

Further reading

Erich Wolfgang Korngold's The Adventures of Robin Hood, by Ben Winters (ISBN: 13-978-0-81088-5888-6, Scarecrow Press 2007). A detailed treatment of the subject, including the background to Korngold's film music, collaboration with others, analysis of the score and numerous examples.

Hollywood-style ending. Scarlett's silhouette is seen against the red sky as she looks towards her home.

In the scene showing the siege of Atlanta, Steiner uses fragments of southern folk melodies to depict the destruction of the South. Melodies which are usually major and diatonic are given a darker mood by using minor keys or chromatic harmonies as Scarlett sees the hundreds of injured and dying soldiers waiting for help. As the camera pulls back to show a tattered Confederate flag there is a crescendo and a broadening out of the music. By contrast the music for Scarlett is dominated by strings. The writing is intense and restless, with frequent chromatic passages and modulations reflecting the emotional turbulence of the characters, for example her agitations about getting help for Melanie. The music for Scarlett and Rhett's escape from Atlanta is fast and exciting, providing a commentary on the action as they encounter burning buildings and desperate soldiers.

Exercise 10

1. Summarise the main techniques used by Korngold in his music for *The Adventures of Robin Hood*. Describe at least two extended scenes in detail to explain how his music enhances the drama.
2. Explain the success of at least two European composers for the Hollywood movies of the 1930s. Use examples from a film score by each composer to illustrate your answer.
3. Compare the use of timbre and instrumental colour in Korngold's score for *The Adventures of Robin Hood* and Philip Glass' score for *The Hours*, explaining how they contribute to the effectiveness of the film.

Vertigo*Vertigo*

Universal Pictures, 1958

Directed by Alfred Hitchcock

Starring James Stewart (John 'Scottie' Ferguson), Kim Novak (Madeleine Elster/Judy Barton), Barbara Bel Geddes (Midge Wood)

Music by Bernard Herrmann

Conducted by Muir Mathieson

Bernard Herrmann (1911–1975) studied in New York with the Australian composer Percy Grainger. As a student he was attracted by the music of native American composers such as Charles Ives and Aaron Copland. He founded the Young Composers' Group to perform and promote works by himself and other composers who shared the experimental and uncompromising attitudes of American composers (such as Charles Ives, Carl Ruggles and Henry Cowell). After the group had broken up Herrmann got a job for CBS, working on the music for radio programmes. His involvement with Orson Welles's notorious radio adaptation of *The War of the Worlds*, which caused a panic by listeners who believed a Martian invasion was really taking place, led Welles to ask him to compose the music for his first film, *Citizen Kane* (1941).

Herrmann's style of composing was too conservative for him to gain much more than modest success as a serious composer. His opera *Wuthering Heights* and his cantata *Moby Dick* are impressive works but are not often performed. But in terms of film music, his style was regarded as adventurous, even avant-garde. He orchestrated his own scores, experimenting with unusual sonorities to create the sounds required for the drama. Considered to be difficult to work with, Herrmann had a clear vision of what he wanted to achieve and strong views about the role of music in films. He regarded