

BERNARD HERRMANN: SCREEN, STAGE, AND RADIO

APRIL 1 – 26, 2016

PRESENTED AND PRODUCED BY
POSTCLASSICAL ENSEMBLE
NATIONAL GALLERY OF ART
GEORGETOWN UNIVERSITY
AFI SILVER THEATRE AND CULTURAL CENTER



INTRODUCTION 2

SCREENINGS: FILMS AND TV PROGRAMS SCORED BY BERNARD HERRMANN APRIL 1 – 26 4

PERFORMANCE / DISCUSSION: INTERPLAY FRIDAY, APRIL 15 8

CONCERT / SCREENING: SATURDAY, APRIL 16 10

CONCERT: POSTCLASSICAL ENSEMBLE SUNDAY, APRIL 17 12

BERNARD HERRMANN: SCREEN, STAGE, AND RADIO 14

PROGRAM NOTES FOR SUNDAY, APRIL 17 18

BERNARD HERRMANN: “NO SUCH THING AS ‘STANDARDIZATION’” 23

ABOUT THE PARTICIPANTS 27

INTRODUCTION

Sir Simon Rattle began the current Berlin Philharmonic season with a program that included the Berlin premiere of Bernard Herrmann's *Psycho: A Narrative for String Orchestra*. The companion works were Arnold Schoenberg's *Die Glückliche Hand* and Carl Nielsen's Symphony no. 4 (*The Inextinguishable*) — all music of high personal feeling.

The present Bernard Herrmann festival has been undertaken in the belief that Rattle's *Psycho* performance is a harbinger — that Herrmann is a major twentieth-century musical personality whose time will come, and relatively soon.

Herrmann has never lacked admirers, even venerators, for his incomparable film scores. But no musician capable of inventing the brilliant faux-French-Romantic opera aria of *Citizen Kane*, or the immortal shower screeches of *Psycho*, or the daring Liebestod of *The Ghost and Mrs. Muir* could possibly have failed to matter beyond Hollywood.

Herrmann's pioneering radio work as composer and conductor is a necessary ingredient in appreciating Herrmann's film genius, and is a starting point of the present festival, which includes premiere live performances of two classic Herrmann/Norman Corwin radio plays, as well as the DC premiere of the *Psycho* symphonic narrative.

The festival's participants include John Mauceri, who was responsible for rescuing the *Psycho* narrative from undeserved oblivion; Dan Gediman, a peerless authority on Norman Corwin and the golden age of radio drama; Christopher Husted, a leading Herrmann authority; Dorothy Herrmann, the elder daughter of Bernard; and Norman Corwin's daughter Diane. The festival agenda, in addition to the radio plays, includes a concert, a two-part "Interplay" at Georgetown University, an hour-long exploration of "The Music of *Psycho*" with live orchestra; and screenings of twenty-one Herrmann-scored films and TV shows.

We are thrilled to collaborate on this landmark celebration. Thank you for joining us.

Anna Celenza

Caestecker Professor of Music, Georgetown University

Angel Gil-Ordóñez

Music Director, PostClassical Ensemble

Danielle Hahn

Head of Music Programs, National Gallery of Art

Todd Hitchcock

Programming Director, AFI Silver Theatre and Culture Center

Joseph Horowitz

Executive Director, PostClassical Ensemble

Margaret Parsons

Curator and Head, Film Programs, National Gallery of Art

SCREENINGS:
FILMS AND TV PROGRAMS
SCORED BY BERNARD HERRMANN
APRIL 1 – 26

NATIONAL GALLERY OF ART (FREE ADMISSION):

The Man Who Knew Too Much

Saturday, April 2 (4:00 pm)

The Day the Earth Stood Still

introduction by Neil Lerner

Sunday, April 3 (4:00 pm)

Walking Distance (from *The Twilight Zone*)

followed by *The Wrong Man*

introduction by Bruce Crawford

Sunday, April 10 (4:00 pm)

Psycho

Saturday, April 16 (3:00 pm)

Vertigo

introduction by Christopher Husted

Saturday, April 23 (2:30 pm)

AFI SILVER THEATRE AND CULTURAL CENTER:

Citizen Kane

Friday, April 1 (7:15 pm); Monday, April 4 (7:15 pm);
Wednesday, April 6 (9:15 pm)

Taxi Driver

Friday, April 1 (9:45 pm); Wednesday, April 6 (6:30 pm,
post-screening discussion with Montgomery College film
professor); Thursday, April 7 (9:45 pm)

The Magnificent Ambersons

Saturday, April 2 (5:05 pm); Sunday, April 3 (11:05 am)

North by Northwest

Saturday, April 2 (7:00 pm); Sunday April 3 (7:45 pm);
Tuesday, April 5 (7:15 pm); Thursday, April 7 (7:15 pm)

Sisters (1973)

Monday, April 4 (9:45 pm); Tuesday, April 5 (9:45 pm)

The Bride Wore Black

Friday, April 8 (7:40 pm); Thursday, April 14 (9:00 pm)

Fahrenheit 451

Friday, April 8 (9:45 pm); Monday, April 11 (9:20 pm);
Wednesday, April 13 (9:20 pm)

Marnie

Sunday, April 10 (9:00 pm); Tuesday, April 12 (6:45 pm)

Cape Fear (1962)

Saturday, April 9 (5:30 pm); Wednesday, April 13 (6:30 pm, post-screening discussion with Montgomery College film professor)

Jason and the Argonauts

Saturday, April 9 (10:30 pm); Sunday, April 10 (6:45 pm);
Tuesday, April 12 (9:20 pm)

Mysterious Island (1961)

Sunday, April 10 (4:30 pm)

Hangover Square (1945)

Saturday, April 16 (4:30 pm, introduction by Christopher Husted);
Thursday, April 21 (9:10 pm)

On Dangerous Ground

Sunday, April 17 (5:30 pm); Tuesday, April 19 (7:00 pm)

5 Fingers

Sunday, April 17 (7:15 pm); Monday, April 18 (7:00 pm)

The Ghost and Mrs. Muir

Sunday, April 24 (3:30 pm); Tuesday, April 26 (7:10 pm)

The Devil and Daniel Webster

Sunday, April 24 (5:45 pm); Monday, April 25 (7:00 pm)

PERFORMANCE/DISCUSSION:
INTERPLAY
FRIDAY, APRIL 15

GEORGETOWN UNIVERSITY, MCNEIR AUDITORIUM
(FREE ADMISSION)

1:15 – 2:45 pm

PART ONE

Dan Gediman on radio drama (with audio clips)

Corwin/Herrmann: “Untitled” (1944), radio play with live actors and GU Orchestra (world premiere of the reconstruction by Christopher Husted). Directed by Anna Celenza. Featuring: Alexander Blackwood, Caitlin Cleary, Demetrius Cooper, Rachel Linton, Sarah Martin, Thomas Moakley, and Thomas Shuman

Dorothy Herrmann on her father’s magnum opus, the opera *Wuthering Heights* (with audio clips and a film clip from *The Ghost and Mrs. Muir*)

Discussion: Dan Gediman, Dorothy Herrmann, Christopher Husted, Neil Lerner, Anna Celenza, Angel Gil-Ordóñez; Joseph Horowitz, host

7:30 pm

PART TWO

Dan Gediman on the legendary Norman Corwin/Bernard Herrmann collaboration, illustrating an organic interpenetration of script and music (with live excerpts from “Untitled” performed by the GU Orchestra)

Intermission

8:45 pm

Christopher Husted on the CBS Symphony, created by William Paley and conducted by Herrmann, as a showcase for new and unfamiliar music, the antithesis of David Sarnoff’s NBC Symphony with Toscanini (with audio clips)

9:15 pm

Neil Lerner on Herrmann the film composer: how his collaborations with Orson Welles and Alfred Hitchcock built on his radio work with Corwin (with film clips)

9:45 pm

Discussion: Dan Gediman, Dorothy Herrmann, Christopher Husted, Neil Lerner, Anna Celenza, David and Diane Corwin Okarski, Angel Gil-Ordóñez; Joseph Horowitz, host

CONCERT/SCREENING:
SATURDAY, APRIL 16

NATIONAL GALLERY OF ART, EAST BUILDING
AUDITORIUM (FREE ADMISSION)

1:00 pm

Concert

PostClassical Ensemble conducted by Angel Gil-Ordóñez

Dan Gediman introduces the classic Norman Corwin/Bernard Herrmann radio play, "Whitman"

1:15 pm

"Whitman" (1944) with Sean Craig as Walt Whitman and PostClassical Ensemble conducted by Angel Gil-Ordóñez (world premiere of the reconstruction by Christopher Husted).
Directed by Anna Celenza

1:45 pm

"The Music of *Psycho*," a presentation by Neil Lerner and Christopher Husted, with live musical excerpts (Herrmann and Bartók) performed by PostClassical Ensemble, conducted by Angel Gil-Ordóñez (60 min)

2:45 pm

Intermission

3:00 pm

Psycho (1960) (110 min)

5:00 pm

Discussion (Dorothy Herrmann, Dan Gediman, Neil Lerner, Christopher Husted, Anna Celenza, David and Diane Corwin Okarski, Angel Gil-Ordóñez; Joseph Horowitz, host)

CONCERT:
POSTCLASSICAL ENSEMBLE
SUNDAY, APRIL 17

NATIONAL GALLERY OF ART, WEST GARDEN COURT
(FREE ADMISSION)

3:30 pm

Concert

PostClassical Ensemble conducted by Angel Gil-Ordóñez

Commentary by John Mauceri

David Jones, clarinet

Natalen Draiblate and Eva Cappelletti-Chao, violins

Phillipe Chao, viola

Benjamin Capps, cello

Bernard Herrmann: *Souvenirs de Voyage*, Quintet for
Clarinet and Strings (1967)

Lento; Allegro moderato

Andante (Berceuse)

Andantino (Canto amoroso)

Bernard Herrmann: *Sinfonietta for Strings* (1935)

Prelude: Slowly

Scherzo: Presto

Adagio

Interlude: Allegro

Variations

Bernard Herrmann: *Psycho: A Narrative for String Orchestra*
(1968, restored and edited by John Mauceri in 1999). DC Premiere

Discussion: Festival Wrap-Up with John Mauceri, Christopher
Husted, Angel Gil-Ordóñez, and Joseph Horowitz

BERNARD HERRMANN: SCREEN, STAGE, AND RADIO

Joseph Horowitz

With the waning of modernism and of the high value once placed on conspicuous complexity and originality, the topography of twentieth-century music is rapidly changing. One of the chief American beneficiaries is certain to be Bernard Herrmann.

Everyone appreciates Herrmann for his singular achievements as a film composer. Without him, there would be no *Psycho*, *North by Northwest*, or *Vertigo*, and *Citizen Kane* would be a far lesser film. But Herrmann also produced a substantial catalog of concert works in the same style. He was as well a great figure in the forgotten history of radio. Though he clung to tonality, he created a palette of mood and sonority that is instantly recognizable and wholly his own. Defining himself in opposition to contemporary tastemakers, he once wrote, “Musically I count myself an individualist. I believe that only music which springs out of genuine personal emotion is alive and important. I hate all cults, fads, and circles.”

Bernard Herrmann was born in New York in 1911 and died in Los Angeles in 1975. He joined CBS as a radio conductor, arranger, and composer in 1934 and there promoted a remarkable variety of important music; his studio guests included Bartók and Stravinsky. As an innovative composer for radio, he was the most important musical collaborator with Orson Welles and worked with the most honored practitioner of American radio drama, Norman Corwin. It was his radio work for Welles that led to his historic *Citizen Kane* score (1941), an eclectic tour de force crowned by an ersatz French Romantic opera aria both plausibly opulent and deliciously parodic. In Hollywood, Herrmann was especially linked with Alfred Hitchcock. Herrmann's movie scores — fifty-one in all, of which *The Ghost and Mrs. Muir* (1947), with its daring Liebestod, was his personal favorite — are among the most honored ever created. But Herrmann always sought wider recognition as a conductor and concert composer.

In fact, Herrmann the man was notoriously melancholy and eruptive, intractable and unkempt. He fought with directors and

studio heads, with conductors and orchestra musicians. Caught between the two worlds of mass media and classical music, he fit into neither.

Herrmann's distinctive compositional style was a suffusion of his morbid Romantic self. His musical signatures include nervous ostinato patterns, irresolute motivic scraps, and lurid colors. Working for radio and Hollywood, he was not confined to a generic "symphony orchestra." *Psycho* is scored for an orchestra of strings; *The Day the Earth Stood Still* (1951) calls for electric violin, electric bass, two theremins, four pianos, four harps, and thirty-odd brass instruments. Hollywood adored the upholstered Romanticism of Max Steiner and Erich Korngold; Herrmann was a marginal fit, specializing in aching anxiety and loneliness. Applied to the concert hall, the Herrmann idiom was potent and yet hopelessly out of fashion.

Vertigo, arguably Herrmann's highest achievement with Hitchcock, was a film ahead of its time. A box office failure in

1958, it was re-released in 1983 and 1996 to such acclaim that in 2012 it was voted “the greatest film of all time” in the British Film Institute’s *Sight and Sound*, a once-a-decade poll. The theme is obsession. Scotty yearns for the elusive Madeline, herself possessed by the deceased Carlotta. From the opening credits, Herrmann launches a hypnotic vortex of erotic languor and foreboding. Long stretches of the film omit dialogue. Typically these are sequences showing Scotty at the wheel of his car on winding journeys of pursuit. The rhapsodic sonic undertow establishes a different reality from that of Jimmy Stewart’s concentrated features or the Bay Area roads and landscapes he traverses: a tone of entranced, insatiable quest. Herrmann’s *pièce de résistance* is a seven-minute “*scène d’amour*.” “[When] we go into the love scene we should let all traffic noises fade because Mr. Herrmann may have something to say here,” reads a Hitchcock production note. Mr. Herrmann’s something, with its shuddering tremolos and tender four-note melodic turn, secures his stature as a major American composer as potently as anything could.

Kindred to this cinematic love scene is the music that may be Herrmann’s supreme achievement for the concert hall — the 1967 clarinet quintet *Souvenirs de Voyage* that we hear on April 17. It is a stubbornly inward work, suffused with nostalgia and melancholy. The intoxication of this score is never in question. Its possible weaknesses are two: Is there variety enough to sustain a half-hour span? Is there structure enough to establish trajectory and shape? In Southern California seven years ago, curating a Hollywood festival for the Pacific Symphony, I had occasion to find out. For the musicians, the Herrmann quintet was a revelation. The audience was hypnotized. I cannot think of a more seductive, more finished chamber work by an American.

That Herrmann’s concert music — also including a string quartet (*Echoes*), a wartime symphony, an oratorio (*Moby Dick*), and an opera (*Wuthering Heights*) — went unheard and unknown was a source of bitterness and frustration for the composer. He knew the dimensions of his talent, and also knew what it was not. He once confessed, “My feelings and yearnings are those of a composer

of the nineteenth century. I am completely out of step with the present.” His favorite composers, an unfashionable twentieth-century list, included Debussy, Ravel, Elgar, Delius, Holst, and Ives.

If Herrmann’s full measure has yet to be taken, surely such scores as *Vertigo* or *Souvenirs de Voyage* surpass in distinction the earnest efforts of many a pedigreed American in futile pursuit of the Great American Symphony, including some who won the Pulitzer Prize for Music when Herrmann was at his peak. Of Herrmann’s scores for *Citizen Kane*, *The Magnificent Ambersons*, *Vertigo*, and *Psycho*, Alex Ross writes in *The Rest is Noise* that they “contain some of the century’s most piercingly effective dramatic music.” Even less have chroniclers of American music grappled with the scope of Herrmann’s achievement and influence. Remarkably, the present festival, forty years after his death, is the first to attempt to celebrate Bernard Herrmann “in the round.” It will surely not be the last.

PROGRAM NOTES FOR SUNDAY, APRIL 17

Souvenirs de Voyage

Joseph Horowitz

The long first movement of Herrmann's 1967 clarinet quintet, *Souvenirs de Voyage*, is to my ears a formidable compositional achievement by any standard. It also furnishes an irresistible vehicle for the range and seamless legato of the clarinet. The liquid ebb and flow of sound, the lapping waves of song, the interpolated *valse triste* acquire a barely perceptible cumulative momentum, an intensification of multiplying eddies and ripples. When the movement's hypnotic *molto tranquillo* beginning returns at the close, we feel we have journeyed somewhere, even if that makes no ultimate difference in a world of sadness and remembrance.

The quintet's second movement is a rocking berceuse whose disturbing existential undertow is of course a Herrmann signature. The final *canto amoroso* begins with the violins singing a love duet in thirds. Soon the thirds accelerate as romantic zephyrs.

A Venetian carnival is heard across the water. From Steven Smith's superb Herrmann biography, *A Heart at Fire's Center* (2002), we learn that J. M. W. Turner's great Venetian canvases were here a point of inspiration. Equally pertinent is the quintet's dedication to Norma Shepherd, who became Herrmann's third wife the same year this music was composed.

In the turbulent world of Bernard Herrmann, *Souvenirs de Voyage* is a balm. It is also, I would say, a formidable (though little known) entry in the catalog of chamber music for clarinet.

Sinfonietta for Strings

Christopher Husted

The *Sinfonietta for Strings* is Bernard Herrmann's first published work, solicited by Henry Cowell for his New Music Edition's Orchestra Series. Finished in the last days of 1935 after what appears to have been an extended gestation, it is by far Herrmann's most substantial attempt at an avant-garde style, and reflects his rarely discussed acquaintance with the stylistic speculations of Cowell, Carl Ruggles, Charles Seeger, and Ruth Crawford Seeger. Despite claims to the contrary, there is no evidence that it was ever played during the composer's lifetime. Herrmann did, however, return to it in 1957 when a performing edition was planned. Although he altered only a few details of pitch and rhythm, many other subtleties were addressed extensively. It went unpublished in that version, but thoroughly reacquainted him with the work in a way that may have encouraged him to ransack it for fully a third of the music he contributed to Alfred Hitchcock's *Psycho* in the winter of 1960.

It is sad and unfair that the *Sinfonietta* is routinely discussed only in relation to *Psycho*, however interesting that relationship may be. A 1932 string quartet that has long remained untraced may have served as a point of departure: it, too, was atonal in style. There are clear allusions to similar works of this period: for instance, the opening of the of *Sinfonietta*'s scherzo and its several prominent *glissandi* readily recall the second movement of Bartók's Fourth String Quartet, which became an enthusiastic topic of comment in Cowell's circle after Ruth Crawford brought news of it from a concert she attended in Europe in 1931. The *Sinfonietta* has marked expressionist qualities that grew naturally out of Herrmann's youthful fascination with Schoenberg: its atonalism is lyrical and romantic; there is a tendency toward aphorism, with abrupt shifts of mood and texture; movements are terse, or conspicuously segmented, as in the closing variations. Though Herrmann's acquaintance with Cowell and the Seegers ensured that he would have been well aware of their advocacy of formal dissonant counterpoint, the *Sinfonietta* is not painstaking in its methods. The manuscripts

do, however, make clear that several important passages were revised from simpler formulations into denser, more imitatively contrapuntal alternatives.

Admirers of Herrmann's mature style will find little of that in the freely atonal contrapuntal textures that dominate this work, and the composer was quick to depart from it subsequently. As the *Sinfonietta*'s first print run was mailed to Cowell's subscribers in the summer of 1936, CBS's pioneering *Columbia Workshop* challenged Herrmann's inventiveness adroitly, and laid the foundations for his unique approach to scoring narrative films.

The version of the *Sinfonietta* presented at this festival is the one published by Henry Cowell's New Music Edition in June 1936, and has been corrected by the present writer.

Psycho: A Narrative for String Orchestra

John Mauceri

In 1968, eight years after Bernard Herrmann had completed his score to Alfred Hitchcock's *Psycho*, the composer was living part of the time in London, hoping there to find greater respect for his music and more opportunities to conduct. It was then that he prepared performing editions of a number of his greatest film scores. Before this, the music remained unplayed and unplayable, since it was unpublished and existed only as a series of raw film cues.

Probably the most important creation of this period was *Psycho: A Narrative for String Orchestra*. In this new work, he took multiple cues, reordered and recomposed them, changing hundreds of details, making internal cuts, adding repeats, and linking the elements together so as to create a single concert work. It is not a suite, nor is it a sequence of short cues to accompany film clips; it is intended to free the music from the visual elements of the film.

In this sense it is not unlike Prokofiev's *Alexander Nevsky* cantata and Vaughn Williams's *Sinfonia Antarctica* — musical material from a film score adapted into a concert work.

Herrmann never performed the work live, though he did record it. For over thirty years, the only orchestral material available for performance was the individual cues upon which the *Narrative* was based.

In 1999, when I was preparing for a Hitchcock Centennial concert in Los Angeles, the discrepancies between the published materials and the Herrmann recording led me to surmise what I believe had happened: the cues that had been photocopied for Herrmann for his use in composing the new work were then rented as if they constituted the work itself. Those cues are Prelude, The City, The Rainstorm, The Madhouse, The Murder, The Water, The Swamp, The Stairs, The Knife, The Cellar, and Finale. It was later ascertained that composer/arranger Fred Steiner had pulled these cues from an archive in Los Angeles

and sent them to Herrmann for the express purpose of creating a new orchestral work.

In discussing the matter with Mrs. Norma Herrmann, she remembered her husband working on this new concert piece in London. She kindly retrieved his manuscripts and we were able to get color photocopies of Herrmann's work on the old cues, marked with black, and red-inked emendations of the original cues for the film. By comparing those manuscripts with his recording, it was possible to reconstruct a new score, which is now published and can supplant the unedited cues that have been used all these years.

The world concert premiere of *Psycho: A Narrative for String Orchestra* took place at the Dorothy Chandler Pavilion on February 9, 2000, with the Hollywood Bowl Orchestra. The European premiere took place on January 19, 2001, with the Gewandhaus Orchestra in Leipzig. Both performances were under my direction.

A second 2013 edition (used for today's concert) is based on more than a decade of performances and a further comparison of sources. Herrmann's bowings, many of which were not used in his recording, have been adjusted to better conform to his intentions, as heard on that performance.

BERNARD HERRMANN: “NO SUCH THING AS ‘STANDARDIZATION’”

Bernard Herrmann scored fifty-one films, yet his relationship with Hollywood was embattled. His letters include such pronouncements as “I will never do a movie again.... I now understand that it was the movies that exhausted me and sapped my strength. I sincerely hope that I will never see Hollywood as long as I live.” (1948)

The actor/producer John Houseman once recalled Herrmann as “consumed with rage and envy and malice and hatred. It got so that he was virtually unfrequentable; you couldn’t spend an evening with Benny without his spending half of it in a terrible diatribe about one of the young musicians who’d gotten a job.”

At war with himself, Herrmann was proud and frustrated, fulfilled and thwarted. He fought with directors and studio heads. He defended film music when it was slighted or overlooked. Caught between two worlds, he sought recognition as a concert composer in the midst of his peak influence and success in film.

The first of the excerpts that follow (both cited in Stephen C. Smith's invaluable Herrmann biography, *A Heart at Fire's Center*) samples Herrmann's response, in the *New York Times* (June 24, 1945) to an article by the conductor Erich Leinsdorf. Leinsdorf had called film music "odious" and "absurd" and wrote, "Those who have stayed in Hollywood have subjected themselves to the demands of standardizations and pattern. . . . Compulsion to write time and again identical scores for identical stories is bound to result in a lifeless pattern which no ambitious and honest musician will be able to stand for any length of time."

Herrmann's response read in part:

In last Sunday's *Times*, Erich Leinsdorf indulged in a favorite sport current among many of our interpretive concert musicians — that of belittling film music. As one who is also a conductor of a symphony orchestra, besides being the composer of a considerable amount of film music, I would like to take issue with his criticisms.

In the first place, he seems upset by the fact that music in films must of necessity be incidental. He declares that music in any "subordinate" place is "odious" to a musician. I fail to see what he means by the word "subordinate." If film music is subordinate, so is music in the theatre and the opera house. Music in the films is a vital necessity, a living force. Had Mr. Leinsdorf ever seen a film in the projection room before the music was added, he would understand thoroughly how important the score is.

Music on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery. It can propel narrative swiftly forward, or slow it down. It often lifts mere dialogue into the realm of poetry. Finally, it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience....

Film music is necessarily written to supply a particular moment of drama, and it is memorable only when it remains wedded to the screen. As such, the media has produced masterpieces. Aaron Copland's sardonic commentary on the monotonous supper of the bored married couple in

Of Mice and Men...Serge Prokofiev's terrifying Battle of the Ice sequence in *Alexander Nevsky*...[are] classics of their kind....

Contrary to all rumor, there is no such thing as the “standardization” of motion-picture music. The only “standard” for film music is that it be dramatic. Perhaps this is something Mr. Leinsdorf does not understand when he deplores the fact that many of our modern composers have given up working for the screen. Might it not be, simply, that these composers, though their talents are of sterling quality, lack the dramatic flair?

In 1973, at the close of his career, Herrmann gave a talk on the function of film music. His reflections included these remarks:

I have the final say about my music; otherwise I refuse to do the music for the film. The reason for insisting upon this is that all directors — other than Orson Welles, a man of great musical culture — are just babes in the woods. If you were to follow the taste of most directors, the music would be awful. They really have no taste at all....

[Alfred] Hitchcock generally was very sensitive about the use of music. He sometimes said to me, “I’m shooting this scene tomorrow. Can you come down to the set?” I’d come to the set and watch, and he’d say, “Are you planning to have music here?” I’d say, “Well, I think we should have it.” “Oh, good,” he would say, “Then I’ll make the scene longer.” Some directors are considerate about things like that. Hitchcock, at least, likes people to work with him through the shooting of a film. So do Welles and [Francois] Truffaut. But there are many directors whom I never even met until the picture was completely shot. They’re not even interested enough to care....

The screen itself dictates musical forms: the way a picture is cut, or the way it’s shaped. I myself am very flexible to the demands of the screen itself. I don’t think, for example, that one can do a film score that has the musical vitality of, say, a work by Richard Strauss, and get away with it. I mean that in all seriousness. If you could do a score for a picture, and *really* play Strauss’s *Don Juan*, no one would watch the picture. . . .

Now I must discuss a terrible thing, namely, most of the people who write music for films! I would say — and I’d go to the gallows for saying it — that

roughly 98 out of every 100 persons making film music would have no more interest in making films if it weren't for the money. Only about two per cent are interested in the cinema, and the cinema is a very demanding art form. The rest have figured out how to cheat. Most film music is created by assembly line: one fellow sketches it, another fellow completes it, another one orchestrates it, and yet another adapts it. Consequently the music is dissipated; it has no direction.... The cinema is a great vehicle for contemporary expression, and a contemporary *art* form. Yet I was recently in the Museum of Modern Art...and the people working there are not interested in music for the cinema at all — not at all. . . . And they're proud of it, too, because they don't understand.... I've spent my entire career combating ignorance.

ABOUT THE PARTICIPANTS

Violinist **Eva Cappelletti-Chao** is a longtime member of PostClassical Ensemble. She also plays with the Baltimore Symphony, the Kennedy Center Opera House Orchestra, the National Symphony, and the Grand Teton Music Festival. Her prior positions include concertmaster of the Kennedy Center's Washington Chamber Symphony, assistant concertmaster of the Virginia Symphony, and assistant concertmaster and faculty for Eastern Music Festival.

Benjamin Capps is principal cellist of PostClassical Ensemble. His recent performance highlights include an unaccompanied recital tour in the Midwest, a recital tour of China, and recital appearances in New York, Greece, and Spain, as well as a performance of all five Beethoven sonatas in Vermont. His most recent CD, with pianist Vassily Primakov, features the cello sonatas of Rachmaninoff and Chopin.

Anna Harwell Celenza is the Thomas E. Caestecker Professor of Music at Georgetown University, where she also serves as an

affiliated faculty member in the Film & Media Studies Program. Her most recent book *Jazz Italian Style: From Its Origins in New Orleans to Fascist Italy and Sinatra* will be published by Cambridge University Press later this year. In addition to her scholarly work, she has served as a writer/commentator for National Public Radio's *Performance Today* and published eight award-winning children's books. Her work has been featured on nationally syndicated radio and TV programs, including the BBC's *Music Matters* and *Proms Broadcasts*, and C-Span's *Book-TV*. Past collaborations with PCE include Stravinsky's *The Soldier's Tale* in 2011.

Philippe Chao is a longtime member of PostClassical Ensemble. A tenured member of the Kennedy Center Opera House Orchestra, he teaches at the George Mason University School of Music and also performs as an extra musician with the National, Detroit, and Baltimore Symphonies. He spends his summers as a participant in the Grand Teton Music Festival in Jackson, Wyoming.

Bruce Crawford is a film historian, documentary producer, and promoter and organizer of film tributes in Omaha, Nebraska. He also is a writer, lecturer, and entrepreneur. He has produced two nationally and internationally broadcast radio documentaries on Bernard Herrmann and Miklos Rozsa: *Bernard Herrmann: A Celebration of His Life and Music* and *Ben-Hur: The Epic Film Scores of Miklos Rozsa*. Crawford was a guest of Robert Osborne and Turner Classic Movies in Los Angeles in 2011 as a speaker for the Bernard Herrmann Centennial tribute. Also in 2011, he hosted the Minnesota Opera's performance of Herrmann's *Wuthering Heights*. He hosts and produces a biannual film salute to classic Hollywood in Omaha: www.omahafilmevent.com

Sean Craig is a senior at Georgetown University, where he is pursuing a double major in American Musical Culture and Theater & Performance Studies. Originally from Rochester, NY, he currently serves as the associate producer for Georgetown's Mask and Bauble Dramatic Society and as an intern in the Music Programming Department at the John F. Kennedy Center for the

Performing Arts. He is an occasional freelance writer, and you can read some of his most recent work at *DCTheatreScene.com*.

Netanel Draiblate is a concertmaster for PostClassical Ensemble. This season he performs concertos with Brasilia Concert Society Orchestra, Lancaster Symphony, Lake Forest Symphony, and Annapolis Symphony. His recent solo engagements include the American Symphony at Carnegie Hall, the Israel Chamber Orchestra, and Turkey's Bursa Symphony Orchestra. As a chamber musician, he has collaborated with Pinchas Zukerman, Yo-Yo Ma, and Itzhak Perlman.

Dan Gediman is a longtime public radio producer whose work has been heard on *All Things Considered*, *Morning Edition*, *Marketplace*, *Jazz Profiles*, *Fresh Air*, and *This American Life*. During his long radio career he has won many of public broadcasting's most prestigious awards for works such as *Breaking the Cycle: How Do We Stop Child Abuse* and *I Just Am Who We Are: A Portrait of Multiple Personality Disorder*, including

the DuPont-Columbia Award for his collaboration with Norman Corwin, *Fifty Years after 14 August*. He also coproduced the Corwin public radio documentary *On a Note of Triumph*, as well as an anthology series of Corwin's best work, *Thirteen by Corwin*. He is currently the executive director of This I Believe, Inc., a nonprofit organization that produces the public radio series of the same name. He has also edited nine *This I Believe* books, including the *New York Times* Bestseller *This I Believe: The Personal Philosophies of Remarkable Men and Women*, and the latest book, *This I Believe: Philadelphia*.

Diane Corwin Okarski is an artist, producing photorealist portraits and xerographic prints. As a fine arts instructor, she has worked with students of all ages, including seniors and severely emotionally disturbed teens. In 1972 she provided publicity stills for her father's TV series, *Norman Corwin Presents*. At age five she taught Carl Sandburg how to hula-hoop, an occasion preserved on film. The Corwin family enjoyed numerous visits with Bernard Herrmann, his wife Lucy, and their golden retriever

Twil'. Her husband **David Okarski** is an actor and radio and television journalist. He has won an Emmy and a California Teachers Association award for his reporting. In 1993 he worked as a reporter at KNX radio in Los Angeles where, decades earlier, Norman Corwin had produced and directed several of his most memorable radio dramas for CBS. That same year, with David's assistance, Norman made arrangements with KNX for a new live broadcast of his 1938 radio play, *The Plot to Overthrow Christmas*. After marrying Diane in 1987, David grew to know Norman not only as his father-in-law, but also as teacher, mentor, and friend.

The former associate conductor of the National Symphony Orchestra of Spain, PostClassical Ensemble Music Director **Angel Gil-Ordóñez** has conducted symphonic music, opera, and ballet throughout Europe, the United States, and Latin America. In the US he has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, the Brooklyn Philharmonic, and the Orchestra of St. Luke's. He is also principal guest conductor of New York's Perspectives

Ensemble, and music director of the Georgetown University Orchestra. In 2006 the king of Spain awarded him the country's highest civilian decoration, the Royal Order of Queen Isabella.

Dorothy Herrmann is the elder daughter of Bernard Herrmann. With her younger sister Wendy, she was present when their father composed some of his iconic film scores, among them *The Ghost and Mrs. Muir*, *Psycho*, and *Vertigo*. At present she remains the proud caretaker of her father's Oscar, which he gave her as a present when she was fourteen; he won it in 1941 for Best Music, Scoring of a Dramatic Picture for *All That Money Can Buy* (also entitled *The Devil and Daniel Webster*). Dorothy is the author of several biographies and nonfiction books. She lives in New Hope, Pennsylvania.

PostClassical Ensemble Executive Director **Joseph Horowitz** has long been a pioneer in classical music programming. As executive director of the Brooklyn Philharmonic Orchestra, resident orchestra of the Brooklyn Academy of Music, he received national

attention for festivals exploring the folk roots of concert works. Now an artistic advisor to half a dozen American orchestras, he directs a NEH-funded symphonic consortium, “Music Unwound.” As artistic advisor to California’s Pacific Symphony for more than a dozen years, he has enjoyed two occasions to promote the concert music of Bernard Herrmann. He is also the award-winning author of ten books mainly dealing with the institutional history of classical music in the United States. Both his *Classical Music in America: A History* (2005) and *Artists in Exile* (2008) were named best books of the year by *The Economist*. His blog is artsjournal.com/uq.

Christopher Husted is an independent scholar and development consultant best known for his work with Bernard Herrmann’s legacy. He has also worked with the estates of Franz Waxman, Erich Korngold, and the British modernist Peter Racine Fricker. His interests focus on twentieth-century history, especially early modernism in the arts; and on critical theory, especially narrative, historiography, and editing. In recent years he has turned more to

writing projects, and divides his time between Hollywood, Santa Barbara, and his family home in northwestern Illinois.

David Jones is principal clarinetist and a founding member of the PostClassical Ensemble. He has also served as principal clarinetist for the Kennedy Center Opera House Orchestra since 1998. He has performed extensively with the National Symphony Orchestra, the Chicago Symphony Orchestra, the Lyric Opera of Chicago, and the Baltimore Symphony Orchestra, as well being a member of the Contemporary Music Forum and a featured artist with the American Chamber Players, and the 20th Century Consort.

Neil Lerner, a professor of music at Davidson College, North Carolina, is a leading film-music scholar. In addition to serving on the editorial board of the journal *Music, Sound, and the Moving Image*, and editing the book series *Music and Screen Media*, he served as editor of the journal *American Music*, 2010–2013.

John Mauceri is an internationally recognized conductor whose many causes include the foremost composers of Hollywood and Broadway. He has edited and performed a vast catalog of restorations and first performances, including a full restoration of the original 1943 production of Rodgers & Hammerstein's *Oklahoma!*, performing editions of Gershwin's *Porgy and Bess*, *Girl Crazy*, and *Strike up the Band*, Bernstein's *Candide* and *A Quiet Place*, and film scores by Miklos Rozsa, Franz Waxman, Erich Wolfgang Korngold, Max Steiner, Elmer Bernstein, Jerry Goldsmith, Danny Elfman, and Howard Shore. He led the premiere of his restoration of Bernard Herrmann's *Psycho: A Narrative for String Orchestra* in 2000 at the Hollywood Bowl, and also the European premiere with the Leipzig Gewandhaus Orchestra in 2001. He is the recipient of a Tony, a Grammy, an Olivier, three Emmys, and two alumni achievement awards from Yale University.

PostClassical Ensemble, called "one of the country's most innovative music groups" (Philip Kennicott) and "wildly ambitious" (Anne Midgette), was founded in 2003 by Angel

Gil-Ordóñez and Joseph Horowitz as an experimental orchestral laboratory. PCE programming is thematic and cross-disciplinary, typically incorporating art, film, dance, or theater, exploring unfamiliar works and composers, or recontextualizing standard repertoire. The topic of music and film has long been a PCE specialty. With the National Gallery of Art Film Division, PCE has produced a festival of films scored by Shostakovich (with the participation of Tony Palmer and Solomon Volkov), a full day of "Stravinsky on Film" (including the American premiere of Richard Leacock's *Stravinsky Portrait*), and many other such events. PCE's best-selling Naxos DVDs of *The Plow that Broke the Plains* (1936), *The River* (1938), and *The City* (1939) feature fresh recordings of the classic Virgil Thomson and Aaron Copland soundtracks. A third PCE Naxos DVD, to be released this spring, is *Redes* (1935), with a score by Silvestre Revueltas, a peak achievement in the history of music and the moving image; the launch is May 13, 2016, at the Mexican Cultural Institute, Washington, DC.

AFI Silver Theatre and Cultural Center is one of the nation's premier film theaters, building an appreciation of the art and artists through exploring and celebrating new and classic films and filmmakers from around the globe. AFI Silver offers a year-round program of the best in American and international cinema, featuring a dynamic mix of retrospectives, special events, tributes, on-stage guest appearances, specialty first-run movies, festivals, premieres, and education and community-based programs in a theatrical setting of the highest standards. Anchored by the stunningly restored 1938 Silver Theatre, the three-screen AFI Silver Theatre and Cultural Center is a state-of-the-art film and digital media exhibition venue that serves as a national model for preserving and honoring our shared film and filmgoing heritage. For more information, visit AFI.com/Silver or connect at twitter.com/AFISilver, facebook.com/AFISilverTheatre and youtube.com/AFISilverTheatre.

Georgetown University's Music Program is distinctive for its emphasis on the study of music as both a reflection of

multiculturalism in the Americas and a creative activity within contemporary society. The program specializes in all forms of music from jazz, rock, film, country, and folk music from around the world to the music traditions of Western Europe (classical music). The liberal arts degree in American Musical Culture integrates the university's strengths in film/media, public policy, and politics and is designed for students interested in pursuing careers and/or graduate study in arts management, entertainment law, media studies, music business, music journalism, or musicology. For well over a century GU students have participated actively in ensembles such as orchestra, chamber music, chamber singers, concert choir, gospel choir, jazz band, world percussion ensemble, a cappella groups, and the guild of bands (contemporary pop music).

Concerts at the National Gallery of Art began during World War II when the first director, David E. Finley, kept the Gallery open on Sunday nights to accommodate the armed forces personnel who were in Washington at the time. The first concert took place in the

East Garden Court on May 31, 1942. Finley's idea of adding music to the museum's service to the public was inspired by renowned pianist Myra Hess's recitals for troops and the public at London's National Gallery during the Blitz, 1940 – 1941. The National Gallery of Art concert series has provided a rich and distinguished service to music not only in Washington but also on the national and international levels. Many musicians who appeared at the Gallery early in their careers have gone on to worldwide fame, including pianists Claudio Arrau, Eugene Istomin, Earl Wild, Philippe Entremont, Jean Casadesus, and Menachem Pressler; singers Axel Schiotz and Martina Arroyo; and the Tokyo and Juilliard String Quartets. The concerts were broadcast live from 1950 to 1992 and continue to be broadcast frequently on National Public Radio.

The **National Gallery of Art Film Program** provides opportunities throughout the year to view classic and contemporary cinema. Through screenings, scholarly notes, filmmaker discussions, and unique introductions by critics and academics, the program

encourages viewers to learn more about the history of the cinema and the role of media in society. Innovative retrospectives, restored works of historical value, silent films with live musical accompaniment, new documentaries, and experimental media by noted video artists are offered on weekends during the entire year. The Gallery's permanent film holdings include hundreds of international documentaries related to the arts such as *Jean DuBuffet: Un Auto-Portrait*, *Joseph Cornell: Worlds in a Box*, *Beaubourg*, *David Hockney: The Colors of Music*, *The Camera Je*, and various international television series on the arts. The National Gallery is an associate member of the International Federation of Film Archives (FIAF). Programs are free of charge, but seating is on a first-come, first-seated basis. Films are usually screened in their original formats.

PostClassical Ensemble

Angel Gil-Ordóñez, Music Director

VIOLINS

Netanel Draiblate, Concertmaster

Eva Cappelletti-Chao, Principal Second

Violin

Elise Blake

Sonya Chung

Nicholas Currie

David Katz

Laura Knutson

Regino Madrid

Sharon Oh

Jennifer Rickard

Daisuke Yamamoto

VIOLA

Philippe Chao, Principal

Chris Shieh

Derek Smith

Megan Yanik

CELLO

Benjamin Capps, Principal

Evelyn Elsing

Schuyler Slack

Troy Stuart

BASS

Nathaniel West, Principal

Aaron Clay

HARP

Jacqueline Pollauf

PIANO

Audrey Andrist

PERCUSSION

Bill Richards

Tom Maloy

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Norman Corwin's *Untitled* and *Whitman* are presented
with permission from the Norman Corwin Estate

COVER:

Alfred Hitchcock

Psycho

Paramount Pictures / Photofest

VENUES

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6th & Constitution Ave NW
Washington, DC 20565

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Silver Spring, MD 20910

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