



FILM MUSIC weekly

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Spider-Man 3 – both the film and its score – is darker than its predecessors: perfect for a composer who loves to explore the darker sides of his musical vocabulary: Christopher Young.

BIG SPIDER-MAN SPECIAL

Spider-Man goes large and gothic

SCORE OF THE WEEK SPIDER-MAN 3 Christopher Young

Courtesy of composer Christopher Young, the music for the adventures of Spider-Man goes into darker territories than ever before. In addition to Danny Elfman's themes from the previous films in the trilogy, Young composed a number of themes that have their roots in the composer's extensive experience in the

gothic horror genre (*Hellraiser*, *Hellbound*, *Species*). In terms of the orchestrations, Young's *Spider-Man* music goes for the extreme: one of the themes is written for eight Wagner tubas in unison, another one for eight French horns. *Spider-Man 3* was not only a big artistic undertaking for Young, it was also a demanding project with a lot of pressure. "It was probably the most intense experience I've had," says Christopher Young. **p:7**

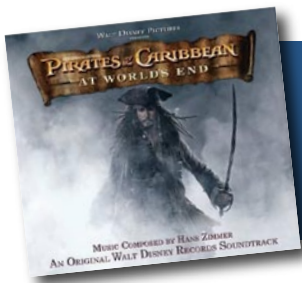
Lost score by Goldsmith rediscovered

For a long time, it was believed that Jerry Goldsmith's score for the 1965 sci-fi film *The Satan Bug*, was lost. Now, parts of the score has been rediscovered and released on CD. Film Score Monthly has released Goldsmith's score for the film, but it's a disc that has been named "archival edition" due to the fact that only 40% of the original stereo masters were rediscovered and the rest of the music on the album contains music and sound effects. **p:15**

Clinton honored at BMI Awards

George S. Clinton received BMI's prestigious Richard Kirk Award at the annual BMI Film and Television Awards gala on May 16 at the Beverly Wilshire Hotel in Los Angeles.

Clinton, who has veed scoring films since the early 1980s and whose diverse filmography includes titles such as the *Austin Powers* films, *Sordid Lives*, the second and third *Santa Clause* comedies and the recent *Code Name: The Cleaner*, joined a distinguished group of composers, who have received the Richard Kirk award before him including Jerry Goldsmith, Thomas Newman, Danny Elfman, Lalo Schiffrin, John Williams, Michael Kamen, Mike Post, Alan Menken, and John Barry among others. **p:3**



"Amazing dexterity"

"Bigger has never sounded better," writes Daniel Schweiger about Hans Zimmer's score for *Pirates of the Caribbean: At World's End*. **p:14**

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This Week on

FMR FILM MUSIC RADIO

ON THE SCORE:
CHRISTOPHER YOUNG



Film music journalist Daniel Schweiger interviews Christopher Young, who spins his biggest musical web yet with *Spider-man 3*.

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!

George S. Clinton received the Richard Kirk Award

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Clinton, who has veeb scoring films since the early 1980s and whose diverse filmography includes titles such as the *Austin Powers* films, *Sordid Lives*, the second and third *Santa Clause* comedies and the recent *Code Name: The Cleaner*, joined a distinguished group of composers who have received the Richard Kirk award before him including Jerry Goldsmith, Thomas Newman, Danny Elfman, Lalo Schiffrin, John Williams, Michael Kamen, Mike Post, Alan Menken, and John Barry among others.

Danny Elfman took home



'Austin Powers' composer George S. Clinton, left, received the BMI Richard Kirk Award last week, and Lucas Richman won the BMI Classic Contribution Award. They are pictured with Film/TV Relations Vice President Doreen Ringer-Ross.

the most awards for the evening, with four BMI Crystals for *Meet the Robinsons*, *Charlotte's Web*, *Nacho Libre* and *Desperate Housewives*. Composer Theodore Shapiro took home three

awards for *The Devil Wears Prada*, *Blades of Glory* and *You, Me and Dupree*; and Pete Townshend (PRS) was once again a triple winner for *CSI*, *CSI: Miami* and *CSI: NY*.

BMI's Winners

BMI Richard Kirk Award:

George S. Clinton

BMI Classic Contribution Award:

Lucas Richman

BMI Film Music Awards

David Arnold: *Casino Royale*

Tyler Bates: *300*

Teddy Castellucci: *Wild Hogs/Little Man*

George S. Clinton: *The Santa Clause 3: The Escape Clause*

Charlie Clouser: *Saw III*

Mychael Danna: *Little Miss Sunshine*

Alexandre Desplat (Sacem): *The Queen*

Danny Elfman: *Meet The Robinsons / Charlotte's Web / Nacho Libre*

Harry Gregson-Williams: *Flushed Away / Déjà Vu*

Rupert Gregson-Williams: *Over The Hedge / Click*

John Murphy (PRS): *Miami Vice*

David Newman: *Norbit*

John Ottman: *Superman Returns*

Theodore Shapiro: *The Devil Wears Prada / Blades Of Glory / You, Me And Dupree*

Alex Wurman: *Talladega Nights: The Ballad Of Ricky Bobby*

Christopher Young: *Ghost Rider*

Aaron Zigman: *Bridge To Terabithia / Step Up*

Oscar Award Winner

Gustavo Santaolalla: *Babel*

Golden Globe Award Winner

Alexandre Desplat (Sacem): *The Painted Veil*

BMI Television Awards

Chris Daughtry: *American Idol*

Carim Clasmann (PRS): *Grey's Anatomy*

Galia Durant (PRS): *Grey's Anatomy*

Pete Townshend (PRS): *CSI*

Danny Elfman: *Desperate Housewives*

Steve Jablonsky: *Desperate Housewives*

Robert Del Naja (PRS): *House*

Grantley Marshall (PRS): *House*

Andrew Vowles (PRS): *House*

Kevin Kiner: *CSI: Miami*

Pete Townshend (PRS): *CSI: Miami*

Mark Mancina: *Criminal Minds*

Bill Brown: *CSI: N*

Pete Townshend (PRS): *CSI: NY*

Brian Kirk: *Ncis*

Chuck Lorr: *Two And A Half Men*

Dain Blair: *Deal Or No Deal*

Tony Phillips: *Deal Or No Deal*

Joel Wachbrit: *Shark*

Peter Manning Robinson: *Without A Trace*

Mike Post: *Law & Order: Svu*

Jeff Beal: *Ugly Betty*

Martin Davich: *ER*

David Schwartz: *Rules Of Engagement*

Rob Cairns: *Extreme Makeover: Home Edition*

Charlie Clouser: *Numb3rs*

Chris Wagner: *The New Adventures Of Old Christine*

Emmy Award Winners:

Edward Shearmur: *Masters Of Horror*

Chris Biondo: *National Geographic Explorer - Deadly Love*

Harry Leonard Williams: *National Geographic Explorer - Deadly Love*

Greg O'Connor: "A Wonderfully Normal Day" from *MADTV*

Jim Wise: "A Wonderfully Normal Day" From *MADTV*

Bradley Hatfield: "Sunshine" from *The Young and the Resless*

Robert Del Naja (PRS): *House*

Grantley Marshall (PRS): *House*

Andrew Vowles (PRS): *House*

Kevin Kiner: *CSI: Miami*

Pete Townshend (PRS): *CSI: Miami*

Mark Mancina: *Criminal Minds*

Bill Brown: *CSI: N*

Pete Townshend (PRS): *CSI: NY*

Brian Kirk: *Ncis*

Chuck Lorr: *Two And A Half Men*

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Bill Brown: *CSI: N*

Pete Townshend (PRS): *CSI: NY*

Brian Kirk: *Ncis*

FROM THE EDITOR

Film vs. TV 2.0

We're now fully into the season of the sequels, otherwise known as the summer movie season. And that's got me thinking about film vs. television. Sequels of films are not all that unlike episodes of a hit television series, where the audience gets to know an ensemble of actors and looks forward to their next adventure, journey, or drama together. Since a sequel doesn't have to start from scratch each time in terms of character development, that leaves more time for story development that can make for a more satisfying experience. As more and more people will be watching films and television shows on great looking widescreen home television/home theater systems, what does it mean for composers?

Better audio. I think we'll see a continuation of the increase in audio quality, especially surround mixes, for television as more stations transmit digitally and provide high-definition (HD) signals.

Better music. With any luck, the increase in audio quality that comes with HD will lead to a closer look at the quality of music, especially on television series. TV scoring may no longer be considered the "low budget" cousin of film scoring, and we might see live instruments make a comeback if the AFM musicians union can offer competitive deals. And if the AFM doesn't offer a competitive solution, marketplace forces will surely compel others to create one.

As always, new business models can create new opportunities for composers who recognize them and stay ahead of the "curve" that so many others are following. My suggestions: look forward, not backward; get very familiar with surround mixing and current audio production, and relentlessly push the quality and originality of your music.

Mark Northam
Publisher
 mark@gmdgroup.com

THE A-LIST

The hottest composers in Hollywood right now:

- 1 (1). Danny Elfman
- 2 (2). John Williams
- 3 (3). Hans Zimmer
- 4 (5). Ennio Morricone
- 5 (15). John Murphy
- 6 (7). James Newton Howard
- 8 (4). Christopher Young
- 9 (6). James Horner
- 10 (9). Clint Mansell
- 11 (8). Thomas Newman
- 12 (10). Howard Shore
- 13 (14). Harry Gregson-Williams
- 14 (11). Philip Glass
- 15 (13). Randy Newman
- 16 (12). Michael Penn
- 17 (new). Alan Silvestri
- 18 (19). Klaus Badelt
- 19 (20). Billy Corgan
- 20 (16). Gustavo Santaolalla

The list is based on data from Internet Movie Database's "StarMeter," showing "who's popular based on the searches of millions of IMDb users."

SIGNINGS & PROJECTS

Angelo Badalamenti: **The Edge of Love**



Angelo Badalamenti, who is best known for his music for the films of David Lynch, is currently working on the score for *The Edge of Love*, also known as *The Best Time of Our Lives*. It's a BBC Films production about the Welsh poet Dylan Thomas (Matthew Rhys), his wife (Sienna Miller) and his childhood friend (Keira Knightley). John Maybury (*The Jacket*) directs.

only officially confirmed a couple of weeks ago that director J.J. Abrams has signed on to direct the film. For anyone who knows Giacchino's work, the *Star Trek* assignment doesn't come as a big surprise since he scored Abrams' previous projects, *Mission: Impossible III*, *Lost* and *Alias*.

Michael Giacchino: **Star Trek XI**



Polish composer Wojciech Kilar, to international audiences best known for his music for Francis Ford Coppola's *Bram Stoker's Dracula* and Roman Polanski's *The Ninth Gate*, has written the music for *The Yards* director James Gray's new New York mafia thriller, *We Own the Night*, which was recently screened at the Cannes Film Festival. The film stars Joaquin Phoenix, Mark Wahlberg and Robert Duvall. **mc**

Wojciech Kilar: **We Own the Night**



Paramount Pictures has confirmed to FMW that Michael Giacchino is indeed attached to the new *Star Trek* movie. In fact, it was

OPENING THIS WEEK



THEATRICAL

- *Angel-A* (Anja Garbarek)
- *Bug* (Brian Tyler)
- *Chalk* (Chris Jagich)
- *Golden Door* (Antonio Castiglano)
- *Paprika* (Susumu Hirasawa)
- *Pirates of the Caribbean: At World's End* (Hans Zimmer)

DIRECT-TO-DVD

- *The Breed* (Marcus Trumpp)
- *Dark Corners* (Andrew Pearce)
- *The Toy Box* (Miguel d'Oliveira)

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TEACHER: "This book has helped me to 'fill in the gaps' traditional college classes have failed to fill." *Jacinda Potikian*

STUDENT: "Reading your book is like seeing music for the first time." *John Thomas*

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Harry Fox Agency teams with Audible Magic

■ The Harry Fox Agency has teamed with Audible Magic in an attempt to identify the underlying musical compositions in user-supplied content. HFA and AM will combine AM's ability to identify sound recordings with HFA's capacity to identify musical compositions embodied in those sound recordings. The venture will facilitate licensing for all types of user-supplied content distributors, including peer-to-peer audio and other audio-visual content delivery networks.

"The results of this collaboration will be a breakthrough for all kinds of online consumer-generated content services to license properly the material on their systems," said Gary Churgin, HFA President and CEO. "We're excited to develop this new service with Audible Magic, given their ability to deliver copyright compliance technology."

"This service provides the 'missing link' between publisher rights holder information and our sound recording fingerprint library," said Vance Ikezoye, AM CEO. "With their expertise in publisher data matching, HFA is the natural partner for this innovative solution for user generated content companies."

"The results of this collaboration will be a breakthrough for all kinds of online consumer-generated content services to license properly the material on their systems," said Gary Churgin, HFA President and CEO. "We're excited to develop this new service with Audible Magic, given their ability to deliver copyright compliance technology."

David Shire goes to Madrid



■ Veteran composer David Shire is the latest guest announced by the Soncinemad film music festival in Madrid. Shire, who recently scored David Fincher's *Zodiac* and has been a prolific film composer since the early 1970s (credits include *All the President's Men*, *The Conversation* and *2010*), will take part in the festival giving an exclusive conference and disc signing session.

Soncinemad has also announced details on its program for the "Extraordinary Concert" which will take place on June 29. The Carlos III Orchestra will perform works by attending composers Gabriel Yared (*The English Patient* and *The Talented Mr Ripley*), Christopher Gordon (*On the Beach*), Angel Illarramendi (*Yoyes*, *Tiempo de Tormenta*, *Sin Fin*, *Teresa - el Cuerpo de Cristo* and *Los Borgia*), Carles Cases (*Perfect Skin*, *Food of Love* and *Morir (o no)*) and Christopher Young (*Murder in the First*). Yared and Gordon will be conducting their own pieces. The other concert taking place during the festival features the music of Alan Silvestri. **mc**

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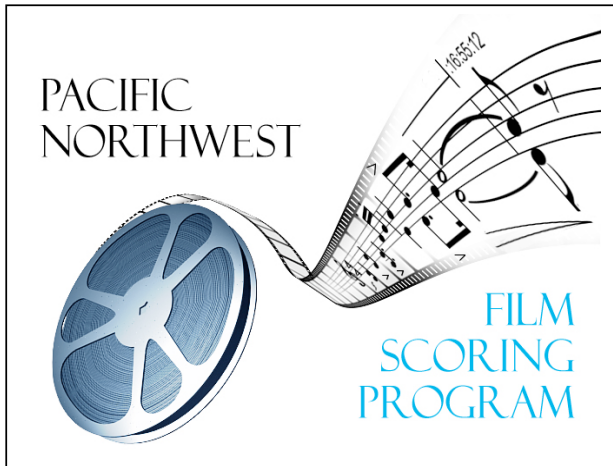
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Recent graduates of The Pacific NW Film Scoring Program offer the following feedback;

"...It has been about a year since I graduated from Hummie's class. In that time I have scored 13 short films, one of which is at Sundance this year, and I just finished conducting the recording of my first feature film score with a small string orchestra at Capitol Records in Hollywood."

"...I have already earned a Master's Degree in Music, but the material I learned from Hummie Mann at the Pacific Northwest Film Scoring Program has been some of the most useful and practical instruction I have been given."

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Students recently completing the Pacific NW Film Scoring Summer Intensive Program had this to say;

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"...The amount of practical knowledge and tools that were conveyed were well beyond what I expected or paid for!"

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A new darkness for superheroes

CHRISTOPHER YOUNG scores **SPIDER-MAN 3**

BY DANIEL SCHWEIGER AND MIKAEL CARLSSON

Spider-Man 3 must have been a huge project for you. Can you tell me about your past six months as a film composer? How does it compare to the other 70-80 features you've scored?

Yes, indeed the past six months have been very intense. Not only did I write the music to *Spider-Man 3* during that period of time, but also *Ghost Rider* as well as the score for a film called *Lucky You*. How did *Spider-Man 3* compare to the other films I've worked on? Well, it was probably the most intense experience I've had, only because I knew of the tremendous importance for me to come through on this one. I knew it was probably going to be the most successful movie I've ever worked on, the most viewed movie I've ever worked on... certainly more money had been spent on this movie alone than probably half of all the movies I've worked on. So when you know that, going into it, you know that you cannot afford to make mistakes. Above and beyond that, because I was very thrilled that Sam Raimi called me and asked me to score the film and had been a fan of mine for a while, I didn't want to let him down, because I adore him.

What was Sam Raimi's vision of the music in this film? This third film seems to have even more dark elements than the previous ones?

Well, I guess two things can be said. One is that he was very much encouraging me to come up with melodies that he could immediately identify. He loves quickly identifiable, hummable tunes. And because the picture was dark, and he had a history, as I did, of working in horror movies, he was okay with the music getting pretty dark

when it needed to get pretty dark – we left comic-book land and almost went into horrorland, you know. That was a concern with the studio in the beginning, I think. But above and beyond that, the only thing he was really specific about was where and when we were going to use Danny's themes, and in what sort of presentation would we use them.

What do you think that Sam Raimi sees in your music? Would you describe yourself as his "go-to" composer?

I can't speak for Sam because I don't know what he really thinks, but I'd like to believe that in my music he sees the kind of aggressive, dramatic music that complements the aggressive, dramatic nature of his movies. Anyone who knows his work knows that he's in your face, his movies are in your face, there's no pussyfooting. I think we're cut from the same cloth, we have the same kind of nightmares. I knew after seeing *Evil Dead* for the first time that this was a director who lived in the same world as I did, so I think there was this connection that had to be made. I know that Sam is a melody man, he loves to be able to hum themes from his films, and I too like the idea of being able to come up with instantly recognizable and hummable themes. I guess it was just the right mixture of aggressive drama in both of our approaches to what we do, a mutual love for instantly memorable melody and a like-minded way of seeing life via the world of twisted images. Am I his "go-to" composer? It appears, knock on wood, that at this moment I am. Not only for him as a director but also as a producer at Ghost House Films. I've done both *The Grudge* and *The Grudge 2* for him as a producer, two films for him as a director, *The Gift* and

THE TOP 10: CHRISTOPHER YOUNG



Christopher Young's best-known projects:

1. Spider-Man 3 (2007)
2. Swordfish (2001)
3. Entrapment (1999)
4. The Grudge (2004)
5. Rounders (1998)
6. Wonder Boys (2000)
7. Ghost Rider (2007)
8. Runaway Jury (2003)
9. Bandits (2001)
10. The Hurricane (1999)

Source: IMDb

Christopher Young is represented by First Artists Management.



THE FILM: SPIDER-MAN 3



Plot outline: A strange black entity from another world bonds with Peter Parker and causes inner turmoil as he contends with new villains, temptations, and revenge.

Director: Sam Raimi.

Producers: Avi Arad, Grant Curtis, Laura Ziskin.

Stars: Tobey Maguire, Kirsten Dunst, James Franco, Thomas Haden Church, Topher Grace.

Production companies: Columbia Pictures, Marvel Enterprises, Laura Ziskin Productions.

Spider-Man 3 and little portions of *Spider-Man 2*. Hopefully this will be the beginning of a long lasting and eternal friendship and “good vibes” working situation.

Do you have as much of an affinity for superheroes as you do for horror?

To be honest, I wasn't sure that I had it in me for superheroes. This is a new venue for me. As it turns out I'm thrilled to say I have a complete musical affinity for superheroes. The language for superheroes and especially the villains that they battle are not too far removed from the gothic horror world. A lot of what I did in *Spider-Man 3* and *Ghost Rider* can be compared to some of the scores I did for some of my bigger, more gothic horror films like *Hellbound* and moments of *Species*. They're kind of next-door neighbors so I feel lucky that I have just found out I have an affinity for both.

Were you into Spider-Man comics as a kid?

I cannot tell a lie, no, not really. I'm sure the fans will be disgusted that the guy who wrote the score for *Spider-Man 3* was not a Spider-Man junkie as a kid. I certainly had tremendous admiration for comics but I just didn't read them. I mainly read magazines that were in the fantasy domain like *Eerie* and *Creepy* and *Famous Monsters From Film Land*, *Forest Ackerman's* magazine. So I was more a monster comic/magazine fan.

Could you talk about how you became involved with the Spider-Man movies?

It was at the very end of *Spider-Man 2*, close to the release date, that I got a call from Sam asking if I could

come in to fix a few cues because Danny Elfman wasn't available to make the fixes that Sam felt the music needed. So on very short order I was asked to rewrite one of the big moments, the scene in which Spider-Man and Doc Ock are fighting on top of the subway and the train goes off the ledge. That was a 4 1/2 to 5 minute scene. Earlier on I was asked to score the scene where Doc Ock's experiment goes bad and he turns into the monster. So, based on my success re-scoring those two scenes I was asked to do *Spider-Man 3*.

How much music did you write – and re-write?

There was about 104 minutes of music spotted in the movie. But, remember, when you spot 104 minutes of music, you always have to add at least a third onto that total for re-writes or revisions. A lot of the music was revised, some for compositional reasons, dramatic reasons – and a lot for picture editing purposes. Once a cue is written, if the picture changes, of course the cue has to be changed to acknowledge the new cut. But fortunately, the majority of the themes that I wrote were accepted by Sam immediately. As a matter of fact, come to think of it, I don't think there was a single theme that he threw out in its entirety – he seemed to respond very favorably to them all right from the get-go.

With so many characters in *Spider-Man 3*, which ones did you want to give themes to? Was it difficult weaving all of them together?

I wanted to give new themes to all of the characters. The biggest challenge on this movie was that there were so many different characters. I remember when we spot-

ted the film we realized there was the potential to have 14-15 unique themes. I said to Sam “You know, I think we may have a problem here because that would be overloading the film. You don’t want to have the audience lose touch with the bigger story line by having too many themes and fragmenting the film.” Still, there were a ton of themes in the movie and coming up with memorable themes was a challenge. They needed to somehow not only seem connected to each other but they had to be in the same ballpark as Danny’s themes from the previous movie so that they would blend together. The ones that were crossovers from the first two movies were the Spider-Man theme, the Green Goblin theme, which I mutated a bit to make it the Son of Green Goblin theme, and the “fate” themes, those were the three main themes that I used throughout the picture that were Danny’s. Of the themes that I wrote originally, the one that was the first one to come out of me was the Black-Suited Spidey theme. What normally happens when I get on a movie is that I see the movie a couple of times, then don’t watch it for about ten days, and then I just walk around with my cassette machine and anything that comes into my mind I will hum into it, or go to the piano and knock it out. It’s just sort of like throwing everything against the wall and seeing what sticks. Surprisingly, with the Black-Suited Spidey theme, that turned out to be the very first idea I had for that character – and usually, you know: the first one, forget it! It’s maybe the fifteenth one I settle on, but this was the first one. The rest of them did take some time, but I didn’t have a lot of time so I was fortunate in that most of the themes that you hear came fairly quickly and didn’t require many revisions on my part before I presented them to Sam. Now, what makes the Black-Suited Spidey theme unique I guess is that I had eight tuben [Wagner tubas] playing that in unison, so that’s a really loud, sort of hunting horn sound that distinguishes that. Of all the new themes that I brought to the picture I would have to say that that one is probably my favorite. The other, and probably most colorful of the themes, was the Sandman theme, when he is in his mammoth form. That was scored for a very low woodwind and brass ensemble, playing the theme in unison again, including two contrabass saxophones, two contrabassoons, two contrabass clarinets, and eight french horns. So again, this is a low end sound, all in unison, and hopefully really aggressive and somewhat ugly in nature. Then there is the Black Goo, which is not a theme, it’s more like a soundbite. In that case there were three flautists who utilized a technique we called the “buzz tone.” Basically, they took the flute apart, and instead of blowing over the hole which is what you normally do, they buzzed with their lips as if they were playing a trumpet, they blew into the inside of the flute and then clicked the keys on the flute and created this weird ambience that was put through delay. That’s pretty colorful. The Venom theme was, again, for full brass blaring away again in a unison melody. The Uncle Ben theme was for solo piano. Indeed, there was a love theme but that never made it into the movie. It was for solo cello. The Aunt May theme, which also didn’t make it into the movie, was for solo strings. There was some sad MJ stuff which was also for piano, and that didn’t make it into the film. There were a few themes I wrote that didn’t make it in the movie, three, ultimately, that were replaced with Danny’s themes from the first two movies and those were

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the love theme for Peter and MJ, the Aunt May theme and the sad MJ theme.

How “monstrous” did you want to make Venom’s music?

Pretty monstrous. It’s a pretty fat theme, its got eight French horns screaming the line and a choir on it as well. Its interesting, in the original cue I wrote for when the Venom body dies, as well as Eddie Brock, I did a big version that was not used. So what you hear was as big as it was enabled to get. We decided it was better for the scene if I didn’t have thematics but more weird ambient music, which is what I ended up doing. But I did want it big and unfortunately its biggest moment did not appear in the film.

One sequence where your music really stands out is where The Sandman rises from the dust to discover his powers. In a way, would you describe it as a similar musical approach to your famous “Resurrection Waltz” in *Hellraiser*?

Absolutely, they had temped the film not with the “Resurrection Waltz” but with a cue from *Hellbound* that was mysterious and sort of tragic. It was very much like what I ended up writing for Sandman. That was one of those moments where Sam had a very clear concept of what he wanted to do with the music and he felt the cue from *Hellbound* perfectly demonstrated that so I used it as my model. This was a situation where what ends up in the film is directly influenced by a past film and that was a great idea on Sam’s part. If I had not heard my own music I probably would have written something totally different.

For *Spider-Man 2*, you wrote two very striking cues – one for the Doc Ock birth sequence, and one for the train chase. Were you able to revisit any of those two different kinds of writing in *Spider-Man 3*: the large gothic approach and the intense, ostinato-driven action scoring?

THE SCORE: SPIDER-MAN 3

Composer: Christopher Young.
Conductors: Pete Anthony & Bruce Babcock.
Orchestrators: Pete Anthony, Bruce Babcock, Brad Dechter, Jon Kull, Sean McMahon, Sujin Nam, David G. Russell, Martin St. Pierre.
Scoring mixer: Robert Fernandez.
Music editor: Thomas Milano (supervising), Shie Rozow, Michael T. Ryan.
Contractor: Peter Rotter.
Other team members: Flavio Motalla (score producer), Konstantinos Christides, William V. Malpede, Sean McMahon, Sujin Nam and Martin St. Pierre (score coordinators), Bryan Clements, Mark Eshelman and David Marquette (scoring crew), Mark Graham (music preparation), Greg Loskorn (scoring technician), Adam Michalak (score recordist), Assaf Rinde, David G. Russell and Richard Temple (score programmers).



I would have to say, without a shadow of a doubt the dark gothic sound! The wonderful thing about this movie is that all these villains are dark, and the film itself goes into a much darker region than the other ones have, because Spider-Man himself goes down the wrong street for a while. Yes, the film definitely allowed me to continue to explore the gothic aspect of film music that I adore so much. Now, the ostinatos – pertaining to them, sure, any time there are two people chasing each other you have to incorporate an ostinato, or you’re gonna put your audience to sleep. So, all the action music in the film is totally laden with ostinatos of all shapes and sizes. None of the ones that I used in that train sequence re-appear in this movie, but the concept remains the same.

What can you tell me about the temp track on *Spider-Man 3*, reflecting the fact that you were hired on the previous film to write something very close to what was on the temp track there – *Hellbound*?

Right... this time around, considering all the music that had to be written, there were very few scenes where Sam was so in love with the temp that he really pushed me in duplicating, except of course those areas where Danny’s music appeared. That was different. There I was either literally transferring some of that music into my score, or adapting it somehow. But outside of those moments, no, I never had to pay that close attention to what was going on in the temp. This time around, the majority of it was culled from a variety of sources, including my own work but not exclusively my own work, nor exclusively Danny’s.

How did you relate to the music Danny Elfman wrote for the two first films? He usually has a very motif-driven style.

I tried my best to honor Danny Elfman’s music, to do justice to his work. It was so critical to the success of the first two movies – I didn’t want to mock it up. I knew that when I accepted the job, I would have been making a tremendous mistake if I hadn’t treated his material with the same kind of seriousness that I was trying to treat my own. It was a tough job – of course, had I been given my way I would have loved to rewritten the entire score, and not have to worry about utilizing his stuff at all. But of course that wasn’t gonna happen. I guess, the best I could have done was to try to figure out a way to come up with my own material, and hopefully hold on to my voice, and somehow successfully wrap myself around his themes, so there was a seamlessness between my stuff and his stuff. Yes, indeed his music is pretty motivic, but the main Spider-Man theme and the Green Goblin theme are very singable tunes – that’s what I like. Some of my villain material has longer lines than Danny usually likes to write, but then again some of my villain themes are more motivic, just like his are. I would have to say that the Black-Suited Spider-Man theme is probably the one that is more complete and longer than any of his themes.

How did you want to balance the film’s action with its emotion?

With the emotional music, the challenge I had was whether or not I was supposed to treat those dramatic moments as if they’re happening between two people that had real lives and had nothing to do with the fantasy of a comic book movie. When I saw Peter in tears with Aunt May I thought to myself, “Well if this scene was in any other movie, this is how I would score it,” and then no sooner would I write the cue I would think, “or should I twist it around to make it more for a comic book movie?” That was

SCORE OF THE WEEK

the tough part but ultimately I decided I would keep it straight. I know Sam was very happy with it; he was glad that I didn't make it sound like a comic book movie.

What kind of spin do you think you put on the traditional "superhero" score here?

In that I come from a horror, thriller, suspense background, as does Sam, I think at those moments where I was allowed to "go dark" I may have brought the score to a new level of darkness for superheroes. I think that my lust for massive music and ultra high drama may have contributed some of the heaviest superhero music.

What kind of pressures do you think a film of this size brings on a composer? How do you deal with it while keeping your creativity – and sanity – intact?

[Laughs] A lot of pressures, the biggest one being that this is the third installment in a very successful franchise and more than anything else the franchise must be maintained. It was an odd place to be because the composer who had been successfully attached to the first two movies, which had done extraordinarily well, was not going to be involved in this one. I think of the major participants on the previous two movies, he was the only one to leave and the music is a major contribution to both of those movies, and everyone knew it was going to be a major contribution to the third movie. Now, someone entirely new is coming in. They'd had a brief experience with me on *Spider-Man 2*

doing the fixes and that sort of paved the way, but it must have been nerve-racking for them and I knew it was like, "Is the kid going to be able to do it? Is it going to be like Danny's? Is he going to be disrespectful to Danny's stuff? Will he honorably embrace it and do his best to do it justice?" Of course I was going to do that, there was no way that I was going to mismanage myself and not treat his themes the same way I would treat my own. I remember on the first show and tell I was a nervous wreck. I wasn't sure if they were going to like it, but fortunately they did. Sam fell in love with the Black-Suited Spiderman and Sandman themes especially. He was great to work with. He made me feel so much more comfortable. There was a certain point at which I finally got the thumbs up from him and that moment certainly made it a lot easier. I didn't sense that he had any regrets that Danny wasn't available so it wasn't like I was walking in as a second stringer. Everyone in my office was a little edgy because they knew that I was a little edgy, very worried about whether or not I was going to pull this off. I guess the only way you can keep yourself from tipping too far into the super anxiety zone is by knowing you have to get some music written. So you have to shut that down for the time that you're writing the music and the minute the cue is done you can immediately move back into that place of panic. The whole thing about surviving in any aspect of movies is maintaining an even keel. Certainly when Sam was here it was always smooth sailing, I was always joking with him and relaxed.



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A big film like *Spider-Man 3* is not only about music and aesthetic choices: it's also about politics. What was that process like, from your point of view?

Yes, no question about it, politics were very much a part of this project. Fortunately, I didn't have to worry about the studio not backing up Sam for the most part. It was unquestionably his show. I only had to be politically minded in trying my best in acknowledging everyone else's concerns. But at the very end, the big issue was about my stuff getting replaced at the last minute with more of Danny's stuff. And that made perfect sense because this film was the most expensive movie in the history of movie making and the solvency of the studio rested on the success of this movie. The studio decided that they probably needed to retain more of Danny's music from the first two films for continuity's sake. Quite frankly, I understood why they had to do it – if I was the head of a movie studio and I had 300 million dollars resting on a movie, and I got it in my head that the best way to help get the money back was to change the music, I would change it too! I don't think anything I did was wrong, because I know that Sam really loved it.

How did you make sure all of the music stayed cohesive in the end?

Some of Danny's principal assistants and arrangers were brought in to work his themes into the picture. Their job was trying to figure out a way to have it coordinate successfully with what I had written. So, say a romantic moment came up in the middle of an action cue, the arranger was asked to figure out a way to insert Danny's music but at the same time maintain cohesiveness so that it would sound organic to what I had already written. I really had nothing to do with it. I wasn't there at the recording sessions when that was being accomplished. The first time I heard it was at the premier. But it had to be done and there was very little time. Had there been time I would have done

it myself but I was still writing all the finale action music.

Is there any truth in the rumors about you and Danny having worked together on the score?

Danny and I did not work together on this score, ever. As a matter of fact, I didn't even talk to him when I was on the picture. It just didn't seem necessary. I know that John Debney and Danny's assistant, a woman who is an ex-student of mine, Deborah Lurie, came in to make some revisions.

What team did you work with on the *Spider-Man 3* score? How important is Pete Anthony for you, for example?

I had an amazing team on *Spider-Man 3*. If I didn't have the team supporting me that I had, I would never have made it to the finish line, period. Whenever possible, I try to bring back the same people I've always used, because I adore working with them and they know me extremely well and have done remarkable work time after time after time. Of course, Pete Anthony not only orchestrated the music with his team, but conducted as well. His input on the scores is vital. Although I try to be as accurate as I can about what I'm looking for, Pete and his gang are responsible for face-lifting the cues and making them sound seamless. It's like musical plastic surgery, little nips and tucks that makes it sound pretty. On the recording end of things, I have Bobby Fernandez, who has been recording all of my scores since *Murder in the First* – and boy, they don't get any better than him. He has been around since nearly the beginning of time, working with such greats as Bernard Herrmann, Miklós Rózsa on his last score, Jerry Goldsmith, Henry Mancini, Elmer Bernstein – I feel incredibly lucky to have him onboard.

Thomas Milano, who you've worked with for many years, was the supervising music editor – how do you work together?



He is the oldest member of my team, he's been with me the longest. We met going way back to a film called *Rapid Fire*, I met Tom through the director of that movie, Dwight Little. Since that day I've used Tom exclusively, whenever possible. He's outstanding, knows me backwards and forwards, and of course he does everything a music editor is supposed to, better than anyone else. But in addition, he knows exactly when I need to have him come in and give me some suggestions, he doesn't push his opinion on me. He's a perfect right hand man.

You've joined the pantheon of composers like Jerry Goldsmith and Bernard Hermann, who've had their close-up in a film they've scored. Could you talk about shooting your role as a rehearsal pianist? Did knowing that you'd be in the film make you even more determined to deliver the best score possible?

I was stunned when I got the call from Sam to do a little acting. I knew that he had used Danny Elfman in a cameo in *The Gift* playing a fiddle out in a swamp, so the concept when it came up wasn't completely out of left field. I knew he liked to include real musicians playing real musical parts that he might need in the picture. I was honored, thrilled, scared shitless because I'd never done this before and my greatest fear was if I flunked as an actor was it going to reflect on his opinion of me as a composer? There are three scenes of me in the film, two you'd never know, the first being when MJ walks down the staircase for her debut, you can see the back of my head as I'm in the pit conducting. Then shortly thereafter, my second appearance is backstage after the opening performance of the musical when Peter comes back to congratulate MJ I'm directly behind them talking with some people. But the most prominent scene is the one in which she comes the following day to find out she's been replaced. Now, I'm actually not the rehearsal pianist there, that was someone else, I'm the one standing. All in all it was great to be on set, the scenes were

shot at the Orpheum Theater in downtown Los Angeles and just to be able to walk around in that theater for a couple of days was a complete rush. Sam's directions to be were minimal, he just said "Okay, in your close up look uncomfortable. She's just shown up and everyone in the room knows she's been fired. How is she going to make it through this gracefully?" So those were my instructions, it was like one take as far as I can remember. Probably in a subconscious way it made me want to deliver. Whether I was in it or not I knew I needed to deliver the best score possible. I guess being in the film made me feel like I was really a team player and therefore had to come through with that much more pizzazz on the score.

Are you signed up for more *Spider-Man* pictures after this? Do you think that the film's likely mega-success will set you up for more superhero scores – especially any future *Ghost Rider* sequels?

I have not signed up for any more *Spider-Man* pictures after this, however if they make a fourth one, which I'm assuming they will, I'd be thrilled to score it. The question is if they bring another director in, should Sam Raimi not direct it, would another director want to have me on board or would he want to bring in his own guy, which is normally what happens. But that aside I would be delighted to do another *Spider-Man* movie, I would be in heaven. This films' success hopefully will open up the door and allow me to continue to do superhero movies. I know the feeling is that I succeeded on both *Spider-Man* and *Ghost Rider* and, like I said, maybe this will be a superhero period for me. I would be so thrilled to continue to do this genre of films. I don't know if they're doing another *Ghost Rider*, I suspect that they might want to and I would be dying to do another *Ghost Rider*. I feel insanely blessed that I was able to do both of these movies and I want to continue to do more of them, and if they knock on the door I'll go running back. ■

www Listen to Christopher Young talk about *Spider-Man 3*.

Pirates trilogy ends with style

• **Pirates of the Caribbean: At World's End (Hans Zimmer) – Walt Disney Records**

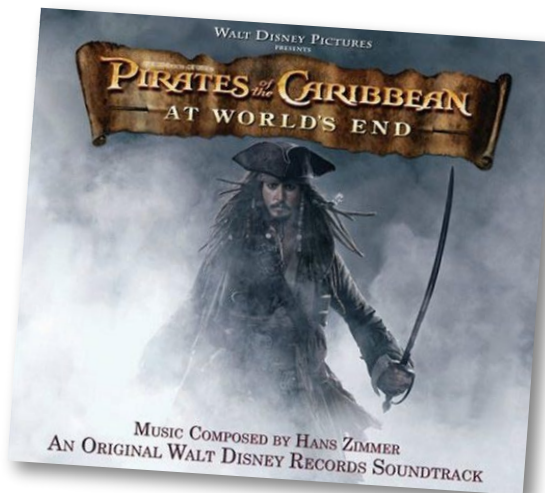
ALBUM REVIEW

BY DANIEL SCHWEIGER

If you filled up Jack Sparrow's ship with all of the composers, computer gear, and ancillary musicians that comprised the score for the new *Pirates of the Caribbean* film, their combined weight would immediately sink the boat to the bottom of Davy Jones' Locker. But then for a movie where being drowned is the E-ticket to becoming some wondrously gruesome creature, and death is but a good reason to get resurrected for a third film, this kind of fate is far from a bad thing—especially when it results in a wonderfully bombastic score that ranks as the best in the *Pirates* trilogy.

But then, perhaps only a musical captain with the creative *hubris* of Hans Zimmer would throw himself into a maelstrom where money and creativity were no object, and emerge with booty, instead of indulgence, in hand. While it was Zimmer's protégé Klaus Badelt who scored the first *Pirates*, the melodic course that would lead Zimmer and his crew to *At World's End* was definitely set. It's a sea of booming percussion, darkly heroic melodies and rock and roll grooves. This certainly wasn't your grandfather's pirate score, though the swashbuckling ghosts of *The Sea Hawk* and *The Buccaneer* were definitely on deck.

When Zimmer himself entered the fray with *Dead Man's Chest*, he turned it up a considerable notch, bringing in an organ for Davy Jones' tentacles to caress, as well as a metal guitar for the Kraken attacks. It was a headbanger's ball of epic, musical testosterone, a perfect approach for the first-person shooter generation. While *Chest's* enjoyable, if repetitive action, had the inadvertent effect of making some of



the music a bit amorphous, the musical ship has now been thoroughly spit-shined for *At World's End*. It's a score that's bigger, badder, yet somehow more polished in the bargain. And no matter how gigantic the special and sound effects get here, Zimmer's soundtrack cuts through the wondrous onscreen noise to become its own, awesome entity.

Just about every cue in *At World's End* stems from a character, with action, romance and spectacle added to the basic rhythms. Zimmer scores in much the same way as a master chef, adding spices to good stock. And it's a huge, tasty brew here, with a real sense of evolution from *Dead Man's Chest*. Beginning with the catchy pirate anthem "Hoist the Colors," *At World's End* leads us to the Oriental rhythms of Singapore, the surreal atmosphere of Jack's limbo, and the raging, symphonic sea battle that settles all accounts between heroes and villains. Accompanying the musical journey are ghostly choruses, period specific fiddles and bizarre, cool sounds from God knows where.

It's a talent for inventive melody that has allowed Zimmer to become a scoring studio unto himself, a hyper-creative factory whose product and minions have changed the face of movie scoring—like it or not. But when movies like *Pirates of the Caribbean* demand almost unceasing music, the Zimmer style is to play through scenes (and nearly three hours here) in huge emotional brushstrokes instead of hitting every onscreen action. It's a craft that's all about mood and melodic grooves, which *At World's End* has in catchy abundance. And in this way, it's no different from how Eric Wolfgang Korngold scored *The Sea Hawk*, composing lots of notes for an overall impact. But Korngold never had Zimmer's backup, or bells and whistles—all of which sounding off here with amazing dexterity. And while you might miss the outrageous rock guitar and organ playing that distinguished *Dead Man's Chest*, there's some wonderfully gonzo stuff here. No more so than in a rock guitar spin of a Spaghetti western showdown. It's probably the coolest tribute that Ennio Morricone will ever receive.

Zimmer's albums are distinguished for his ability to put oodles of music into highly listenable suites, a talent that serves this CD very well. And with the best selections on deck, *At World's End* is alive in the way that few mega-blockbuster scores are. From the playfulness of Jack Sparrow to the sweeping romance of Will and Elizabeth and the climactic balls-out action, this is exactly the kind of powerhouse scoring that makes kids fall in love with film music, not to mention fantasy adventures to begin with. In a summer of uncertain blockbusters, bigger has never sounded better than the treasure that Hans Zimmer and his crew have found *At World's End*. ■

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Jerry Goldsmith classic rediscovered by Film Score Monthly

For a long time, it was believed that Jerry Goldsmith's score for the 1965 sci-fi film *The Satan Bug*, was lost. Now, parts of the score has been rediscovered and released on CD.



Film Score Monthly has released Goldsmith's score for the film, but it's a disc that has been named "archival edition" due to the fact that only 40% of the original stereo masters were rediscovered and the rest of the music on the album contains music and sound effects.

"Because, in our opinion, all Jerry Goldsmith music is worth preserving, this premiere 'archival edition' of *The Satan Bug* combines the music-only tapes with the music-and-effects source (newly retransferred) for a chronological presentation of the complete score," explains Film Score Monthly. "The surviving music-only sections total 30:34, and our original intention was to release

this material only. We then decided to add the music-and-effects cues as a bonus. It simply happened to work out that the music-and-effects cues 'cleaned up' better than we had hoped, due in large part to the transparent way Goldsmith wrote the music, and that the cues were best presented chronologically."

Also just released by FSM is Frank DeVol's score for *The Dirty Dozen* from 1967, featuring nearly 60 minutes of original score plus almost 20 minutes of bonus tracks.

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MAY 29

- *100 Greatest Film Themes* (6-CD set, various) – Silva Screen
- *I Capture the Castle* (Dario Marianelli) - MovieScore Media

JUNE 5

- *Lucky You* (Christopher Young) – Varèse Sarabande

JUNE 12

- *The Lives of Others* (Gabriel Yared/Stéphane Moucha) - Varèse Sarabande

JUNE 19

- *Bloodsport* (Paul Hertzog) - Perseverance
- *Evan Almighty* (John Debney) – Varèse Sarabande
- *Shrek the Third* (Harry Gregson-Williams) – Varèse Sarabande

JUNE 26

- NEW** *Conversations With God* (Emilio Kauderer) – Lakeshore
- *The Enforcer* (Jerry Fielding) - Aleph
- *Live Free or Die Harder* (Marco Beltrami) – Varèse Sarabande
- NEW** *Peaceful Warrior* (Bennett Salvay) – Lakeshore

JULY 10

- NEW** *Disturbia* (Geoff Zanelli) - Lakeshore
- *Harry Potter and the Order of the Phoenix* (Nicholas Hooper) – Warner Bros

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rising string ensembles that lift you into the heavenlies (hello E.T.) then anchor you to earth with the entrance of the basses, love at first sight, happily ever after, the sound of the orient, and many more devices and combinations in this one score that originally started out life as a four-hand piano piece for children.

There are five suites matched to their original short story (several of which are surprisingly violent to the point you might not want to read them to your own children!): *The Sleeping Beauty In The Woods*, *Little Tom Thumb*, *Little Ugly*, *Empress of The Pagodas*, *Beauty & The Beast*, and *The Fairy Garden*.

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Intrada releases Friedhofer scores

■ Intrada Records latest release is a CD featuring two scores by Hugo Friedhofer: *In Love and War* and *Woman Obsessed!*, both of the 20th Century Fox titles released in

the late 1950s. The limited release (1,200 copies) feature the complete score from the last-mentioned film, and all available score cues from the other one, both in stereo.



New Ross score on BuySoundtrax

■ William Ross latest original score, *September Dawn* (written for the drama by Christopher Cain), has been released on CD by Buysoundtrax. The

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By PETER LAWRENCE ALEXANDER

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<http://naxos.com/podcasts/podcastlist.asp>

We start with the Podcasts because they're free. Once you click the small podcasts ad in the lower right hand corner, you're taken to the podcasts page where you find four categories of podcasts:

- The Naxos Classical Music Spotlight
- American Jewish Music from the Millken Archive featuring Leonard Nimoy
- Interview
- Naxos Audio Books

Getting setup is simple if you're already using Podcasts. But if you're new to podcasting, you may find the Naxos instructions a bit clunky since they put the instructions at the top with screen shots below them. If you don't have a podcast player, go to Apple and download the free iTunes player (<http://www.apple.com/itunes/download/>). Then follow the instructions on the Naxos site.

Podcasts are roughly 20-minutes long, so give them time for downloading. I tested them on a Hewlett-Packard 17" widescreen with 1GB of RAM, AMD Turion running XP Pro with built-in Altec Lansing speakers using the supplied HP "ear plug" headphones. Audio quality is excellent, but I suggest getting a better pair of headphones to really hear what's going on.

Classical Music Spotlight—A year's worth are online. They generally feature a composer, but sometimes the narrator, Raymond Bisha, talks on a theme. I listened to *John Adams Piano Music*, *Orlando Gibbons* and *Three Centuries of Bagatelles*. Delightful is not a word I use very often, but it's the first word that came

to mind as I listened to these informative and relaxing programs. The nice thing about Bisha's approach is that you can just sit, chill, and enjoy music for a change rather than being rushed to knock it out for a deadline.

Programming content includes Mahler (Symphony 5, Toru Takemitsu, Hovhannes Symphony #60, Sir Malcolm Arnold, Phillip Glass, and four dozen more. As a composer, what I liked about the podcasts was the opportunity to get a listening sample of complete movements by composers whose works I'd not heard before. For example, I think the last time I heard choral music by Orlando Gibbons was in college. What a treat to hear these beautiful arrangements and for scoring, to have an excellent set of vocal works to try out with Symphonic Choirs. There's so much here it would be easy to do a full column on it. Simply put, this is an amazing education for free that anyone who is a composer or who wants to be a composer should take advantage of. It's that good.

American Jewish Music from the Millken Archive featuring Leonard Nimoy—This is an excellent collection of concertos, Yiddish music, and Bible stories.

Interviews—Right now, there's one with conductor Marin Alsop who trained under Leonard Bernstein.

Audio Books—I listened to *Kidnapped* and *Treasure Island*. My only disappointment was that you just get a chapter read as a sample. But the reading was so good. I was drawn right into the story.

NAXOS.COM SUBSCRIPTION

This is where Naxos needs to clarify because they have so many things you can subscribe to at truly amazing pricing. You start with a subscription to Naxos.com. For \$19.95, you get a one-year subscription and access to over 5000 Naxos published CDs. The screenshot shows a sampling of composers for just the letter A. **1**

The screenshot shows the Naxos website interface. At the top, there's a navigation bar with links for 'New Releases', 'Artists', 'Composers', 'Labels', 'Music in Movies', 'Sets/Series', 'News', 'Reviews', and 'Buy Online'. Below that is a search bar and a 'SUBSCRIBER LOGIN' section. The main content area is titled 'Classical Music Home > Classical Music Composers' and displays a list of composers starting with the letter 'A'. The list is organized into columns and includes names and birth/death years, such as 'Aagegen, Truid (1893 - 1625)', 'Albinoni, Tomaso Giovanni (1671 - 1751)', and 'Albrecht, Charles (1817 - 1895)'. A red circle with the number '1' is overlaid on the right side of the screenshot.

The yearly subscription fee is equal to the cost of two CDs at list at any Best Buy. The music is available 24/7. You can listen to complete tracks, but the downside is that you only hear a track at a time. With a Mahler Symphony, that's not too bad. With the Bach Inventions, every couple of minutes you have to pick the next track. Even so, access to 5000 CDs 24/7 for twenty bucks!! I've had this subscription for almost a year and it's really fantastic.

As an example, here's a screenshot of the Albinoni collection. Just pick the CD you want to hear and listen. **2**

NAXOS WEB RADIO

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

For \$10 a year, you get FM quality. For \$20 a year, you get near CD quality. And what you're getting is an annual subscription to advertising free web-radio with 77 different channels to pick from including classic film score, classic jazz, chamber music, Baroque, composers by country, piano, wind band, choral, and on and on and on!

Now here's where it gets confusing. Naxos has four subscription listening programs of which the Web Radio is one. There's also *Spoken Word*, *Classic Jazz*, and the daddy of them all, the Naxos Music Library. Spoken Word and Jazz are available month to month or on a yearly subscription. The price ranges. With Spoken Word, you're getting 1200 works of literature many with the text onscreen, too.

COMPOSERS

ALBINONI, TOMASO GIOVANNI (1671 - 1751)

Tomaso Albinoni was a man of independent means who did not find it necessary to associate with mere musicians, instead preferring the company of wealthy patrons, including Corelli's patron Cardinal Ottoboni, Ferdinando III de' Medici, and the Emperor Karl VI. He was a prolific composer of more than fifty operas, over forty cantatas, and a wide range of instrumental music, including 79 sonatas for one to six instruments, 59 concertos, and eight sinfonias; during his lifetime his works enjoyed a wide European distribution. He is particularly noted for his melodic gifts, although a closer examination of some of his works, including the present one, sometimes reveals deficiencies in their part-writing. The aria 'Vien con nuova orribil guerra' is a battle aria from his late opera, *La Stalira*, with a libretto by Zeno and Panati, first performed in Rome in 1726. Besides the trumpets, it also features oboes; an instrument for which in 1715 Albinoni had been the first in Italy to write a collection of concertos, his Opus 7. In this work, the first trumpet and the first oboe split the rôle of competing with the soprano soloist.

ALBUMS	COMPOSER'S WORKS ONLY	COLLECTIONS FEATURING COMPOSER'S WORKS
ADAGIO - The Ultimate Collection	8.570015-16	Orchestral, Instrumental, Concertos, Chamber Music
ALBINONI: Oboe Concertos, Vol. 1	8.550739	Concertos
ALBINONI: Oboe Concertos, Vol. 2	8.553002	Concertos
ALBINONI: Oboe Concertos, Vol. 3	8.553035	Concertos
ELEVAZIONE - THE MAGIC OF THE OBOE	BIS-NL-CD-5017	Orchestral, Concertos

■ **THE NAXOS MUSIC LIBRARY**

www.naxosmusiclibrary.com

The Naxos Music Library is a review all itself when you consider everything you get,

options, near-CD quality (\$150 per year) and CD quality for \$225 per year.

I've worked with NML using near-CD quality for a year. Overall, it's been a joy. You have

which is nothing short of amazing.

To start, there's over 230,000 audio tracks because Naxos is expanding their distribution, the library grows by leaps and bounds monthly (500 CDs are added monthly). With NML, aside from selection, the big difference between this and the Naxos.com subscription is that you can select all the tracks for an entire CD, even a multi-CD set like for opera, click Play, and it just goes.

With all these features, NML is more pricey. You get two

such choice that it's difficult to describe. And because of that choice, if you go for the CD quality, you often have multiple performances of the same work. So not only can you see differences in conducting and interpretation, but also recording. For anyone doing a lot of MIDI mock-ups, the \$225 is worth it.

■ **THE ONLY DOWNSIDE**

All the Naxos packages are dual platform. But the downside is for Mac users. I've used the NML on a Mac G5 using the MOTU Traveler as my sound source. To get NML to work properly, you have to use Windows Media Player Mac version. The problem, as programmers creating sampling software will attest, is that everytime OS 10 updates, they have to update. So from one update to the next, it can get glitchy. So I listen most often in the studio through a PC running an E-MU 1820m audio card and the sound is excellent.

■ **LEST WE FORGET**

Naxos is a Grammy winning label. Most of their CDs range in price from \$6 to \$8, and the quality is excellent. So if you want "hard copy" you can order direct from Naxos if you can't find them locally.

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Eric Allaman: Race.
John Altman: The Master Builder.
Craig Armstrong: The Golden Age (co-composer).
David Arnold: Hot Fuzz.
Angelo Badalamenti: The Eye • The Edge of Love.
Klaus Badelt: Heaven and Earth.
Roque Baños: The Last of the Just.
Nathan Barr: Rise • Watching the Detectives • Hostel: Part II.
Tyler Bates: The Haunted World of El Superbeasto • Halloween • Day of the Dead • Watchmen.
Jeff Beal: He Was a Quiet Man • Where God Left His Shoes • The Situation.
Christophe Beck: License to Wed • Drillbit Taylor • The Dark Is Rising.
Marco Beltrami: Captivity • In the Electric Mist with Confederate Dead • Live Free or Die Hard. • 3:10 to Yuma.
Charles Bernstein: Bull Run • Let My People Go.
Terence Blanchard: Talk To Me.
Scott Bomar: Maggie Lynn.
Simon Boswell: Bathory.
Jason Brandt: Something's Wrong in Kansas.
David Bridie: Gone.
Mickey Bullock: Sportkill • Orville.
Carter Burwell: No Country for Old Men.
Niall Byrne: How About You.
Jeff Cardoni: Firehouse Dog • Save Me.
Sam Cardon: A House Divided • The Dance • Mummies.
Teddy Castellucci: Are We Done Yet?
Nick Cave: The Assassination of Jesse James by the Coward Robert Ford (co-composer).
Nigel Clarke/Michael Csányi-Wills: The Grind.
Charlie Clouser: Death Sentence.
Elia Cmiral: The Deaths of Ian.
Graham Collins: Black Kissingier.
Joseph Conlan: American Pastime.
Ry Cooder: Charlie Wilson's War.
Normand Corbeil: Ma fille, mon ange • Boot Camp • Emotional Arithmetic.
Jane Antonia Cornich: Island of Lost Souls • Solstice.
Burkhard Dallwitz: Romeo and Me • Taking Tiger Mountain • The Interrogation of Harry Wind • Chainsaw.
Jeff Danna: Closing the Ring • C7.
Mychal Danna: Surf's Up • Fracture.
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Alexandre Desplat: Mr. Magorium's Wonder Emporium • His Dark Materials: The Golden Compass.
Ramin Djawadi: Mr. Brooks • Fly Me to the Moon.
James Michael Dooley: Daddy Day Camp.
Patrick Doyle: The Last Legion.
Ludek Drizhal: Life Goes On • Badland.
Jack Curtis Dubowsky: Rock Haven.
Anne Dudley: The Walker.
Robert Duncan: Butterfly on a Wheel.
Randy Edelman: Underdog • Balls of Fury • 27 Dresses.
Steve Edwards: Finding Rin-Tin-Tin.
Danny Elfman: The Sixth Element • The Kingdom.
Warren Ellis: The Assassination of Jesse James by the Coward Robert Ford (co-composer).
Paul Englishby: Magicians.
Tobias Enhus: Paragraph 78.
Ilan Eshkeri: The Virgin Territories • Stardust (co-composer) • Straightheads • Strength and Honour.
Evan Evans: The Mercy Man.
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Louis Febre: Tenderness.
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Michael Giacchino: Ratatouille • Star Trek XI.
Vincent Gillioz: Pray for Morning • L'Ecart • Séance • Say It in Russian.
Scott Glasgow: Hack! • Toxic • The Gene Generation • Bone Dry.
Philip Glass: No Reservations • Cassandra's Dream.
Elliott Goldenthal: Across the Universe.
Howard Goodall: Mr Bean's Holiday.
Adam Gorgoni: Starting Out in the Evening.
Jeff Grace: The Last Winter • Triggerman • I Sell the Dead.
Harry Gregson-Williams: Gone, Baby, Gone • Jolene • The Chronicles of Narnia: Prince Caspian.
Rupert Gregson-Williams: I Know Pronounce You Chuck and Larry • Bee Movie.
Andrew Gross: Forfeit.
Larry Groupé: Resurrecting the Champ.

THE SCORE BOARD

Andrea Guerra: L'uomo di vetro.
Christopher Gunning: La Vie en Rose.
Steven Gutheinz: Rothenburg.
Richard Hartley: Diamond Dead.
Richard Harvey: Legend of King Naresuan.
Paul Haslinger: Gardener of Eden.
Alex Heffes: My Enemy's Enemy.
Paul Hepker: Rendition (co-composer).
Eric Hester: Lost Mission • Frail.
Tom Hiel: A Plumm Summer.
David Hirschfelder: Shake Hands With the Devil.
Ben Holbrook: Kiss the Bride.
Lee Holdridge: I Have Never Forgotten You - The Life and Legacy of Simon Wiesenthal.
Andrew Hollander: East Broadway.
David Holmes: Ocean's Thirteen.
Nicholas Hooper: Harry Potter and Order of the Phoenix.
James Horner: The Spiderwick Chronicles.
Richard Horowitz: Genghis Khan.
James Newton Howard: Michael Clayton • The Waterhorse • I Am Legend.
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Bobby Johnston: American Fork • Stuck.
Tim Jones: Cryptid.
Trevor Jones: Fields of Freedom.
David Julian: Outlaw.
Jan A.P. Kaczmarek: Evening.
John Kaefer: Room Service (co-composer).
Matthew Kajcienski: Room Service (co-composer).
George Kallis: Highlander: The Source • Antigravity.
Toomas Katalinen: Quest for a Heart • The Knight Templar • Mongol.
Laura Karpman: Man in the Chair • Out at the Wedding.
Rolfe Kent: Fred Claus • Spring Break in Bosnia • Sex and Death 101.
Wojciech Kilar: We Own the Night.
Mark Kilian: Rendition (co-composer).
David Kitay: Because I Said So • Shanghai Kiss.
Harald Kloser: 10,000 BC.
Penka Kouneva: The Third Nail • Richard III.
Ivan Koutikov: Wanted Undead Or Alive • Living Hell.
Aryavarta Kumar: The Rapture •
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Sondre Lerche: Dan in Real Life.
Michael A. Levine: Adrift in Manhattan.
Christopher Libertino: Off the Grid - Life on the Mesa.
Andrew Lockington: Step • How She Move • Journey 3-D.
Joseph LoDuca: Bar Starz • My Name Is Bruce • Ocean of Pearls • Boogeyman 2.
Henning Lohner: In the Name of the King: A Dungeon Siege Tale.
Steve London: Decoys 2: Alien Seduction • Kaw.
Helen Jane Long: Surveillance.
Erik Lundborg: Absolute Trust.
Deborah Lurie: Spring Breakdown.
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Harry Manfredini: Dead and Gone • That's Amore.
David Mansfield: Carnaval de Sodoma • Then She Found Me • The Gunfar.
Dario Marianelli: We Are Together • Goodbye Bafana • Atone-ment • Shrooms • The Brave One.
Cliff Martinez: First Snow • Vice.
John McCarthy: The Stone Angel II.
Joel McNeely: Fox and the Hound III • The Tinkerbell Movie.
Nathaniel Mechaly: Sans moi.
Alan Menken: Enchanted • The Frog Princess.
Guy Michelmore: Doctor Strange.
Randy Miller: Last Time Forever • Shanghai Red.
Robert Miller: Teeth • The Key Man • Trumbo.
Charlie Mole: Fade to Black • I Really Hate My Job • St. Trinian's.
Deborah Mollison: Infinite Justice.
Paul Leonard-Morgan: Popcorn.
Andrea Morricone: Raul - Diritto di uccidere • Veronica Decides to Die.
Mark Mothersbaugh: Mama's Boy • Quid Pro Quo • Fanboys.
John Murphy: Sunshine.
Peter Nashel: Wedding Daze.
Blake Neely: Elvis and Anabelle.
Roger Neill: Take • Scar.
Randy Newman: Leatherheads.
Thomas Newman: Nothing Is Private.
Marinho Nobre: Left for Dead.
Julian Nott: Heavy Petting.
Paul Oakenfold: Victims • Nobel Son (co-composer).
Dean Ogden: Oranges.

John Ottman: The Invasion • Fantastic Four: Rise of the Silver Surfer.
John Paesano: Shamrock Boy.
Heitor Pereira: Illegal Tender • Blind Dating • Suburban Girl.
Barrington Pheloung: And When Did You Last See Your Father?
Leigh Phillips: The Legend Trip.
Nicholas Pike: The Shooter.
Douglas Pipes: Trick r' Treat.
Steve Porcaro: The Wizard of Gore • Cougar Club.
Rachel Portman: The Feast of Love.
John Powell: The Bourne Ultimatum • Horton Hears a Who.
Michael Price: Sugarhouse Lane.
Trevor Rabin: National Treasure 2: The Book of Secrets • Get Smart.
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A.R. Rahman: The Golden Age (co-composer).
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Jasper Randall: Me & You, Us, Forever • The Secrets of Jonathan Sperry.
Brian Reitzell: 30 Days of Night.
Joe Renzetti: 39 • Universal Signs.
Graeme Revell: Marigold.
Graham Reynolds: I'll Come Running.
Carmen Rizzo: The Power of the Game.
Matt Robertson: The Forest.
Philippe Rombi: Angel.
Jeff Rona: Whispser.
Brett Rosenberg: The Skeptic.
William Ross: September Dawn.
Hitoshi Sakamoto: Romeo x Juliet.
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Mark Sayfritz: Until Death.sake.
Brad Sayles: The Bracelet of Bordeaux.
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