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"Hannibal Rising" is Ilan Eshkeri's most prestigious scoring assignment so far.

How to score the birth of a monster

SCORE OF THE WEEK

HANNIBAL RISING
Ilan Eshkeri

■ **Ilan Eshkeri** follows in the footsteps of Howard Shore, Danny Elfman and Hans Zimmer – or, rather, he precedes them: *Hannibal Rising* examines the early days of Hannibal Lecter, and the up and coming composer had to find a new way to portray the famous character. The result is a large orchestral score with a romantic touch and soprano solos by opera star Claire Booth. **p:6**

USC expands film scoring program

■ Christopher Young, John Frizzell, Jeff Atmajian, Pete Anthony and Brad Dechter are among the film music professionals involved in the expanded film scoring program launched by the University of Southern California this year. The program goes under the name Scoring for Motion Pictures and Television (SMPTV) and covers different areas of the film scoring process such as music preparation, orchestration, sequencing and business. **p:3**

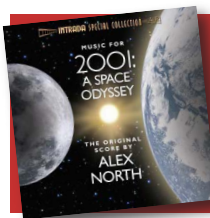
Grammys to Williams – BAFTA to Santaolalla

■ Gustavo Santaolalla won this year's British Academy of Film & Television Award for Best Film Music for his *Babel* score. The award was presented to Santaolalla by Kylie Minogue at the ceremony in London's Royal Opera House on Sunday night.

Also on Sunday night, John Williams received two Grammy Awards, one for best "Instrumental Composition" ("A Prayer for Peace" from *Munich*) and one for best "Score Soundtrack Album" (*Memoirs of a Geisha*). In the "Compilation Soundtrack Album" category, *Walk the Line* won, while Randy Newman and James Taylor won a Grammy for "Our Town" from *Cars*.

Pete Carpenter fellows announced by BMI

■ Composers John Kaefer and James Woodward was named the winners of this year's Pete Carpenter Fellowships, BMI announced last week. **p:8**



"A testament"

With *2001*, Alex North went "boldly, and originally where no composer had gone before," writes Daniel Schweiger. **p:9**

MORE INSIDE:

p:4 NEW BOOK FOR EMERGING COMPOSERS

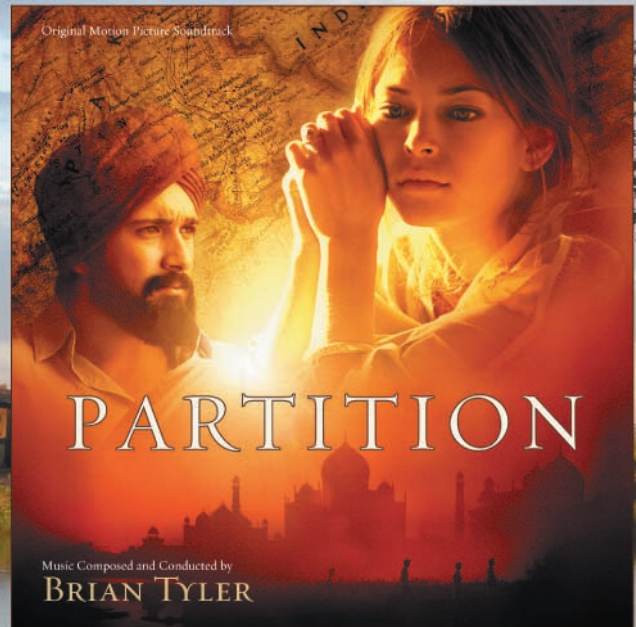
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This Week on

FMR FILM MUSIC RADIO

ON THE SCORE: AARON ZIGMAN

Film music journalist Daniel Schweiger interviews Aaron Zigman, whose music leads us over the *Bridge To Terabithia*. Also hear interviews with Johnny Klimek and Reinhold Heil, Alexandre Desplat, Hans Zimmer and Thomas Newman.

INSIDE THE BUSINESS: DOUG WOOD

Join host Mark Northam for an candid, in-depth interview with composer and music library owner Doug Wood about his ASCAP Board candidacy and more. Also hear interviews with Dan Kimpel, John Braheny and Samm Brown III.

TUNE IN HERE!

USC expands their film scoring program

The University of Southern California expands its film scoring program. Among the teachers involved are Christopher Young, Richard Kraft, Pete Anthony, Jeff Atmajian and John Frizzell.



Christopher Young, Richard Kraft, Pete Anthony and John Frizzell.

In Los Angeles one of the nation's top film scoring schools has been making some great leaps in terms of curriculum, faculty and production facilities. USC has recently expanded the format and faculty of its one-year film scoring course program to include course instruction offered by working professionals presented in modules.

The new program, also known as Scoring for Motion Pictures and Television (SMPTV) incorporates a modular program that breaks the traditional 15 week semester into two sections of 7 and 8 weeks or three 5-week sections.

"In this way, we can have Steve Juliani cover music preparation in *Finale* and *Sibelius* for five weeks, Pete Anthony, Jeff Atmajian and Brad Dechter for five weeks of orchestration and J. Eric Schmidt for five weeks of classes in animation writing and another five weeks focused on conducting," said SMPTV program director Brian King.

Veteran composer Christopher Young shares a fifteen-week course with agent Richard Kraft in which they alternate weeks, providing the instructors with some flexibility in their teaching schedules. King explains that

for students, studying with Chris Young as he scores *Spiderman 3* or visiting with Pete Anthony as he orchestrates and conducts for Teddy Shapiro's score to the upcoming Will Ferrell movie *Blades of Glory* at Sony and having agent Richard Kraft educate students on how to break into the business are good examples of the benefits of this new format.

The same philosophy applies to the SMPTV technology track which includes modules in music editing taught by Chris Brooks, Protocols taught by Rick Schmunk, Logic Pro taught by John Frizzell and Freddie Wiedemann, and Digital Performer taught by Sean Dougall and Jeff Toyne. To facilitate this, the school has added a new classroom with 20 individual workstations plus a teaching station. Each station is equipped with all of the hardware and software needed for the students to learn and apply the latest technology in their work.

Also new to SMPTV is their two-week intensive technology boot camp which begins in August, 2 weeks before the start of regular classes. This gives the students a chance to work exclusively on

technology with instructors for 6 hours a day including intensive work with digital sequencing programs and sample libraries. By the end of the two weeks, each student scores a scene from *Hidalgo* in Digital Performer and Collateral.

On the television side, composer Jon Ehrlich has joined the faculty and the program continues its third year of internships with composer Michael Giacchino for the *Lost* series where each student gets an opportunity to work on a different episode with Giacchino and his staff, experiencing the entire process from the spotting session to the final dub. They also have a chance to conduct an orchestra in a live setting for music that is used for broadcast.

On the production side, partnered with the USC School for Cinematic Arts, SMPTV student composers have numerous opportunities to work with student filmmakers while producing the music for more than 80 films per year.

mn

READ MORE HERE

[www](#) Info on the SMPTV program at USC Thornton School of Music

SIGNINGS & PROJECTS

Terence Blanchard:
Talk To Me



■ Composer and trumpeter Terence Blanchard is doing the score for *Talk To Me*, a film about Washington D.C. radio personality Ralph "Petey" Greene, portrayed by Don Cheadle. The

film is directed by Kasi Lemmons, with whom Blanchard previously worked on *The Caveman's Valentine*. Blanchard records his score for *Talk To Me* at Seattle's Studio X.

Ryan Shore: **Numb**

■ *Numb*, a drama comedy starring Matthew Perry and Mary Steenburgen, gets a score written



by Ryan Shore, who previously wrote the music for *Prime, Head-space* and *Confession*. *Numb* is directed by Harris Goldberg. Shore has also recently written the music for the upcoming thriller *The Girl Next Door*, produced by *Headspace's* director Andrew van den Houten.

mc

FROM THE EDITOR

Thanks for all the warm feedback!

I have had the idea to create a weekly film music newsletter for many years. When I was approached by Mark Northam to become the soundtrack news editor of Film Music Radio one year ago, I already had thoughts about doing something that would attract both sides of the film music coin: the professionals *and* the fans. I was very happy when Mark agreed to start working on Film Music Weekly with me – and here we are! The first issue which came out last week has been met with a lot of enthusiasm from both composers, agents, label executives and soundtrack fans. Thank you all for your encouragement.

The world of film music is a very special one, especially in terms of its fan base. The audience is extremely knowledgeable and has a true passion for film music – yet, they aren't the main target audience. With their music, film composers have to communicate first and foremost with general cinema, TV and game audiences all over the world. Their music has to work technically and emotionally on every level, but they cannot write to satisfy their fans – that's not even the second priority. That makes the relationship between film composers and their fans a very special, and complicated, one. Metallica or Helmut Lotti can do an album *only* to make their fans happy!

With FMW, we hope to build a bridge between the industry and the fanbase. Just like film composers, we hope that we will be able to satisfy both!

Mikael Carlsson
Editor

editor@filmmusicweekly.com

JUST A MOMENT...



... Scott Glasgow, whose first major soundtrack release comes out on Varèse Sarabande tomorrow.

Robotech: The Shadow Chronicles is your first major CD release. Are you happy with the result?

Yes, I am happy with how it all came together. It wasn't easy and there were of course budget limitations during the project which presented many challenges on recording and mixing this score but it also made me try to find creative solutions to the problems. As for Varèse Sarabande, I feel tremendously honored that Robert Townson took on this project. What a dream come true.

So... Who is Scott Glasgow?

Oh, wow. Well, I guess, I am just another trooper out here struggling to be heard in this crowd of great composers working in film. It is not an easy career for anyone. I just hope to keep working and finding interesting projects to work on. So far, I have been lucky.

Robotech is a majestic, large orchestral score. Is this the kind of music you enjoy to write the most?

Yes! Indeed. I think the large orchestral score is really my favorite music to write for. On top of that, I think science fiction is my favorite film genre for film scoring so *Robotech* was a blessing. **mc**

Emerging composers get advice by Bellis

New book to bridge gap between academic studies and “real life”

In his book “*The Emerging Film Composer*”, composer Richard Bellis focuses on bridging the gap between academic study and the reality of earning a living in the business.

Richard Bellis, a veteran composer whose TV credits include *It, One Special Night* and *To Grandmother's House We Go*, has been working on his new book for more than a year, but the information in it comes from 20 years of teaching.



Bellis has trained aspiring film composers at USC's Scoring for Film and Television, UCLA's Extension Film Scoring Program and the ASCAP Television and Film Scoring workshop.

“There are many books available for people interested in becoming film composers. Most, if not all, give what might be called the *nuts and bolts* of the craft. Using that analogy, what was missing was a book that talked about how to use a *wrench*. A source that bridges the gap between the academic study of film scoring and the reality of trying to make a living as a media composer,” says Richard Bellis.

He says that he wants to “protect and maintain the value and stature of film music”.

“The best way to do this is to instill in the emerging composer, who just wants to score a film more than anything else, a sense of responsibility for the well-being of our profession,” says Bellis.

Aspiring film composers get all kinds of advice from industry veterans and teachers, but Bellis feels that no one talks about the most important aspect.

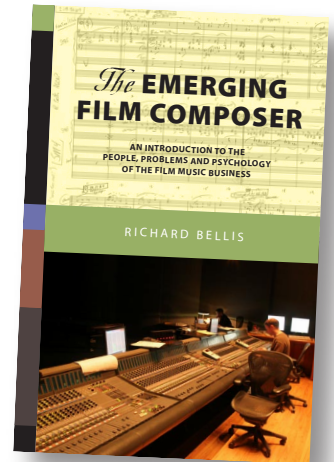
“Is this the right profession for you? Can you afford to be a media composer? This is a particularly challenging time to attempt to break into this business,” he says.

“You are often competing against people who have no regard for the value of music and will do it for free. That is, of course until they can't afford to support themselves with free work and move on to some other occupation. Leaving behind film makers who now think that all film music is free.”

The book deals with the “People, Problems and Psychology” of the film music business.

“Today, with an abundance of emerging composers, relationships are more important than musical brilliance.”

Surely, there are many talented but virtually unknown composer out there – people who never get



that shot at a decent movie. So what more than talent does it take to make it in Hollywood?

“Honestly? Luck, people skills, ambition and luck. There is a huge “random card”. The good news is that it can work in your favor as well as against you. It means that it is possible that as an emerging composer you have as much chance at landing a series or independent film as someone with much more experience and many more credits.” **mc**

READ MORE HERE:

[www:](#) Read more about and purchase “*The Emerging Film Composer*” on Richard Bellis' web site

SIGNINGS & PROJECTS

Marcus Miller: I Think I Love My Wife



■ Legendary bass player and composer Marcus Miller is doing the score for *I Think I Love My Wife*, a romantic comedy starring Kerry Washington and Chris Rock, who is also directing the film from his own screenplay. Film is slated to premiere on March 16.

David Mansfield: Then She Found Me



■ David Mansfield (*Transamerica*) has been hired to score Helen Hunt's helming debut, *The She Found Me*, starring Hunt, Colin Firth, Bette Midler and Matthew Broderick. Mansfield is also doing the score for *The Guitar*, directed by Amy Redford (Robert's daughter).

Ramin Djawadi: Fly Me to the Moon



■ According to the Gorfaine-Schwartz Agency, Ramin Djawadi is attached to the 3D computer-animated feature *Fly Me to the Moon*, directed by Ben Stassen and produced by nWave Pictures. The story is about three housefies aboard the Apollo 11 flight to the moon. **mc**

ASCAP announces 130 expo panelists

ASCAP has announced that more than 130 panelists are scheduled to participate in this year's "I Create Music" Expo, which will be held April 19-21, 2007 at the Hollywood Renaissance Hotel in Los Angeles, CA.

The second offering of ASCAP's "I Create Music" Expo will feature industry professionals discussing their experiences and sharing their knowledge with attendees. The Expo will include panels, workshops, master classes, technology demonstrations, live musical performances and more.

"As the voice of the music creator, ASCAP is thrilled to again host an event that brings together people from aspiring composers and songwriters to many of its most celebrated and respected voices," said Marilyn Bergman, ASCAP president and chairman.

"While songwriting and composing can be solitary endeavors, collaboration is a critical part of the experience. By allow-

ing our attendees to meet, listen to and in many cases receive direct feedback from some of the top professionals in the business, the Expo will give attendees the skills, contacts and tools they need to help realize their own career aspirations."

New topics for the 2007 I Create Music Expo include music for children, comedy, opera & musical theatre and video games. The Expo is open to all composers, songwriters, publishers and music executives regardless of their performing rights affiliation.

ASCAP has invited those attending the expo to submit their original songs online for consideration to be selected for one of the Expo Song Listening panels. The deadline for submission of original songs for the Song Listening Panels is March 1, 2007. See ASCAP's online site for more information about submitting songs for the panels. **mn**

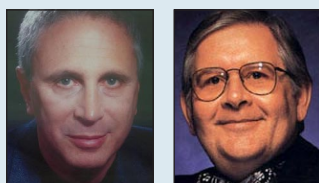
READ MORE HERE:

[www](#) More details on submissions to the Expo Song Listening Panel

SOME OF THE PANELISTS:

Some of the panelists announced for the "I Create Music" Expo on April 19-21 include:

- Mitch Allan (songwriter, producer)
- Clarence Avant (recording industry executive)
- Glen Ballard (songwriter, producer), Alan & Marilyn Bergman (lyricists), Desmond Child (songwriter)
- Alf Clausen (composer)
- Timothy "Attitude" Clayton (songwriter)
- John Corigliano (composer)
- Hal David (songwriter)
- Dre & Vidal (songwriters, producers)
- Mike Elizondo (songwriter, producer)
- Lukasz "Dr. Luke" Gottwald (songwriter, producer)
- James Newton Howard (composer)
- Jimmy Jam & Terry Lewis (songwriters, producers)
- Brett James (songwriter)
- Holly Knight (songwriter, producer)



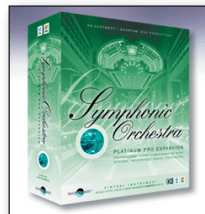
Corigliano and Clausen.

- Johnny Mandel (composer, arranger, producer)
- MC Lyte (songwriter)
- Seth MacFarlane (songwriter, creator/executive producer)
- Rhett Miller (Old 97s - songwriter)
- Rick Nowels (songwriter, producer)
- John Rich (songwriter)
- Stephen Schwartz (composer)
- Matt Serletic (songwriter, producer)
- John Shanks (songwriter, producer)
- Jimmy Webb (songwriter)
- Paul Williams (songwriter)
- Dan Wilson (Semisonic - songwriter)

READ MORE HERE:

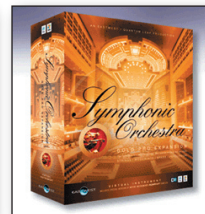
[www](#) Complete and regularly updated list of panelists

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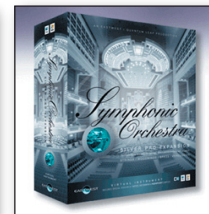
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COURTESY OF JOHN SAULT



Dino De Laurentiis discusses a cue with Ilan Eshkeri.

COURTESY OF JOHN SAULT



Ilan Eshkeri during the sessions at Abbey Road.

eshkeri rising

ILAN ESHKERI scores HANNIBAL RISING

BY MIKAEL CARLSSON

THE TOP 10: ILAN ESHKERI

Ilan Eshkeri's best known projects:

1. *Hannibal Rising* (2007)
2. *Stardust* (2007)
3. *Layer Cake* (2004)
4. *Black Hawk Down* (additional music, 2001)
5. *The Virgin Territories* (2007)
6. *Curse of the Ring* (TV, 2004)
7. *Straightheads* (2007)
8. *Strength and Honour* (2007)
9. *Boo, Zino & the Snurks* (additional music, 2004)
10. *Colosseum: A Gladiator's Story* (TV, 2003)

Source: IMDb

First of all: congratulations on landing the assignment to score *Hannibal Rising* – I suppose this must be your highest profile scoring gig so far. How did you get the job?

Thank you, and yes, it is my highest profile gig so far. Dino De Laurentiis asked me to do it. I first came to his attention when I scored another of his films, *The Virgin Territories*. He and his team were very pleased with that work, and so wanted to work with me again. *Hannibal Rising* made sense because a lot of the creative team on *Hannibal Rising* are a new generation of filmmakers. Also Dino is not shy about giving people opportunities.

You have been working as an assistant and additional music composer on films scored by Ed Shearmur, Hans Zimmer and Michael Kamen. What are the most important things you've learned from these composers?

Everything you learn over the years comes into use when scoring, especially when you are trying to excel. I've been lucky to learn from some exceptional people. Ed taught me that no matter how stressful it gets, it's only a film, and always remember to give your team a pat on the back at the end of the day. From Hans I learned that

no matter the status, everyone is important, and everyone deserves their shot. Hans has done that for so many, he's very generous in that way. From Michael I learned extravagance, whatever you're doing, do it with a lot of style. There was so much more to learn from him, he's still very much missed. But I've learned the most from Steve McLaughlin, my producer. He gets me through the projects at the highest possible standard, he's never not known how to solve a film scoring problem, from the practical to the artistic, I couldn't ask for more.

***Hannibal Rising* is the fifth feature film about Hannibal Lecter, and all of them have had somewhat distinct, unique approaches to the scores. Obviously, there is a darkness to all of them, but you can also hear that *Silence of the Lambs* is a Howard Shore score, *Red Dragon* a Danny Elfman score and *Hannibal* a Hans Zimmer score. What personal touch have you given to *Hannibal Rising*?**

This film is quite different than the others in that it's a period piece and the music reflects that to some extent. The music is perhaps a little more romantic than the others, *Hannibal* is forming his character in the film, he goes through a lot of trauma and self discovery. He's not yet quite the cold blooded murdering cannibal.



Producer Steve McLaughlin and Ilan Eshkeri in the booth.



Steve McLaughlin at work.

Did you use any special techniques to portray Hannibal Lecter in your score?

Some of the sounds I used that spring to mind are string harmonics with bowed vibes, quarter tone bends in french horns, fast string passages marked with *x* instead of notes, *sul ponticello* in the strings and bowed dulcimer. I was also lucky enough that Claire Booth, a rising star in the opera world, was able to squeeze me into her schedule to sing the soprano solos in the “Requiem” and the “Agnus Dei”, as well as being the voice of Hannibal’s sister.

There is also some music composed by Shigeru Umebayashi in the film. Did you work together on the music, or was this one of those situations where two composers worked separately on the score?

We worked together quite a lot, exchanging ideas and we recorded together at Abbey Road. Ume mostly did the scenes that involved Hannibal’s aunt. He’s a great composer, and I really enjoyed working and becoming friends with him.

The director, Peter Webber, previously made a very “European” style film, *Girl With a Pearl Earring*, which had a great romantic score by Alexandre Desplat. What specific demands did he have on the score for *Hannibal Rising*?

Peter wanted to always play what was in Hannibal’s head. Even in scenes where Hannibal wasn’t on-screen, it was always about how he effected the other characters. Also, the more we held back on emotion the better it played Hannibal. In practice this meant no vibrato! In fact the short answer to your question is that Peter’s most frequent demand on the score was “no vibrato”!

Dino De Laurentiis is such a legendary producer in Hollywood. How did he deal with the music in *Hannibal Rising*? Does he have a lot of input in the process?

Dino came to virtually all the sessions. He was very involved in a lot of the creative aspects of the film. I found his input to be very broad and never caught up in detail.

It either worked or it didn’t. It was either emotional or not, scary or not. That kind of overview is very helpful and stops you from over analysing and trying to re-work something that is fundamentally flawed.

What parts of the film were the most difficult to get right musically?

Getting Hannibal’s theme was really really hard. I wrote five and even recorded three different themes for Hannibal before I finally wrote something that everyone agreed was the one. Once that was done the rest of the film wrote itself. The scenes where I composed the theme were the escape to France from the orphanage and the deposition where Hannibal tells his story to the inspector.

How did you find the keys to those sequences?

By trying over and over and over again. Sometimes you can have a concept for a character or scene and that helps you find the right vibe, but sometimes you just have to dig deep and find that melody and that takes a lot of time and effort. There were times on *Hannibal Rising*, as there have been on all of my projects for that matter, where I honestly thought that I’d just been lucky up until now and that I would never write a decent tune again.

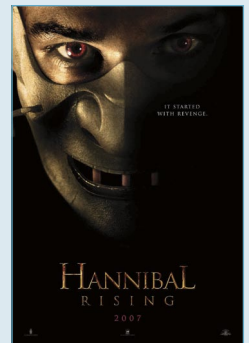
How important is melody to you as a composer? What was the main focus in *Hannibal Rising* – melody, orchestration, mood, effects?

I think all those things are important. There is a main theme for Hannibal in the film. Other characters or ideas in the film were played by motifs and textures. I would hope that all these pieces of music are distinctive and help guide the audience through the film’s emotional journey.

I know that you are right now scoring a film called *Stardust*. Can you tell me a little about this project?

It’s a Matthew Vaughn picture. I’m literally just starting so all I can say is i’m really excited to be a part of the team, I saw a screening the other day and i think the film is brilliant!

THE FILM: HANNIBAL RISING



Plot outline: The story of Hannibal Lecter’s formative years and how he became a cannibalistic monster.

Director: Peter Webber.

Producers: Dino De Laurentiis, Martha De Laurentiis, Tarak Ben Ammar.

Stars: Gaspard Ulliel, Dominic West, Gong Li, Kevin McKidd, Rhys Ifans.

THE SCORE: HANNIBAL RISING

Composers: Ilan Eshkeri and Shigeru Umebayashi

Conductor: Andy Brown.

Orchestrators: Julian Kershaw, Nick Ingman.

Orchestra: The London Metropolitan Orchestra (60-75 pieces)

Studio: Abbey Road.

Scoring mixer: Steve McLaughlin.



Pete Carpenter Fellowship winner John Kaefer (l) is pictured with BMI's Linda Livingston and BMI composer Mike Post in Post's Burbank studio.



Pete Carpenter Fellowship winner James Woodward (c) is congratulated by Post and Livingston.

BMI names fellowship winners

John Kaefer and James Woodward winners of the Pete Carpenter Fellowship

Composers John Kaefer and James Woodward have been named the winners of the 18th Annual Pete Carpenter Fellowships, it was announced by BMI Foundation President Ralph N. Jackson.

Composer John Kaefer has been recognized for his scores for film and television, as well as for his chamber, choral and orchestral concert works. He has composed, produced and orchestrated music for film and network/cable television projects, including *Room Service* (starring Howie Mandel and debuting at Sundance), *To Kill A Bore* (shown at Cannes) and *Dance School* (documentary), among others.

He recently worked with legendary BMI television composer W.G. Snuffy Walden (*West Wing*, *Studio 60*, *Friday Night Lights*)

in his Calabasas studio. Additionally, Kaefer serves as the Creative Director and a principal composer for DreamArtists Studios, a film/television music production house based in New York.

Composer James Woodward is a native of California and began writing music in Wisconsin. A string bassist and pianist, he studied composition with Stephen Hartke, Ronald Foster and John Downey.

His music has been performed by the Milwaukee Youth Symphony Orchestra, the USC Symphony Orchestra, the United States Army Orchestra, and other ensembles across the United States and Europe.

Woodward recently completed writing the music for a short film directed by Gentry Smith, is performing for various films and projects in the Los Angeles area, and

enjoys surfing off the Southern California coast.

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in 1985 to support the creation, performance, and study of music through awards, scholarships, commissions and grants. **mn**

THE PETE CARPENTER FELLOWSHIP

- The Fellowship, open to aspiring film and television composers under the age of 35, was established by the BMI Foundation and Carpenter's family, colleagues and friends to honor the late composer whose credits include such television themes and scores as *The A-Team*, *Magnum P.I.*, *The Rockford Files*, *Hardcastle and McCormick*, *Hunter* and *Riptide*.
- Fellowship winners are given the opportunity to intern with renowned BMI composer Mike Post in his Los Angeles studio and meet with other distinguished theatrical, film and TV composers. A stipend for travel and living expenses is also part of the award.
- Mike Post, Carpenter's longtime writing partner, has penned some of the most memorable theme songs in television history, including *Hill Street Blues*, *The A-Team*, *Magnum P.I.*, *NYPD Blue*, *Law and Order*, *L.A. Law*, *The Rockford Files*, *Quantum Leap* and *City of Angels*.

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North's galaxy of imagination

Music for 2001: A Space Odyssey • The Original Score • Alex North • **Intrada**.

ALBUM REVIEW

BY DANIEL SCHWEIGER

"Temp love" is the name of an often maddening condition that afflicts even the best directors, an unwillingness to consider anything outside of the pre-existing tunes that they've put into the movie's rough cut. Woe be it for any composer who tries write something different, and hopefully better. Probably the most famous victim (or benefactor) of temp love fever was Stanley Kubrick, who wanted to use classical music for his space epic, but felt obligated to give composer Alex North the task of capturing the essence of Gyorgi Ligeti, Aram Khachaturian and Richard and Johann Strauss. Though North had given Kubrick one of the best scores in history for *Spartacus*, the task this time was as unwinnable as Kirk Douglas' battle against the Roman legion. And like that hero, North's orchestral work for the first half of *2001* was hung out to dry on the celluloid Apian way.

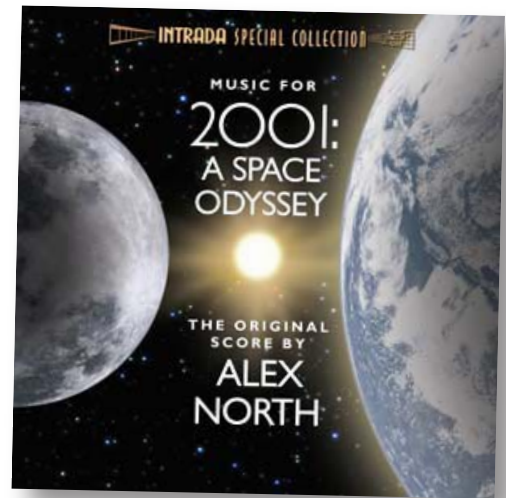
While this classic lost work was re-performed by Jerry Goldsmith for Varese Sarabande Records in 1993, the actual tapes for North's *2001* sessions were thought to be lost somewhere outside of Jupiter's vicinity. That is until the intrepid explorers at Intrada tracked down the only tapes in existence of the original score. And while I wouldn't put away the Goldsmith cd (which is easily the best-sounding North version of *2001* we'll have), this soundtrack is the real treasure, a striking discovery of primordial savagery, expressionistic melody, and even playfulness that captures the mystery of

man's destiny in outer space. But whether Alex North's music actually worked in the film as well as "The Blue Danube" or "Also sprach Zarathustra" is up to you. And Intrada has made that musical taste test easier by providing dvd synch points to see how North's score would have functioned over the movie's first fifty minutes. And as much as I love Alex North and film music in general, I'd definitely vote for Kubrick's choice (though certainly not for the way he didn't bother to tell North that he'd dumped his score).

Stanley Kubrick's act of musical anachronism will inspire a score vs. classical music debate that will probably go until the end of time. But it's also a major reason why *2001* has stood that test. For as striking as North's score is, it also makes *2001* into an obvious "movie" if you will—and a musically busy one at that. Where Kubrick's classical choices had a simple elegance to them, North's music often says way too much, its experimental melodies far bigger than Kubrick's sparsely composed imagery. While North's music in cues like "The Foraging" and "Night Terrors" gets across the unbearable tension of living in a cat-eat-ape world, his creeping strings suffocate the primeval moment. Kubrick's use of silence over these scenes gets across a sense of stark realism — whereas Alex North's music would have turned the apes into guys in suits. Indeed, the comparisons between North's work in the dawn of man sequences and Jerry Goldsmith's landmark score for *Planet of the Apes* (released the same year) immediately come to the scoreophile's ear—two masters both hearing simians in expressionistic ways, but one far luckier to be doing it in an obvious "sci-fi" movie. The same can be said for North's emphatic musical approach during the shuttle

docking and moon landing sequences. While once again beautiful on their own right, North's undulating, complex music gives the gentle gliding of Kubrick's models a weird unsteadiness. It's "busy" music that lacks the elegance of "The Blue Danube," which truly gets across the sense of gliding through space. And in Dr. Floyd's "Space Talk" inside of the station, North's gossamer strings and bells have a cloying sweetness that runs over the dialogue. Then in "Moon Rocket Bus," the driving orchestra makes it seem like Dr. Floyd is off to battle the Empire as opposed to finding the monolith, North's use of chorus and strings coming across as being "sci fi."

Kubrick's use of Ligeti's "Lux Aeterna" had a subtle, and tremendously effective eeriness to it—the sense of man about to approach the unknowably alien. Yet if there's one area where North actually beats Kubrick's temp, then it's in "Bones." Obviously patterned on "Zarathustra" (right down to climactic organ), North brings across even more fierceness to man's discovery of the instruments of death, a fierce, savage pride that builds to a mythic crescendo— all of it working brilliantly to picture. But on its own terms, North's *2001* remains a testament to the composer's ability to push the boundaries of film music. After all, this was the man who helped bring jazz into movie soundtracks with *A Streetcar Named Desire*, and whose unconventional melodic structure made epics like *Cleopatra* truly touch the gods— an impressionistic style that reached its zenith with North's Oscar nomination for *Dragonslayer*. But unlike those films, *2001* is a work even better suited for the concert



hall than the film screen, music whose impact remains at once experimental and melodic — as much "program music" as the waltzes and suites that North was asked to emulate by Kubrick. That he came up with a score that captured their classical spirit, without imitating it, speaks to the abilities of a true, modern maestro whose work Mozart would probably have been impressed by.

Intrada has done a yeoman job with the last word on the *2001* scoring saga, getting the best sound possible from the recordings, and comprehensively detailing the temp love struggle in the cd's liner notes— wrapped up with a touching epilogue to North's wife Annemarie by album producer Nick Redman. Whether you love or hate him for it, Stanley Kubrick certainly made a bold choice to musically explore space with, a classical approach he'd successfully continue for the rest of his career. And even if it didn't work for the film itself, Alex North's music went boldly, and originally where no composer had gone before. And here, it's a listen that will conjure its own galaxy of imagination. ■

Courtesy of iFmagazine.com

COMING SOON!

■ **MILAN RECORDS.** Already available in Europe, *After the Wedding*, Johan Söderqvist's score for the Oscar nominated Danish drama, will be released by Milan Records in the US on March 27.



Vienna's Artistic Director Michael Hula.

MUSIC TECHNOLOGY AND YOU

The Vienna Symphonic Library's newly released *Appassionata Strings Collection* is so versatile, it could have been named, the Vienna *Workhorse Strings Library*.

BY PETER LAWRENCE ALEXANDER

Mp3 demos don't really do Vienna's new *Appassionata Strings* complete justice. Only when you hear them on studio monitors can you fully appreciate that VSL has captured the studio sound of a recorded orchestra (but without the

THE SPECS:

- Read the Stress Tests [here](#).
- [VI and 64-bit, Vista](#). Always pay close attention to comments made by Chris Marin at VSL. He's Mr. In-the-Know and will always lead you in the right direction.
- [Best CPU Discussion](#).
- [3GB Switch Discussion](#).
- Click [here](#) for an *Appassionata Strings* overview and [here](#) for past reviews I've done on the Vienna Instruments when they first released.

DEMOS:

Here are two demos to start with.

- The first is called [Anaheim Appassionata's](#) by Christian Kardeis. It's somewhat in the style of *Batman Begins*. When you hear this, you'll know why I think the *Appassionata Strings* are a real studio orchestra sound. Be sure to listen to this on good speakers and not your laptop.
- This next one by Guy Bacos, is called [Sunset, Dreams and Nightmare](#). Although a couple of places here and there sound a little synthy, listen carefully to how well the *Appassionata Strings* sound using vertical harmony.

The new workhorse from Vienna

reverb and pre-panning, thus giving you the freedom to pick your own).

The collection originally started out as a free violins library for Vienna Pro Edition owners who bought the Symphonic Cube. On release, response on the VSL forum was electric. Many Pro Edition owners encouraged the VSL management to record the rest of the orchestra and to make them available to everyone. Happily, VSL did. If you're used to the "pure" Vienna string sound, you'll be shocked when you hear how "detuned" the strings are. If you've been to live concerts or participated in scoring sessions with a full string section, you know that each player is a few milliseconds off from another, and that tuned for a live string section isn't the electronic purity of "tuned" for a sample library. Vienna has captured this "in-concert" sound. Bottom line – a very strong balanced sound.

I used a few quick tricks to tell me how this library would really perform.

- All Strings – I tested a variety of open and closed harmony chords. In the low register, I tried Root-Fifth-Third, Root-Fifth-Ninth-Third and other similar voicings. Then I tested in the mid and upper registers triads and 4-part structures. Overall, a great sound, a little thin in the upper register, but for an all-strings program, incredibly useful.

- Violins – Warm and full, especially in the upper register. For 3- and 4-part vertical harmony, it's just beautiful.

- Violas – A real treat. For me the acid test is the low C of the violas. In some libraries, from low C up, it can have a nasal "honking" sound. Not here. Clean, smooth, blends nicely in a vertical harmony stack.

- Cellos – Yo. Want 4-part harmony ala Nelson Riddle and others? You got it. Two-part, lovely. A trick I learned from Arthur Morton (who orchestrated for Jerry Goldsmith) was

to put a viola lead over divided celli in a pad. Works here. Great sound.

- Basses – A little small sounding and not nearly as many articulations as I think they should have, but a great sound, nonetheless.

Let's say you wanted to do an arrangement for a singer where you have violins, violas, cellos and electric bass. Using [Spectrasonic's Trilogy](#), and other programs, you should be able to find a good match. The *Appassionata Strings* are very blendable that way.

My only real complaint, and one voiced by a few others, is that for the price, the *Appassionata Strings* lack the same number of articulations as the other libraries in the collection. However, if you're a registered owner, VSL has come up with a serious customer benefit. You can write silentstage@vsl.co.at and describe

THE ARTICULATIONS:

Here's the overall plan for each section in Vienna Symphonic Library's *Appassionata Strings*:

01. SHORT + LONG NOTES (staccato, detache, sustained, pizz and tremolo)
02. DYNAMICS (crescendos and sforzandos)
10. PERF INTERVAL (perf legato)
- 11.- PERF INTERVAL FAST (legato, spiccato, harsh and marcato fast)
12. PERF TRILL
13. PERF REPETITION (legato, portato, spiccato and harsh)
14. FAST REPETITION (quarter = 150bpm, 160bpm, 170bpm, 180bpm and 190bpm)
15. EFFECTS (grace runs, grace runs fast, cluster, random spiccato)

With basses, you get SHORT + LONG NOTES and PERF REPETITIONS. Within each group are a number of patches.

the articulation you're trying to achieve for a specific piece. The good folks at VSL will then create a [custom preset](#) for you and explain how to use it (see the webcast announcing and enjoy Michael's excellent Vienna rendition of a cover version of Here to Stay by the American band Korn).

One of the articulations I felt was missing was the .5 in the basses, which is a kind of detache that lets you create a legato feel. So I put in my proposal for the suggested bass articulation, and within 48 hours, artistic director Michael Hula came back with a terrific solution.

On January 22, VSL posted a 4-color PDF guide that's enormously useful. You need the manual. That's because VI uses velocity switching to change from say p to mf. You need the manual to show where those changes take place. A program can have from one to four velocity layers. And while the velocity breaks are consistent throughout the library, I prefer to have the manual just because it's right in front of me and because of all the extra information it contains. While you can print it out in B&W,



my advice is to get some 3-hole punch paper and print it out in color version. There's a lot going on the color makes a useful difference. Kudos to David Ender who produced it.

The Appassionata Strings manual isn't on the DVD with the other manuals, installer, Syncrosoft center, etc. You have to download it from the Vienna web site in the User Area.

For training, you'll really want to spend time with the training vids on the DVD. Or, before ordering, watching them on the Vienna web site. ■

Peter Alexander is preparing to score [The Good Samaritan](#). His most recent books are [How Ravel Orchestrated: Mother Goose Suite](#), and [Professional Orchestration](#). He has also written [White Papers](#) on music education.

CONCLUSION:

This is a library that's clearly worth the time to learn. If you've never had a Vienna library before, start here.

Red Microphones give away free mics

■ Red Microphones has announced a new promotion featuring their Type A and Type B interchangeable capsule microphone systems. Purchasers of a Red Type A mic and two Redhead capsules (R0 thru R7) from a local dealer will receive a free Type B mic on the spot, a \$450 value.

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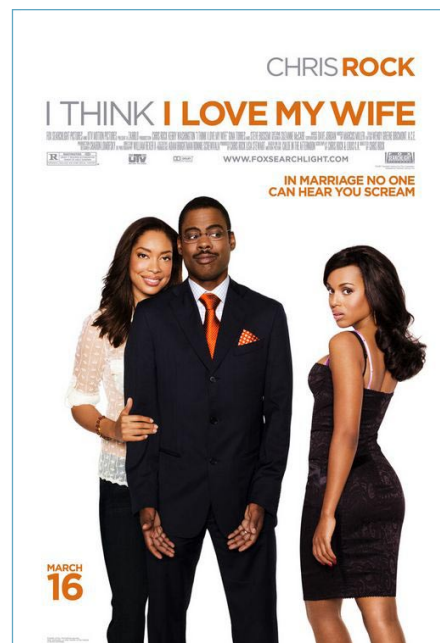
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