herrmann's own work was provided by Bill Rosar. This time it is Wagner from Tristan und Isolde very near the beginning of Act III. It's the Shepherd's theme played by the english horn. In the You Tube presentation showcasing the solo english horn, the reference is located at about 2:22. In the Bohm-conducted You Tube presentation, it is located at 6:00. The music here is pretty recognizable as the "Pastorale" cue from On Dangerous Ground. Considering that this is a shepherd them (connoting something pastoral) and then having a Herrmann cue titled "Pastorale" (though without sheep in the scene! :) seems to be a strong unifying connection--at least a suggestive one. More than likely Herrmann wasn't making a conscious homage here but expressed the inner association subconsciously while in the initial creative process of trying to dig up appropriate music for this scene. If Herrmann had decided to play his pastorale structure on the english horn alone as a solo throughout, then maybe I would think it might be more a conscious referencing.

<http://www.youtube.com/watch?v=He847m8g3Zg>

<http://www.youtube.com/watch?v=Zq9U8oL7D04>

<http://img195.imageshack.us/img195/3849/img0001fwp.jpg>

<http://img827.imageshack.us/img827/364/imgav.jpg>

I did not focus on Wagner in this specific Topic since I've already dealt with Wagner and Herrmann in past threads but thought I might as well herd this new example in this Tchaikovsky and Herrmann topic! Meanwhile I am slowly looking for new worthy-mention examples.

talkingherrmann mailing list

Sunday 2-19-12:

Talking Herrmann: Twisted Nerve

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=R6q_hSPecJc&feature=channel

Immediately above is the link for the relative opening of Twisted Nerve (definitely the opening music) from YouTube. You see the doctor reflective in his office seat after someone leaves and closes the door. The intro music heard from 00:03 thru 00:17 is cue I. I'll put an ImageShack image below. What you hear is Bars A thru D (except for the second half of Bar D). Then at 00:18 you start to hear the famous whistling theme from the Main Title. Well, before that M.T. music Herrmann actually wrote music that continued the Intro music (four and a half more bars). These bars (basically Bars E thru H but also the end of Bar D) were deleted, and I do not believe I ever heard a recording of those four bars. Of course the fermata-held chord in Bar H is the same as in Bar D.

<http://img51.imageshack.us/img51/4521/img0002znr.jpg>

<http://img843.imageshack.us/img843/4254/img0003rgm.jpg>

talkingherrmann mailing list

Talking Herrmann: Twisted Nerve
Reply by: Bill Wrobel

Note: I forgot in my image to extend an arrow to the right of "not used" towards Bars E - H. Once again, Bar A thru half of Bar D were definitely used in the picture.

talkingherrmann mailing list

Talking Herrmann: Twisted Nerve
Reply by: Bill Wrobel

Below is my hand-copied image of Cue III from the movie--music that was not used in the picture from what I can tell. It appears a jazz track was put in its place. With the presence of a fair number of unused/unreleased music, we would perhaps have a great candidate score for a new recording! The addition of world premiere music (cues and sections of cues) would perhaps entice many potential buyers from the many Herrmann fans.

You have four harps and to celestes here creating an interesting reverse pyramid soundscape pattern. Herrmann starts off with a simple C maj (C/E/G) tonality followed in Bar 2 by the Herrmann Chord (C half-dim seventh or C/Eb/Gb/Bb).I would love to hear it.

<http://img846.imageshack.us/img846/8291/imgel.jpg>

talkingherrmann mailing list

Talking Herrmann: Twisted Nerve
Reply by: Bill Wrobel

Yes, I just checked. You can get it on Amazon:

<http://www.amazon.com/Twisted-Nerve-Sinister-Cinema/dp/B003XF1VY8>

Although it is not a dvd per se but a dvdr, the word is that the colors and print are quite good. I may indeed purchase it since I have never seen the entire movie! I've listened to

the music since a friend of mine made a cassette of the music years ago, but I sure would like to finally see the movie now that there's a decent release of it.

How many Talking Herrmann readers seen it? Which is a better movie in your opinion: ENDLESS NIGHT or this one?? Which score by Herrmann of these two did you enjoy more? (I liked E.N. better).

<http://img198.imageshack.us/img198/3910/img0001dw.jpg>

talkingherrmann mailing list

Talking Herrmann: Twisted Nerve
Reply by: Bill Wrobel

I noticed from Amazon this movie of the two same stars:

http://www.amazon.com/Family-Way-Avril-Angers/dp/B001HQZJIY/ref=pd_rhf_se_shvl2

Has anyone seen it? Do you recommend it? I am thinking of adding it to my order....(even though Herrmann did not do the score!).....

talkingherrmann mailing list

2-21-12:

Talking Herrmann: YouTube (Film Score Rundowns)
New topic by: Bill Wrobel

<http://www.youtube.com/user/FilmScoreRundowns/feed>

The link immediately above is the "FilmScoreRundowns's Channel" on YouTube. I just uploaded four cues that you can read as you listen to the music. As of today this includes (so far) House on K Street Closing Theme, "Starlight" and "Time Passage" from Outer Space Suite and "Climax Prelude." I'll slowly add more as I get free time. The music you can already hear on this Bernard Herrmann Society site see the "CBS Legacy" link below) and other cues on my own FSR site since I had already received permission from CBS to allow this music to be heard and be seen in our two sites. The above YouTube site is the official extension of my FSR site.

<http://www.bernardherrmann.org/articles/herrmann-cbs-legacy/>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

I uploaded four more files tonight. Including last night's uploads that makes 19 music videos. Tonight I focused on the Western Suite. I uploaded "Rain Clouds," "Dramatic I," "Dramatic II," and most especially the highly atmospheric "Dark Valleys" (my favorite of the Western Suite series of cues):

<http://www.youtube.com/watch?v=0jnxFM45790&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

New topic by: Bill Wrobel

<http://www.youtube.com/user/FilmScoreRundowns/feed>

The link immediately above is the "FilmScoreRundowns's Channel" on YouTube. I just uploaded four cues that you can read as you listen to the music. As of today this includes (so far) House on K Street Closing Theme, "Starlight" and "Time Passage" from Outer Space Suite and "Climax Prelude." I'll slowly add more as I get free time. The music you can already hear on this Bernard Herrmann Society site see the "CBS Legacy" link below) and other cues on my own FSR site since I had already received permission from CBS to allow this music to be heard and be seen in our two sites. The above YouTube site is the official extension of my FSR site.

<http://www.bernardherrmann.org/articles/herrmann-cbs-legacy/>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

I uploaded four more files tonight. Including last night's uploads that makes 19 music videos. Tonight I focused on the Western Suite. I uploaded "Rain Clouds," "Dramatic I," "Dramatic II," and most especially the highly atmospheric "Dark Valleys" (my favorite of the Western Suite series of cues):

<http://www.youtube.com/watch?v=0jnxFM45790&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

2-23-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

So far tonight I managed to upload four score-music videos, especially the exciting and super con moto "Rundown" cue from POLICE FORCE.

<http://www.youtube.com/watch?v=nPabfeCTmlQ&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

Also we have the one bar "Fade In" cue from HOUSE ON K STREET that was made famous in the "One for the Angels" episode of The Twilight Zone:

<http://www.youtube.com/watch?v=5asrPd-b8uQ&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

Also we have the mellow Meadows cue from WESTERN SUITE:

<http://www.youtube.com/watch?v=XNkTfibZmAE&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

Then we have Sun Clouds (interesting cue title--or "Partial Clearing" if Herrmann was also a weatherman!):

<http://www.youtube.com/watch?v=5vi24xnQgCI&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

1-24-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

Tonight (Friday) I managed to upload three more music videos. Enjoy!

INDIAN SUSPENSE:

<http://www.youtube.com/watch?v=WzQzz5WLbdY&context=C37e48b7ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

OPENING B (Police Force):

<http://www.youtube.com/watch?v=ieXprAJ2a40&context=C37e48b7ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

SPACE DRIFT:

<http://www.youtube.com/watch?v=Kp-C3FR0P5Q&context=C37e48b7ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

2-26-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

And the Oscar tonight goes to....Bernard Herrmann!

Well, at least I think so since I've been busy this Oscar night creating and uploading three Herrmann music videos (not really paying too much attention to the Oscars except for the Billy Crystal opening!) and always feeling anew that Herrmann should've received more official recognition, especially in his heyday--like in the period when he was doing Have Gun Will Travel in 1957, the Hitchcock classics, Journey to the Center of the Earth, and so on.

Well, I just uploaded on YouTube my nearly 12 minute video on HGWT. Go here:

<http://www.youtube.com/watch?v=6HPMnMmzeIo&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

Earlier I did "Clues" from Police Force--not "clues" as to who will win the Oscars tonight! Go here:

http://www.youtube.com/watch?v=_QqohogaYkw&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

Then I uploaded "Line Up" (also from the Police Force suite of cues):

<http://www.youtube.com/watch?v=It7Cti6sz8U&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

Enjoy!

talkingherrmann mailing list

Talking Herrmann: Journey to the Center of the Earth Blu-Ray on May 8th
Reply by: Bill Wrobel

Pasted from my paper on the deleted music & scenes from JTTCOTE:

quote: "The Bridge" (dvd starting 1:08:28). This cue of 14 bars is intact on the original tracks cd but not in the movie, or at least in this first incarnation of the cue. This general section of the movie starting with the flooding of the quartz grotto up to the point when lost Alec encounters Count Saknussem was musically very badly edited (English Dolby version only since the French-stereo and Spanish-mono language versions on the dvd have no music in the grotto-flooding sequences), including the annoying doubling of music cues from 1:12:18 thru 1:12:56. This music-editing problem did not occur in the original screening back in 1959, and it was not present in the original 1985 Playhouse, CBS/Fox vhs-video release (probably derived from a stereo print of the film itself). But when the film was later converted to laserdisc (such as CBS-Fox Video 1248-85, released late 1990) and to later vhs versions (such as 1995 Fox Video Hi-Fi Stereo 1248) that were copied from the remixed laserdisc, the music tracking problems continued to occur. Apparently there was a new remix from elements that resulted in the poor layering in of music tracks, especially the unacceptable overlapping and dissolving of separate music cues. Claims in the past by Fox that the mixing mistake was "always that way" are simply false.

The complete "Bridge" cue is heard in the original tracks cd (track # 10) from 00:29 – 02:10, but only the first 8 bars are heard in the movie to a repeat of Bar 1 and part of Bar 2. Then the scene cuts (dvd 01:09:29) to lost Alec saying "Professor?" to the empty

passages. Even at this point, while “The Gas Cave” music is playing (also heard in the French and Spanish formats), you can faintly hear the trombones from Bar 2 of “The Bridge” before that track was dialed out. Then (dvd 1:09:51) the scene cuts back to the flooding grotto where you once again hear (English version only) the first 8 bars of “The Bridge” cue looped one and a half times. Music stops for a brief period while the Professor realizes that the young Scot is missing, and exclaims, “Alec!” You will also notice that the Professor appears to start to say something else but you never hear the words because it was dialed out, so perhaps it was an extended scene that the film editor had cut. It is immediately after this utterance that the scene cuts to distraught Alec at 1:12:18 (see the “Lost” cue).

.....

The “Lost” (dvd 1:12:18 thru 1:12:45). This cue of 14 bars is for all intents and purposes (after edit cuts) a “lost” cue because almost half of the cue is not heard. Bars 1-6 and then 13-14 survive. Overlapping this “Lost” cue is also a continuance of “The Bridge” cue throughout (in the English Dolby version). In fact, starting at the new scene (1:12:45) when Alec approaches the narrow bridge over the chasm, you actually hear for about nine annoying seconds a doubling up of the same Bridge cue from different bar placements. This bungling of the music remix is distracting enough to lessen the enjoyment of the progress of the movie at this section, but at least you finally get to hear in this incarnation of “The Bridge” the complete cue; that is, Bars 9 thru 14 are played starting at 1:13:37 when Alec narrowly escapes from the bridge section that falls into the phosphorescent pool far below.

talkingherrmann mailing list

2-27-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

Tonight I managed to create a new music-video of about 13 minutes duration just now uploaded to the Film Score Rundowns YouTube. One or two of the titles in the mix are wrong because I forgot to proof-read the spelling and it was already saved--and I'm not quite that adept on how to handle the Windows Movie Maker. Also due to an inadvertent title added (trying to correct a misspelling) I caused a visual time delay of 5 seconds towards the audio (music) so at least part of the video is out of sync. If I have time and the desire to redo the whole damn thing, I'll correct it in the future! But you can pretty much follow the music with the written, especially the slower music and larger cue images.

<http://www.youtube.com/watch?v=mMTun3Wl4PQ&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

2-29-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

My ETHAN ALLEN music video has been fixed, or actually replaced with a version that is now in sync with the screen.

<http://www.youtube.com/watch?v=JJSAv3VcIbU&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

2-27-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

Tonight I managed to create a new music-video of about 13 minutes duration just now uploaded to the Film Score Rundowns YouTube. One or two of the titles in the mix are wrong because I forgot to proof-read the spelling and it was already saved--and I'm not quite that adept on how to handle the Windows Movie Maker. Also due to an inadvertent title added (trying to correct a misspelling) I caused a visual time delay of 5 seconds towards the audio (music) so at least part of the video is out of sync. If I have time and the desire to redo the whole damn thing, I'll correct it in the future! But you can pretty much follow the music with the written, especially the slower music and larger cue images.

<http://www.youtube.com/watch?v=mMTun3Wl4PQ&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

The next (newest) YouTube upload is for a faster version of "Moonscape" from Outer Space Suite. This was easy and fast to create and far easier to "keep track" of (so to speak!) since it is just over a minute in duration with only two images. No synch problem here.

<http://www.youtube.com/watch?v=UBRK6w1N4Rg&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

Finally before Bedtime For Bill, tonight's third upload is a faster version of "The Airlock" cue from the OSS.

<http://www.youtube.com/watch?v=26thKIcuBj8&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

2-29-12:

Talking Herrmann: Nathan Hale music now on FSR YouTube (World Premiere)
New topic by: Bill Wrobel

http://www.youtube.com/watch?v=BR7HhG2_xe4&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

As one of my Herrmann Centenary Celebration offerings, the following is a big one!--the music of Nathan Hale from the CBS series, The Great Adventure (10/25/63). This is an extension of the CBS Legacy offerings on the Bernard Herrmann Society site (and my Film Score Rundowns site), thanks to CBS for their original permission. I discussed this music in a few past posts; for example, here:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3325>

I also discussed it in my Television Works paper online. Quoting from it:

"Herrmann composed an original score for the hour-long dramatic anthology series, *The Great Adventure*, which aired 26 episodes from 9/27/63 to 5/1/64. John Houseman was the producer of this American history narrative series. Van Heflin was the narrator for the first 13 episodes. The stirring Main Title was composed by Richard Rodgers. Various composers contributed original scores, including Fred Steiner, Nathan Scott, and David Buttolph. Several episodes (for example, "The Night Raiders," airdate 2/21/63) were tracked with Library music in lieu of original music. The only known episode of the series to be aired in recent years was "Go Down, Moses" (episode # 6, original airdate 11/1/63) starring Ruby Lee, Brock Peters, and Ossie Davis, a story about the "Freedom Train" of the slaves escaping to the North. It was aired twice by TV-Land on cable television during Black History week in January. The episode Herrmann composed for was aired a week prior (10/25/63) titled "The Story of Nathan Hale", starring Torin Thatcher and John Anderson. However, the title given on the written score is "Nathan Hale (Moment of Crisis)," production 1510. Moreover, it is curious to note that a cue sheet of Prod # 1510 (also dated 10/25/63) gives the title of the episode as "The Secret." This is quite odd considering that the first five cues of "The Secret" are tracked CBS Music Library cues, as follows:

"The Bicycle"	:24	Bernard Herrmann	10-46D
"Shock Chord"	:03	Lucien Moraweck	8-44C
"Action Background"	:33	Rene Garriguenc	8-46D
"Confession"	:09	Rene Garriguenc	8023D
"Elegy-Walking Distance"	:14	Bernard Herrmann	11-78D-4

The sixth cue is the "Great Adventure Theme, Main Title" 1:00 by Richard Rodgers. Then cues # 7 through # 25 are "Nathan Hale" cues # 2 through 20. The cue sheet's cue # 26 is the "Great Adventure Theme, End Title" :40 by Richard Rodgers.

So there is presently some confusion as to why Production # 1510 (with the same first telecast of 10/25/63) is titled "The Secret" when the official title was "The Story of Nathan Hale." It is also unusual that a portion of the film was tracked (not a completely original score). Also, Herrmann's written cue # 1 was not used, according to this cue sheet No. 631024-5. However, ASCAP records indicate "Secret cues" as part of his list of credits (but not "Nathan Hale cues").

Herrmann's twenty-page manuscript holds twenty cues written in ink on #329 Pacific Music Papers brand. Instrumentation: 2 horns, 6 violins I, 4 violins II, 4 violas, 4 celli, 4 basses. The music is reminiscent of his music for *Williamsburg: A Story of a Patriot* and *The Three Worlds of Gulliver*. The score includes a minuet (cue XIII) in 3/4 meter, and a march funebre (cue XIX) in the C minor key signature...."

The 100th celebration is still in effect, so let's celebrate hearing this music for the first (for the vast majority of you Herrmann fans). I spent about four to five hours this afternoon creating this music video and finally successfully uploading it without a hitch--except for one unexpected one. I tried two times to upload this 18 minute + video to YouTube but this time the YouTube reply was that it was removed because it was too

long! My 13-minute video on HGWT went thru ok but I suppose there are restrictions I was not aware of lately--I believe a 15 minute restriction these days. So I will need to redo it into two parts.

I'll try to do Part I on YouTube....if I can since my audio file is already past 15 minutes....?? I don't know if I have the capacity to delete (shorten) it into two parts.....But I'll give it a college try!....(8:21 pm Wednesday): Yes, I finally figured it out. I was able to shorten the audio file on the Windows Movie Maker where I create these music videos by right clicking at the end of the audio file and pushing it steadily to the left to the desired point (about half-way).. Whew! I'd be hanged (in shame) if I didn't figure it out! :)

Note that cue I of this score meant for the Introduction of the story was not used in the final edit of the episode. For some reason the music editors decided to insert several "stock" music pieces from the CBS library (two of them were Herrmann's). Whether the original tracks reel at UCLA has the recording of this cue, I do not know.

My favorite cue is cue III starting at around 2:33--exciting music here! I'll try to do Part II tonight if I can....I'll copy & paste these message on my YouTube thread....

http://www.youtube.com/watch?v=BR7HhG2_xe4&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

talkingherrmann mailing list

Talking Herrmann: Nathan Hale music now on FSR YouTube (World Premiere)
Reply by: Bill Wrobel

Thanks, Louis. I don't know if I am the greatest, but Herrmann was the greatest of the Golden Age composers (although Max Steiner was pretty darn close to being the greatest).

My idea of trying to cut up the video into two parts may not work out. So far I cannot figure out how to delete the first nine minutes of the audio file because the Windows Movie Maker will still have the complete audio in the 18-minute span. While I can delete the audio part, that still leaves the first nine minutes there (though vacant, soundless, image-less). So it'll still be an 18-minute video, and won't upload because of the 15-minute restriction these days. Hmmmm. The best I may be able to do is go right up close to the 15-minute mark, submit that new Nathan Hale video (deleting the "old" one). But

that'll mean you won't hear or see the music for the final three minutes or so. 15 minutes out of 18 is better than nothing! But I'll see if I can figure it out. Ideally if I can create small files of the audio music itself (like each cue for the last several minutes), then it can be handled easily.

Creating the music videos on YouTube is not particularly hard or time-consuming once you get used to it. I use:

(1) Windows Movie Maker to actually create the videos (other movie makers were not compatible with my computer, or I couldn't convert to the right format of files YouTube prefers) and it's pretty easy once you get the hang of it. You import the audio/music from your computer first, then insert it first in the moviemaker project. You can put the "Make titles or Credits" first (usually at the start of the video before the music plays) then insert the music at around the 6 second point. Then insert the pictures after you import them from your computer (in my case, the Herrmann pages or portions of cue that I scanned into my computer from my Canon MX 330). After the project is done to your satisfaction, you save to my computer, titling it exactly as you want to see it or read it on You Tube.

Here's a YouTube short video on it:

http://www.youtube.com/watch?v=_9rRh7z5TCs

(2) Then I upload it to YouTube on the free UpTube Uploader:

<http://www.dvdvideosoft.com/guides/free-youtube-uploader.htm>

That is very simple to do....Except when it's NOT simple--like trying to cut up audio files into two files under 15 minutes! From the end towards the middle, you can easily do. But from the beginning to the middle, not so easy!

talkingherrmann mailing list

Talking Herrmann: Nathan Hale music now on FSR YouTube (World Premiere)
Reply by: Bill Wrobel

Once again, as I explained in my first posting, that initial cue is not an original cue for Nathan Hale but something the music editor put there in its place: "The Bicycle" cue from the "Where Is Everybody?" episode (pilot) of THE TWILIGHT ZONE. I wish they had kept the original Cue I that Herrmann specifically wrote for that NATHAN HALE episode instead of using CBS stock music.

talkingherrmann mailing list

Talking Herrmann: Nathan Hale music now on FSR YouTube (World Premiere)
Reply by: Bill Wrobel

If you email account can handle the big file (I think something like 68 MB) then I can send you the complete video already created before I knew there was a 15 minute limit. Go to my FSR site and the email link is there. If you have an old dialup service, then forget it!

I believe it is:

filmscorerundowns@fastmail.fm

talkingherrmann mailing list

Talking Herrmann: Nathan Hale music now on FSR YouTube (World Premiere)
Reply by: Bill Wrobel

By the way, cue I was image-shacked on that link to the old Talking Herrmann thread:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3325>

talkingherrmann mailing list

3-1-12:

Talking Herrmann: Nathan Hale music now on FSR YouTube (World Premiere)
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=OUiBFnZYa0I&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

OK. I deleted the "old" Nathan Hale video (Part I) of about 90 minutes duration. In its place is a near 15-minute version (because after 15 minutes YouTube will now remove your creation). Only about three minutes of end music was left hanging!

<http://www.youtube.com/watch?v=OUiBFnZYa0I&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

The "old" music video was 90 minutes long? That's a lot of music for a one hour show! I meant "9" minutes. The new one is very nearly 15 minutes.

I sure wish Talking Herrmann had an "Edit" feature (as the Rozsa Forum does).....

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=rt85_v3bfpo&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

I had time to put up another Herrmann music video: "The Trail" cue from the Desert Suite. This cue was not frequently used in the CBS series in the late Fifties and early Sixties. Here's an example or two in GUNSMOKE:

"Innocent Broad" April 26, 1958 ***** A

I really enjoyed this episode, especially the long scene in the stagecoach that occupies dozing Matt, the scared "innocent broad" named Linda Bell, and the wonderfully cast Aaron Saxon as laconic, slow or deliberate-speaking bad guy, Joe Bassett. Joe tries to strike up a conversation with the scared girl, finally trying to loosen her up with whiskey! Matt intervenes. Great dialog!

-Chapter 2 starting 2:12: "The Trail" (Desert Suite) Bars 26-36, 1-12, 37-53. Curiously, this cue is rarely ever utilized in the CBS westerns during the travel sequences, although you'll hear it next in next season's "Monopoly." It's nice to hear it here.

"Monopoly" October 4, 1958 *** B-

This episode stars J. Pat O'Malley as honest freighter, Joe Trimble, up against a crooked new freighter that came into Dodge.

-Chapter 3 from 3:07 to 3:37: "The Trail" (Desert Suite) Bars 26-42.

http://www.youtube.com/watch?v=rt85_v3bfpo&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=8xZT50Sgjw4&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

Here's another upload: "The Mountains" also from the Desert Suite. And also once again this music was rarely used in the CBS series. But here's an example:

“Solid Gold Patrol” HGWT December 13, 1958 **** B

This is a fine action adventure episode involving a \$600,000 winning lottery ticket held by a cavalryman out doing his job (fighting overpowering Indians at Apache Wells). Paladin risks his life to inform the winner of his good fortune –that is, if that cavalry corporeal can get out alive! He has only three days to notify New Orleans. There is a good deal of Herrmann music here, primarily from the Indian Suite.

-Chapter 2 from 4:34 to 4:49: “The Mountains” (Desert Suite) Bars 1-6. Scene: Paladin treks across the rocky terrain searching for a Louisiana lottery winner.

<http://www.youtube.com/watch?v=8xZT50Sgjw4&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

3-2-12:

Talking Herrmann: FSM RELEASING ONE FINAL HERRMANN!!!!

Reply by: Bill Wrobel

My speculation is that it may be THE NAKED & THE DEAD stereo tracks. They are in stereo because a document I discovered states this as such, I believe recorded at MGM. I'll try to find the document and ImageShack it here. Anyway, perhaps somebody finally found the reels!

Bill

talkingherrmann mailing list

[POSTSCRIPT: Unfortunately I was wrong. Instead we have a very poor mono audio version of IT'S ALIVE. I will not consider buying it.]

3-4-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=tST1r-vYSI0&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

I just uploaded my Herrmann music video of "A Knife in the Darkness" (Cimarron Strip) Part I only. Whether I can do a Part II because of technical complexities, I do not know yet. But enjoy about the first 15 minutes (thru cue X "Pony Jane").

<http://www.youtube.com/watch?v=tST1r-vYSI0&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=hkQpyALYJ_s&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

Part 2 of "A Knife in the Darkness" is now up. As you can tell, I finally figured out how to delete select portions of a long audio file not wanted. After a Google search of how to edit audio files at home, I finally came upon the free 3.13 Audacity software, so I downloaded it. Then I searched for a good YouTube tutorial on how to edit--especially how to delete portions of an audio. After several frustrating attempts, I finally got it to

work. So I was able to successfully delete the first ten cues of music and kept the rest (all under the 15 minute restriction of YouTube). So then I had to covert my new audio file to an acceptable version that Windows Movie Maker would accept, then I started my Part 2 project. It went smoothly. Learning new technology is a trial & error pain in the ass sometimes but, after all, as the old maxim states, "knowledge is power." But until you actually find out how to do something right, it's a real pain. But it shows that an old dog like me can learn new tricks! :)

So now I should be able to finish my NATHAN HALE project (last 3-4 minutes). I can also simply edit audio files so that I YouTube only one audio track at a time if I wish.

Enjoy Part II.

http://www.youtube.com/watch?v=hkQpyALYJ_s&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

So here are some of the tools I use:

<http://media.io/>

<http://audacity.sourceforge.net/>

http://www.youtube.com/watch?v=_9rRh7z5TCs

<http://www.dvdvideosoft.com/guides/free-youtube-uploader.htm>

talkingherrmann mailing list

March 6, 2012:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

http://www.youtube.com/watch?v=_W_cb7RaV4E&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

Tonight I uploaded to the FSR YouTube site two beautiful, rather meditative or centering harmony cues from THE TWILIGHT ZONE episode, "The Lonely." These two cues are "Eleven Months" and "The Stars." They are aligned together, "Eleven Months" sequed into "The Stars" (as was intended by Herrmann and the scenes themselves). Unfortunately the 40th Anniversary Collection of The Twilight Zone cd # 1 that presented this episode improperly changed the order of the two cues, and the McNeely performance of "The Stars" was a total failure. I left out the discordant polychord at the end bar of "The Stars" in order to maintain and preserve the overwhelming beauty & harmony and peace of the music.

Enjoy!

http://www.youtube.com/watch?v=_W_cb7RaV4E&context=C35a4728ADOEgsToPDskIc23Ryh0mpLhwc8M99O-T4

talkingherrmann mailing list

3-7-12:

Talking Herrmann: Baxian Influences on Herrmann's Symphony?

Reply by: Bill Wrobel

Bax music being Herrmannesque?? Herrmann music being Baxian (or is it Baxesque? :)

Not likely in the overwhelmingly number of works I've listened to so far--although here & there I may find a distant similarity in isolation with a few pieces of music. I discussed this in my "Tchaikovsky & Herrmann" thread. For instance:

quote: Here's a symphonic poem from the Late English Romantic composer, Arnold Bax, a work titled November Woods. Quite nice! While I cannot point out any clear-cut Herrmannesque section, nevertheless this moody yet vital work is superbly orchestrated. There is a Debussyian-Impressionistic style in parts of this (especially the opening) but the music tends to be more clear-cut and Romantically pronounced in many sections. I like it. It might not be in my Top Ten list of best Symphonic Poems but certainly in the Top Twenty (but it just might squeeze into the Top Ten! :)

<http://www.youtube.com/watch?v=abuEGBa-C4Y>

Also here especially:

quote: Speaking of Bax, the second movement (II. Lento molto espressivo) of his Sixth Symphony opens up quite interestingly to my ears. This is because the initial bars (about the first 16 seconds) reminds me a lot of the same structure Herrmann used for "The Volcano" cue in Mysterious Island. First listen to the Bax music on one of the presentations below:

<http://www.youtube.com/user/GoldieG89#p/search/10/3t3U4fziSCK>

http://www.naxos.com/catalogue/item.asp?item_code=8.557144

Then go to "The Volcano" cue here also on YouTube below (Stromberg/Tribute rendition):

<http://www.youtube.com/watch?v=ZewmkCetnwo>

Of course Herrmann carries that two-chord pattern throughout the entire cue while Bax utilizes it only twice (and at the end of the movement). The tempo is obviously faster in "The Volcano" piece, and Stromberg's version is definitely faster than Herrmann's own version in the movie. I reviewed the Herrmann cd in my blog # 35. At any rate I believe you can easily discern the same structure between the two works.

<http://img408.imageshack.us/img408/2602/img0001bg.jpg>

Here on YouTube is the Herrmann version (slower, closer to the Bax tempo). Go to the 3:27 point. The cue actually starts on Bar 5.

<http://www.youtube.com/watch?v=LA7v18MO2Z0&feature=related>

Now: I'll keep listening to more of Bax music on YouTube and see if I can come up with something more. That Bax site simply makes a generalized comment with no specifics, especially specifics on individual works (such as where in Herrmann's Symphony is it like Bax in which works?). At least when I come up with a comment of influences on that thread and most elsewhere, I give specifics--not just a subjective feeling. Give me the piece, the section/movement, the specific bars or timings, etc.

talkingherrmann mailing list

3-8-12:

Talking Herrmann: FSM RELEASING ONE FINAL HERRMANN!!!!

Reply by: Bill Wrobel

Thanks for the detailed review, Jim.

I was not planning to buy this cd anyway after hearing how terrible the clips sounded on the SAE site, so your "Buyer Beware" review simply reinforces my attitude. I can live without this "It's Barely Alive" cd! :)

Who wrote the booklet? How many pages?

talkingherrmann mailing list

Tonight I uploaded a new Herrmann music video--"Eye of the Beholder" (The Twilight Zone). It's 8 minutes in length. That's most of the music--the few repeat and short sequences I let go. Enjoy!

<http://www.youtube.com/watch?v=2Th0VzXJsE0&context=C4496f4aADvjVQa1PpcFMIS1LW0Vmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

3-8-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=2Th0VzXJsE0&context=C4496f4aADvjVQa1PpcFMIS1LW0Vmhj6f0e-fGiLcgDWMa4DFqcpk=>

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<http://www.youtube.com/watch?v=2Th0VzXJsE0&context=C4496f4aADvjVQa1PpcFMIS1LW0Vmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

3-10-12:

Talking Herrmann: Baxian Influences on Herrmann's Symphony?
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=0I8TgQYqALw>

How about Robert Volkmann's influence on Herrmann?? Here's an interesting link on YouTube:

<http://www.youtube.com/watch?v=0I8TgQYqALw>

talkingherrmann mailing list

3-13-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=HdofM0Zn6uU&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

I just uploaded a revised version of my TWILIGHT ZONE THEMES, adding visuals at the last 33 seconds or so of the video showing the written music of cue # 3056-B New Twilight Zone Theme (Closing). A large middle section of the cue is not presented on the audio but I included much of the visuals. I'll probably delete the previous version.

<http://www.youtube.com/watch?v=HdofM0Zn6uU&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

3-16-12:

Talking Herrmann: Fred Steiner YouTube on Perry Mason (Herrmann reference)

New topic by: Bill Wrobel

http://www.youtube.com/watch?v=Y_3YcLrXuZI

Here's a small portion of an Archive of American Television interview of Fred Steiner (now deceased) talking about his Perry Mason theme. He references Herrmann at the end of the video clip....

And here's the full interview:

<http://www.emmytvlegends.org/interviews/people/fred-steiner>

talkingherrmann mailing list

3-17-12:

Talking Herrmann: VIRGINIAN: 'The Reckoning' full episode on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=0sK1ohyh7sI>

Finally the full episode of "The Reckoning" episode of THE VIRGINIAN is now available on YouTube. Previously there was only a four-minute clip from another source. For many of you fans, especially those in Europe and other countries apart from the United States, you never had an opportunity to see & hear the film. It has a terrific original score by Bernard Herrmann.

You will hear self-borrowed music starting at 42:54 especially. Do you recognize it, despite the different orchestration? Hint: You deserve "tribute" if you recognize it instantly.

There's action "ride" music, lyrical moments, deep or "heavy" sonorous cues, etc. Enjoy!

<http://www.youtube.com/watch?v=0sK1ohyh7sI>

talkingherrmann mailing list

Talking Herrmann: VIRGINIAN: 'Nobility of Kings' full episode on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=o8e18FDBhGY&feature=plcp&context=C45ce153VDvjVQa1PpcFNk91hf9AJuwPIYBw1VbtidfTq4R4FE-77o%3D>

Here's another gem on YouTube: "The "Nobility of Kings" full episode of THE VIRGINIAN, wonderful original score by Bernard Herrmann. And it's a terrific drama as well--well-written and well-acted (great cast) story. You're in for a real treat if you've never seen this episode or heard the music!

<http://www.youtube.com/watch?v=o8e18FDBhGY&feature=plcp&context=C45ce153VDvjVQa1PpcFNk91hf9AJuwPIYBwIVbtidfTq4R4FE-77o%3D>

talkingherrmann mailing list

Talking Herrmann: 'Kitty Shot' GUNSMOKE full episode on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=tw2GF9vG56Q&feature=plcp&context=C46ddd9aVDvjVQa1PpcFNk91hf9AJuwI6uKFzOAmIQo-avLjFsgH4%3D>

http://www.youtube.com/watch?v=oAfuNz005EE&feature=plcp&context=C4773c26VDvjVQa1PpcFNk91hf9AJuwCuJImRaOmzcv_2BR84y-dYY%3D

The "Kitty Shot" episode of GUNSMOKE is available in two sections on YouTube.
Original score by Bernard Herrmann.

<http://www.youtube.com/watch?v=tw2GF9vG56Q&feature=plcp&context=C46ddd9aVDvjVQa1PpcFNk91hf9AJuwI6uKFzOAmIQo-avLjFsgH4%3D>

http://www.youtube.com/watch?v=oAfuNz005EE&feature=plcp&context=C4773c26VDvjVQa1PpcFNk91hf9AJuwCuJImRaOmzcv_2BR84y-dYY%3D

talkingherrmann mailing list

Talking Herrmann: 'Kitty Shot' GUNSMOKE full episode on YouTube
Reply by: Bill Wrobel

Yes. A terrific season with a ton of original scores. "Kitty Shot" (airdate 2/11/61) was composed "Oct 3/60" as the starting date notated on the cue I title page. Then came "Harriet." The final cue is dated by Herrmann as "Oct 23/60. Herrmann next wrote the third Gunsmoke episode, "Tall Trapper" (sometimes referred to simply as "The Trapper"), dated "Nov 20/60" on the title page of the thirteen-page score. Its airdate was 1/21/61.

Herrmann never did a PERRY MASON original score episode.

He did however do one RAWHIDE in the final season titled "Encounter At Boot Hill," airdate 9/14/65. The episode starred Simon Oakland as a corrupt sheriff, and Jeff Corey as a corrupt dad! Only twelve episodes of this last season of Rawhide were produced, but

noteworthy composers such as Herrmann and Hugo Friedhofer contributed original scores. So far I cannot find that episode on YouTube but portions of the music were used as stock music edited into "The Pursuit" that season--but the video and audio quality is poor. Here it is:

http://www.youtube.com/watch?v=_c3olWhNsJE&feature=plcp&context=C4f1e5e0VDvjVQa1PpcFNk91hf9AJuwMqoKXJuAfb8PIfy2-5UkJg%3D

The first clip starts at 2:51 in a night scene by camp.

talkingherrmann mailing list

3-23-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=3UBNRG8itGg&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

OK, you hunting varmit (NotHitch), now you can play that Old West CBS-tv music with your trumpet!

Excuse the various pages that are a bit faded but I have little control over that with my scanner due to the pencil document.

<http://www.youtube.com/watch?v=3UBNRG8itGg&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

3-25-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=Vvt3eiCA4aI&context=C4496f4aADvjVQa1PpcFMI S1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

This morning (Sunday) I uploaded a new Herrmann music video. From Herrmann's so-called Western Saga suite of cues we now have the vigorous "Street Music" cue. Enjoy!

<http://www.youtube.com/watch?v=Vvt3eiCA4aI&context=C4496f4aADvjVQa1PpcFMI S1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

3-26-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=hVAGzcMutF8&context=C4496f4aADvjVQa1PpcFMI S1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

Today I uploaded another WESTERN SAGA cue on YouTube: "The Watching." The track # 20 in the Prometheus Records cd of this cue (and previously on the Cerberus LP) is not the complete music--not all 79 bars of the music. The track actually starts on Bar 33. So I needed to find the first 33 bars from a couple of GUNSMOKE episodes, especially the "Blood Money" episode from the great Third season.

To answer NotHitch's question: No, I do not have the players' names. The legal/office documents are not included in the CBS Collection, particularly Deed of Gift # 1 where this music is stored. Recording sessions of many shows are available but they generally do not include the players' names. But I'll recheck later. When I studied the Warner Bros. Archives at USC the legal documents were present so I could name trumpet players for some Max Steiner score sessions in the Forties and Fifties and Sixties. For example, for the FBI Code 98 movie, four trumpets players were:

- L. Sullivan Made 125.13 on 5/24/62
- Fowler Made \$62.56
- Harris ditto
- Bohannon Made \$137.16 (stayed latest, out at 1:45 pm)

<http://www.youtube.com/watch?v=hVAGzcMutF8&context=C4496f4aADvjVQa1PpcFMI S1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

I don't plan on doing "Indian Fight" soon so here's a partial image instead....

<http://img834.imageshack.us/img834/853/img0009mb.jpg>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

The same applies to "Indian Ambush"....

<http://img804.imageshack.us/img804/9527/img0010bu.jpg>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

quote:

quote: Indian Fight. Wasn't this, among many other cues, recorded in Mexico with Fred Steiner conducting?

I don't know. The so-called "Indian Suite" autograph cues did not include recording locations, nor the Desert Suite cues. But Western Saga was recorded at least in London in July 1957 (probably all of the cues). If someone can find #373 Master R-4D at UCLA, then we would have the recording sessions for that suite, including (I assume) "The Mesa" that was not included in the Cerberus/Prometheus releases.

POLICE FORCE cues were annotated on the title pages as per recording locations. For example, "Night" was done in July 1957 in Rome, as also "Suspects" "The Chase" and "Lead-Ins." The "Openings" series of short cues were done in Munich, as also "The City"

etc. I believe all of the WESTERN SUITE cues were recorded in Paris, also in July 1957 during the Musicians' strike. The recorded library location for everything so recorded elsewhere was in the "Foreign Library" section.

I believe HGWT and Ethan Allen were done in Mexico (recorded earlier than July 1957 I believe). Even earlier than them were Perry Mason and "Pursuit" (see image below).

<http://img52.imageshack.us/img52/6442/imguyu.jpg>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

Opps. I mean Herrmann's LANDMARK music with the contract in 1956 (not included in the Image Shack document I just posted)...

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

Here we go. Found it!

<http://img10.imageshack.us/img10/1126/img0004nlu.jpg>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

Below is an autograph cue of POLICE FORCE titled "Police Van (Finale)". No known recording of it exists that I know of, partial or complete, so I cannot put up a YouTube music-video of it. But at least you can see it here. Perhaps someday somebody will record this cue and we will hear the sound of day. At least with the written cue we can see the light of day!

<http://img638.imageshack.us/img638/2961/imgyw.jpg>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

Quote:

quote: Bill, what the heck WAS "Landmark" anyway? Was it originally a documentary or what? Has it ever been shown anywhere or is there a copy of it? Or was "Landmark" just the title of Herrmann's cue?

I don't know for sure. The last track of the Cerberus LP CST-0210 ("Bernard Herrmann: Music For Radio and Television") features this cue (1:38 in duration). Richard Jones wrote liner notes as follows: "To close, we feature Herrmann's version of a main title for a proposed documentary series entitled Landmark. It's a driving, militaristic piece for brass, snare and tympany, and makes a rousing finale for this album." I don't know where he got his information from but perhaps he researched it directly back in the early Eighties from a source who knew, who still worked for CBS then and was around in the Fifties. The written score has unfortunately not been located as yet in the CBS Collection.

It is located Reel 58-D-One is "Dramatic and Anthology Main Titles." Included is item 5, "Landmark Finale" by Herrmann (contract March 1, 1956). Reel 58-D-3 is "Restricted Thematic Material." Included are the "Pursuit Theme" by Herrmann. So that seems to support the idea that it was a series (or proposed series) and hence was "restricted" material--at least temporarily because The music was tracked several times, including the Playhouse 90 episode, "The Plot To Kill Stalin"(9/25/58) starring Melvyn Douglas, E.G. Marshall, and Eli Wallach.

talkingherrmann mailing list

3-27-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=nhQwXkk7j6o&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

OK. This time I uploaded right up to the 15 minute time limit on You Tube these days (15 minutes) with a new Herrmann music video with the duration of 14:56. What you now can hear is the fun CRIME CLASSICS CBS radio episode, "Your Loving Son, Nero" (August 31, 1953). First you'll hear about a four-minute suite of the music with no dialog (visually there you can read my notes of the series and this episode, if you wish). Then you'll hear most of the complete cues and be able to read the music.

Enjoy!

<http://www.youtube.com/watch?v=nhQwXkk7j6o&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

3-27-12:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=Of-o9XfMgNM&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

I managed to put up another CRIME CLASSICS Herrmann music video: "Blackbeard's 14th Wife: Why She Was No Good For Him, Nov 11, 1953). It is a dynamic score, one of the Top Three of the series.

Enjoy!

<http://www.youtube.com/watch?v=Of-o9XfMgNM&context=C4496f4aADvjVQa1PpcFMIS1LWOVmhj6f0e-fGiLcgDWMa4DFqcpk=>

talkingherrmann mailing list

Friday, April 13, 2012:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=sQ9NVrve9J0&feature=plcp&context=C4a8b49eVDvjVQa1PpcFMIS1LWOVmhj-HJq41R7YKsR18gNkjhH1Q%3D>

After two weeks being busy with other projects, tonight I finally had time to upload a new Herrmann music-video (albeit a short one): "East Horizon" from Desert Suite

The image is a direct copy of the autograph score (not my own hand-copy).

Enjoy!

<http://www.youtube.com/watch?v=sQ9NVrve9J0&feature=plcp&context=C4a8b49eVDvjVQa1PpcFMIS1LWOVmhj-HJq41R7YKsR18gNkjhH1Q%3D>

talkingherrmann mailing list

4-14-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=4fh4gV8CFzg&feature=plcp&context=C4a8b49eVDvjVQa1PpcFMIS1LWOVmhj-HJq41R7YKsR18gNkjhH1Q%3D>

OK. Tonight (Saturday) I just uploaded a new Herrmann CBS music-video: "Prelude(The Desert) from the so-called Desert Suite composed in 1957. The image is a copy of the autograph cue (not my hand-copy). Enjoy!

<http://www.youtube.com/watch?v=4fh4gV8CFzg&feature=plcp&context=C4a8b49eVDvjVQa1PpcFMIS1LWOVmhj-HJq41R7YKsR18gNkjhH1Q%3D>

talkingherrmann mailing list

4-15-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

More to come from Desert Suite (maybe "Ghost Town" is next), Western Saga, and Western Suite (autograph cues). The image below is an autograph cue from Western Saga. I may redo "The Trail" YouTube music video to incorporate the images (instead of my hand-copies that were handy or findable at the time!).

What did you think of the NATHAN HALE music?? That was a world premiere release of the music, you know. I love cue III.

<http://img862.imageshack.us/img862/4791/deserttrail1sm.jpg>

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=A6qTHE9DATA&feature=plcp&context=C4a8b49eVDvjVQa1PpcFMIS1LWOVmhj-HJq4IR7YKsR18gNkjnH1Q%3D>

Tonight I managed to create and upload a new CBS Herrmann music video, also from Desert Suite. This time it is "Sandstorm."

Now: No audio of the full cue is available that presents all 98 bars. It was not offered in the original Cerberus LP (and of course not in the cd version from Prometheus). So I had to cull what I could from two audio sources--both from Have Gun, Will Travel. Enjoy!

<http://www.youtube.com/watch?v=A6qTHE9DATA&feature=plcp&context=C4a8b49eVDvjVQa1PpcFMIS1LWOVmhj-HJq4IR7YKsR18gNkjnH1Q%3D>

talkingherrmann mailing list

4-19-12:

Talking Herrmann: Battle of Neretva - Now available at SAE

Reply by: Bill Wrobel

I still haven't bought my own personal copy of this Tribute cd because I originally intended to buy this one and the Adventures of Don Juan set together at the same time--

still waiting for the latter's release, though! Besides, I spent over \$200 here in California on the fabulous 20th Century Fox mega set that sold out with several days, and I wanted to get a copy before it was too late (definitely worth it!).

However, I was able to listen to another person's copy because I really was eager to hear the new Herrmann Tribute release. Well, after hearing it, my first impression is: Yes, after listening to it, I definitely want to buy my own copy. I give it a thumbs up, and of course I recommend it to anyone to be part of your film music collection. You will literally be hearing “new” music in this collection, some world premiere selections in Neretva.

I am in the process of finishing up on my new Blog # 45 for Film Score Rundowns. I just completed my review of this Tribute cd and would like to share some of my assessment of various cues. But you can read my complete review in about a week or two. By the way, my highest or top-rating system is five-stars.

“Nazi Attack” *****

Allegro pesante in C time, 70 bars. Cue II This cue is a real standout and deserves a five-star rating. I usually don't care much for overly bombastic Herrmann, but this is a pretty cool one—especially with the “new” music, so to speak, starting at 1:26 (Bar 45) thru 2:29. Really outstanding, in-your-face, full thrust Herrmann! Stromberg and the orchestra did a great job here (and the remixing post-production). Of course the earlier sequence in the cue is familiar territory (aka Torn Curtain). The balance issue seems pretty much a non-issue in this particular track. The written cue's tempo-marking is Allegro Pesante in C time, 70 bars, 2:30 duration written score (2:47 in the Stromberg recording).

“From Italy” ***** Andante (molto rubato) in C time, 36 bars. Cue XVI. About as good or equally good as the Herrmann rendition. The instrumentation is definitely smaller here (only clarinet/violins/violas/celli) so the intimacy factor is excellent, and I think Stromberg & company tend to excel in that—such as in the most-excellent Fahrenheit 451 Tribute release.

“The Road” ***** Lento in C time, 76 bars. Cue X. While to me not an immediately likable cue on first hearing, it starts to grow on you. Interesting music. It deserves a five-star rating, although I feel the CB should sound stronger and a bit more sinister (not loud enough). Good performance, and importantly, it sounds good. Nothing sticks out like a minor sore thumb as in some of the early cues mentioned.

“The Lookout” ***** Lento in (interestingly) both 6/8 and 2/4 times, 88 bars. Cue VIII. Highly interesting music and a very nice Tribute performance! It deserves a five-star rating. Essentially the pace is one bar per second. In Bar 58 (also located 00:58) is the start of a very nice sequence of various muted brass switching and passing the torch in phrasing followed by the woodwinds, and so on. All the brass sound great in this one (including the trombones :)

“Trestle” **** Moderato in C time, 16 bars. Not a great cue, rather standard, but it sounds nice. Interesting how the conductor decided to repeat Bars 14-15 (in effect as Bars 16-17) followed by as written Bar 16. All right by me!

NAKED & THE DEAD cues:

“Prelude” ***** Note: This excellent Tribute track is actually version “A” that Herrmann did not use. He used version “B” that is shorter (46 bars originally written but then Herrmann crossed out several bars making it only 41 bars actually used). So I am quite pleased that Tribute released the previously rejected Prelude version. Herrmann’s version “A is 52 bars, 1:56 duration. The Stromberg/Tribute rendition is spot on with 1:57 duration. Highly satisfying track. Kudos to the Tribute team on this one. It martially (and musically) kicks ass. The timps and bass drums right at the opening really gets your attention, sounding quite impressive. All of the brass sound terrific (although I would’ve preferred the tubas a bit more accentuated with the descending four-quarter note repeat phrasings (from 00:49 on, or starting Bar 25). I suppose it can be difficult to create a perfect balance.

“The Snake” ***** {R 9pt2} Moderato in 2/4 time the first three bars, then Allegro con feroce. 58 bars, 1:58. The Tribute rendition is pretty close at 1:53. However, I do not have handy the Herrmann rendition from the movie to precisely compare. Both Herrmann and Tribute deleted Bars 57-60, but Tribute kept Bars 27-28 (:42 -:45)—although I am not sure if Herrmann actually did not use those two bars (although he crossed them out on paper). I rather wish Tribute added Bars 57-60 (wouldn’t hurt) but it’s no big deal, really, since it essentially repeats the previous two bars. At any rate, this is another excellent track and deserves a five-star rating for this challenging music. The sheer showpiece of the collection. It gives one heck of a bite to the ears!

OK. That should do for now in case anyone didn't buy a copy yet. Just the fact that you will, in certain terms, hear "new" music (formerly unreleased) is enough motivation to want to buy this cd release. Plus you also get to hear a section of Herrmann's Symphony and also On Dangerous Ground. I do have some less than glowing reviews for several tracks, and I note a few minor screw-ups in the players' performance (especially in "The Pass" cue at around :28) but overall I give this release a positive and strong rating (four out of five stars). Now I am waiting for the DON JUAN release! So far no news from SAE....

talkingherrmann mailing list

4-19-12:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=8dXRsaGF_mY&feature=plcp&context=C4a8b49eVDvjVQa1PpcFMIS1LWOVmhj-HJq4lR7YKsR18gNkjhH1Q%3D

The newest CBS Herrmann music video is "Mirages" from the so-called Desert Suite. This music was tracked rather infrequently in the CBS series but notably it is in "The Cabin" episode of Gunsmoke from which I derived as my audio source since the complete track is not available to anyone that I know. However, you'll hear the first 31 bars intact that seques to end Bars 49-51. The written music is the autograph score (not my hand-copy).Enjoy!

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talkingherrmann mailing list

Completed Tuesday, April 24, 2012 at 8:32 pm
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