MUSIC & CINEMA
THE MARRIAGE OF THE CENTURY?
19 MARCH – 18 AUGUST 2013
« Nous ne venons pas au cinéma pour entendre de la musique. Nous demandons à la musique d’approfondir en nous une impression visuelle. » Maurice Jaubert, 1936

We don’t go to the cinema to hear music. We expect the music to deepen our visual experience.” Maurice Jaubert, 1936
• Presenting the century-long history of film music through a double approach:

  - Educational and historical

    The role that music plays in all successive stages of the filmmaking process and many examples of the integration of music into film and of meetings between representatives of the two art forms.

  - Emotional and playful

    Large-scale projections inviting visitors to play an identification game. Thematic montages of legendary film scenes where music enhances the impact of the sequence.
THE SCENOGRAPHY

The exhibition circuit will unfold over a total surface of 850m², including a 150m² projection room.

- Room 1 : educational circuit over a large cinema set
- Room 2 : a large projection room with several screens
- A graphic panel that includes all of the scenographic elements (display cases, original works and description cards) serving as circuit map
13 “legendary teams” will welcome the visitors to the exhibition.
ROOM 1 - PLAN (380 M²)
The exhibition contains about 200 original works:

- Over 60 hand-written sheet music and personal archives of composers and film directors
- Over 50 original film photographs (set, shooting) and film posters
- Over 40 printed documents (sheet music)
- Original drawings from Walt Disney’s Fantasia
- Original storyboards from West Side Story
- Costumes from Don Giovanni

Over 350 digitized documents.
Around 120 films excerpts, 150 musical excerpts.
In order to present music and film, several multimedia, sound and furniture devices will allow visitors to manipulate the codes of cinema (these devices may be included in the circuit).
VIDEOS AND SOUNDS

Original Themes (openings)
Interactivity facilitates individual and intimate understanding of the effect of music. Therefore, several devices have been conceived to allow visitors to experience for themselves the influence of different music on an image.

The public are able to watch certain extracts, choosing between different soundtracks: without music, with only the original music, with only dialogue, with only sound effects. They will thus be able to discover some of the scores ‘rejected’ by directors (the music by Herrmann for Hitchcock’s *Torn Curtain* or that of Alex North for Stanley Kubrick’s *2001: A Space Odyssey*) and compare them to the music that was kept.

**Sound mixing booth: music, one of the main elements of the film soundtrack.**
Allow visitors to intervene on the sound levels of four audio tracks, Music/Dialogue/Sound Effects/Noise, and compare their results with the final versions of several sequences from the following films: *Mesrine* by Jean-François Richet, *Sur mes lèvres / Read My Lips* by Jacques Audiard, *Gainsbourg (vie héroïque) / Gainsbourg: A Heroic Life* by Joann Sfar.

*Main composers – 90 scores* for listening to music composed by:

Maurice Jaubert / Max Steiner
Nino Rota / Bernard Herrmann
Elmer Bernstein / Georges Delerue
Michel Legrand / Ennio Morricone
John Barry / John Williams
11 big French/English texts on the wall

LA MUSIQUE INSPIRATRICE DU FILM
MUSIC INSPIRES FILM

L’idée initiale d’un film peut être musicale, que l’on raconte la vie d’un musicien célèbre ou que l’on cherche à exploiter la popularité d’un morceau. Pour laisser une trace de l’ peanut, le spectateur fait vivre des personnages sur une partition connue. Tous les styles musicaux peuvent être concernés : savant ou populaire, classique ou contemporain, a world a, jazz, pop, rock... Et la musique suggère des images à voir.

C’est ce que faisaient les chorégraphes de ballet, les metteurs en scène d’opéra depuis longtemps déjà. Le cinéma offre, à une échelle jamais atteinte, la possibilité rêvée par Richard Wagner au XIXe siècle, d’art total : l’ensemble d’un monde se met en rythme de la partition.

La musique peut également inspirer la création d’un cinéaste en phase de réflexion. Il l’écrit et s’en imprègne pendant l’écriture du scénario, avec l’idée que cette musique trouvera peut-être, plus tard, sa place dans la bande-son. La musique nourrit alors souterrainement l’élaboration d’un film.

The initial idea for a film might be musical, whether it tells the life-story of a famous musician or exploits the popularity of a particular piece of music. To captivate and get the audience on board, the show brings the characters to life by using a well-tuned musical score. This can involve all styles of music: serious or popular, classical or contemporary, jazz, pop, rock or "world"...

And the music anticipates the images that are to follow. Ballet choreographers and opera directors had already been doing this for a long time.

150 French cartels

40 « shorter » French/English texts (like FANTASIA)

FANTASIA
LA GRANDE MUSIQUE EN DESSIN ANIMÉ

Diplômé d’OSCAR de MAX STEINER obtenu pour la musique de MUSCHARD (THE INFORMER), JOHN FORD, 1935
Collection Brigham Young University, archives Max Steiner
Collation et. Tom Pery, de la Bibliothèque Henri H. Lee

En 1933, Max Steiner a révolutionné la musique de cinéma avec King Kong d’Ernest Schoedsack et Merian C. Cooper.

Pour Le Mouchard, il remporta la première récompense attribuée à la musique d’un film non-musical. Le style de Steiner sera critiqué, notamment en France, pour son « nicknamedness », soulignant chaque action par un commentaire musical comme dans un dessin animé. Ses défenseurs arguent que les opéras et ballets du XIXe siècle, influence majeure du compositeur, ne procédaient pas autrement.
PART 1 – PRE-PRODUCTION

BEFORE FILMING:

Music as the inspiring force behind film:
- First comes the record, and then comes the film
- *Fantasia* – an animated take on great music
- Adaptation of a work: telling a story through music
- Michel Deville and his music notebook
- Terence Davies or musical memories

Music makes its own law:
- *Les Parapluies de Cherbourg* / *The Umbrellas of Cherbourg*

Music in the script:
- *The Man Who Knew Too Much*: a killer cymbal clash
- Ennio Morricone and Sergio Leone
- Van Parys: songwriting for a film
PART 1 – PRE-PRODUCTION

Ex. first wall
**PART 1 – PRE-PRODUCTION**

**Fantasia** – an animated take on great music

- Walt Disney, Deems Taylor et Leopold Stokowski
- Drawing for: the Rite of Spring
  By Igor Stravinsky
- Drawing for the Nutcracker
  By Piotr Iliitch Tchaïkovski
- Drawing for the Sorcerer’s Apprentice by Paul Dukas

**Music as the inspiring force behind film**

- Pink Floyd / The Wall
- The Beatles / Sgt. Pepper’s Lonely Hearts Club Band
- Vincente Minnelli
  Un Américain à Paris, 1951
- George Dunning
  Le Sous-Marin jaune / Yellow Submarine 1968

**Adaptation of a musical work:** *West Side Story*

- Film Poster
- Storyboard drawings
Les Parapluies de Cherbourg / The Umbrellas of Cherbourg by Jacques Demy:

“It was very much like an opera, sung in its entirety, and this generated several problems that, at first, seemed insurmountable. What is really astonishing is the magic with which it was all brought to life, since the film was shot entirely in playback... Shooting was therefore connected to a strict timing, and we never knew on what set and in what place we were going to be at a given moment. All of the music was pre-recorded. The film already existed on record before shooting began. It was very strange.”

Catherine Deneuve, 1981
Hitchcock’s *The Man Who Knew Too Much*: a killer cymbal clash

Sergio Leone - Ennio Morricone: Music before the script

Joint interview with the composer and the director, plus an interview with Claudia Cardinale talking about how Sergio Leone convinced her to be in the film by making her listen to excerpts from the soundtrack.
PART 1 – PRE-PRODUCTION

Four listening posts with interviews and archive documents
The silent film era / The prehistoric age of film music

Slideshows: Film set musicians / actor musicians / composers on set

Shooting music, examples: *Don Giovanni*, Karajan by Clouzot, *The Chronicle of Anna Madgalena Bach*, rockumentaries

Musician actors: tricks and playback
Examples: *Un Coeur en hiver/A Heart in Winter* by Claude Sautet; *Deliverance* by John Boorman; Judy Garland

Composers and directors on set
Examples: *India Song* by Marguerite Duras; Composing for an actor: Gabriel Yared for *37º2 le matin/Betty Blue*; the collaboration between Lelouch and Lai
- The music accompanying a silent film
- The first genuine silent film composers
- Birth of the score: the registry of the Gaumont Palace

Arthur Honegger and Abel Gance
Opening of the Gaumont Palace, Musée Gaumont
Edited score, "A nous la liberté", René Clair, BNF
Gaumont Palace registry
Notes sur la Hand-written music log of 'Abel Gance, BNF
Excerpt from the Revue des septs arts, Honegger, BNF
- Film set musicians
- Actor musicians
- Composers on set
PART 2 – SHOOTING

Slideshow – Composers on set (about 20 slides)

Francis Lai visiting the set of *Mayerling*, with Catherine Deneuve and Omar Sharif

Gershwin playing the piano on the set of *The King of Jazz*

Delerue in *Les Deux Anglaises et le Continent / Two English Girls*

Elmer Bernstein on the set of *The Ten Commandments*

Francis Lai and Claude Lelouch working on *Genre humain - 1: Les Parisiens*

Michel Legrand on the set of *Cléo de 5 à 7 / Cleo from 5 to 7*
Don Giovanni by Joseph Losey (and also Karajan, The Chronicle of Anna Madgalena Bach, rock documentaries)

Recording of Don Giovanni, Joseph Losey and Rolf Liebermann
Man’s costume designed by Annalisa Nasalli–Rocca
Recording of Don Giovanni

Live set recording of the recitatives
PART 2 – SHOOTING

Musician actors: tricks and playback

Dubbing and playback in the banjo scene from John Boorman's Deliverance

Judy Garland in A Star is Born

Hand-written worksheets of director Claude Sautet for Un coeur en hiver / A Heart in Winter
PART 3 – POSTPRODUCTION

Themes of this part:
• Pre-existing scores
• Original scores
• Music and sound editing
• Music during sound mixing

Manhattan by Woody Allen, 1979
Melancholia by Lars von Trier, 2011
Mauvais Sang by Leos Carax, 1986
PART 3 – POSTPRODUCTION

Pre-existing scores

*Raging Bull* by Martin Scorsese

Interview of Martin Scorsese

Stanley Kubrick and *2001: l’odyssée de l’espace*

“Rejected score – replaced score”: film excerpt accompanied by the rejected score by Alex North

*Film Poster*
PART 3 – POSTPRODUCTION
Original scores – historical showcase

Exceptional documents
- Hollywood: the historical figures (Steiner, Korngold…)
- The French pioneers: Jaubert, Auric…
- Jean Wiener: film music composition in all its stages
- Delerue-Truffaut: an exceptional collaboration
- Vladimir Cosma: a popular success
- Gabriel Yared: an eclectic career
- A European master: Nino Rota

Sheet music for *A nous la liberté* / Freedom for Us
Original hand-written sheet music for *A Paris dans chaque faubourg / In Every Paris Faubourg*

Working document of Jean Wiener: daily records
Photo from the set of *Touchez pas au Grisbi*
Hand-written sheet music for *Touchez pas au Grisbi*
Visitors can listen to the scores
Exerpts of films in the fist level (45 minutes)

- *Hôtel du Nord*  CARNE Marcel - JAUBERT Maurice, 1929
- *Double indemnity*  WILDER Billy - ROZSA Miklos,1944
- *The Third Man*  REED Carol - KARAS Anton, 1949
- *Rebel without a Cause*  RAY Nicholas - ROSENMAN Leonard, 1955
- *Vertigo*  HITCHCOCK Alfred – HERRMANN Bernard, 1958
- *Anatomy of a Murder*  PREMINGER Otto - ELLINGTON Duke, 1959
- *Hadaka no Shima*  SHINDO Kaneto – HAYASHI Hikaru, 1960
- *Breakfast at Tiffany’s*  EDWARDS Blake - MANCINI Henry, 1962
- *Walk on the wild side*  DMYTRYK Edward - BERNSTEIN Elmer, 1962
- *Il Gattopardo*  VISCONTI Luchino - ROTA Nino, 1963
- *Le Mépris*  GODARD Jean-Luc - DELERUE Georges, 1963
- *The Pink Panther*  EDWARDS Blake - MANCINI Henry, 1964
- *Rosemary’s baby*  POLANSKI Roman - KOMEDA Krzysztof), 1968
- *Le Grand Blond avec une chaussure noire*  RICHARD Pierre - COSMA Vladimir, 1972
- *The Sting*  HILL George Roy - JOPLIN Scott -arr. HAMLISCH,1973
- *Taxi Driver*  SCORSESE Martin - HERRMANN Bernard, 1976
- *Do the Right Thing*  SPIKE LEE – BILL LEE, 1989
- *Edward Cissorhands*  BURTON Tim - ELMAN Danny, 1990
- *Carlito’s way*  DE PALMA Brian - DOYLE Patrick, 1993
- *Jackie Brown*  TARANTINO Quentin - JENNINGS Will, 1997
- *Drive*  WINDING REFN Nicolas - KAVINSK), 2011
- *Dans la maison*  OZON François - ROMBI Philippe, 2012
PART 3 – POSTPRODUCTION

Original score
PART 3 – POSTPRODUCTION
Music at Montage

• The Home Studio
• Michel Legrand and The Thomas Crown Affair
• Editing according to Godard
• Alain Resnais

Poster for The Thomas Crown Affair and hand-written scores from the films of Godard

Photo from the set of L’Amour à mort / Love Unto Death, by Alain Resnais
PART 3 – POSTPRODUCTION
Original scores: director-composer teams

A graphic panel with 35 teams

- COCTEAU-AURIC
- VIGO-JAUBERT
- EISENSTEIN-PROKOFIEV
- MIZOGUCHI-HAYASAKA
- ANTONIONI-FUSCO
- FELLINI-ROTA
- RAY-SHANKAR
- CHABROL-JANSEN
- POLANSKI-KOMEDA
- EDWARDS-MANCINI
- LOSEY-DANKWORTH
- LELOUCH-LAI
- FASSBINDER-RABEN
- SAUTET-SARDE
- MORETTI-PIERSANTI
- KUROSAWA-TAKEMITSU
- GREENAWAY-NYMAN
- CRONENBERG-SHORE
- COEN-BURWELL
- KIELSLOWSKI-PREISNER
- TAVIANI-PIOVANI
- BESSON-SERRA
- HISAISHI-MIYAZAKI
- BURTON-ELFMAN
- ANGELOPOULOS-KARAINDOU
- CAMERON-HORNER
- EGOYAN-DANNA
- KUSTURICA-BREGOVIC
- LOACH-FENTON
- DENIS-TINDERSTICKS
- ALMODOVAR-IGLESIAS
- WONG KAR WAI-UMEBAYASHI
- OZON-ROMBI
- JACQUOT-COULAIS
Excerpts: 63 minutes

- **The Magnificent Seven**, John Sturges, 1960 Score: Elmer Bernstein
- **Lawrence of Arabia**, David Lean, 1962 Score: Maurice Jarre
- **Le Fabuleux Destin d’Amélie Poulain**, Jean-Pierre Jeunet, 2001 Score: Yann Tiersen
- **On connaît la chanson**, Alain Resnais, 1997 Song: paroles de Boris Bergman, original music Alain Bashung
- **The Omen**, Richard Donner, 1976 Score: Jerry Goldsmith
- **Le Roi et l’Oiseau**, Paul Grimault, 1980 Score: Wojciech Kilar
- **L’Amant**, Jean-Jacques Annaud, 1992 Score: Gabriel Yared
- **Out of Africa**, Sydney Pollack, 1985 Score: John Barry
- **Ran**, Akira Kurosawa, 1985 Score: Toru Takemitsu
- **The Sweet Hereafter**, Atom Egoyan, 1997 Score: Mychael Danna

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• **Le Samouraï**, Jean-Pierre Melville, 1967  
  Score : François de Roubaix  
• **Underground**, Emir Kusturica, 1995  
  Score : Goran Bregovic  
• **Les Enfants du paradis**, Marcel Carné, 1945  
  Score : Maurice Thiriet et Joseph Kosma  
• **Le Monde d’Apu**, Satyajit Ray, 1959  
  Score : Ravi Shankar  
• **In the Mood for Love (Fa yeung nin wa)**, Wong Kar Wai, 2000 - Music : Shigeru Umebayashi  
• **Memories of Murder (Salinui chueok)**, Bong Joon-ho, 2003- Score : Taro Iwashiro  
• **Night of the Hunter**, Charles Laughton, 1955 - Score : Walter Schumann  
• **Dressed to Kill**, Brian De Palma, 1980  
  Score : Pino Donaggio  
• **Invasión**, Hugo Santiago, 1969  
  Score : Edgardo Canton  
• **L’Éternité et un jour (Mia aioniotita kai mia mera)**, Théo Angelopoulos, 1998  
  Musique originale : Eleni Karaindrou  
• **Top Hat**, Mark Sandrich, 1935  
  Score : Irving Berlin  
• **À bout de souffle**, Jean-Luc Godard, 1960  
  Score : Martial Solal  
• **César et Rosalie**, Claude Sautet, 1972  
  Score : Philippe Sarde  
• **Le Dictateur (The Great Dictator)**, Charlie Chaplin, 1940  
  Music : Johannes Brahms  
• **Fantasia**, Les Studios Disney, 1940  
  Music : Paul Dukas  
• **The Bride of Frankenstein**, James Whale, 1935- Score : Franz Waxman  
• **Suspiria**, Dario Argento, 1977  
  Score : Goblin  
• **Kwaidan**, Masaki Kobayashi, 1965  
  Score : Toru Takemitsu  
• **Escape from New York**, John Carpenter, 1981- Score : John Carpenter et Alan Howarth  
• **Vertigo**, Alfred Hitchcock, 1958  
  Score : Bernard Herrmann  
• **Hiroshima mon amour**, Alain Resnais ,1959  
  Score : Giovanni Fusco  
• **Lost Highway**, David Lynch, 1997  
  Song : Doc Pomus, music: Mort Shuman  
• **La Haine**, Mathieu Kassovitz, 1995  
  Score : Cut Killer  
• **Gilda**, Charles Vidor, 1946  
  Song : Allan Roberts, music de Doris Fisher  
• **Apocalypse Now**, Francis Ford Coppola, 1979  
  Music : Richard Wagner  

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• *Excalibur*, John Booman, 1981
  *Music*: Richard Wagner

• *Alexandre Nevski*, Sergueï Mikhaïlovitch Eisenstein, 1938
  *Score*: Serge Prokofiev

• *The Party*, Blake Edwards, 1969
  *Score*: Henry Mancini

• *The Bellboy*, Jerry Lewis, 1960
  *Score*: Walter Scharf

• *Singin’ in the Rain*, Stanley Donen et Gene Kelly, 1952
  *Music*: Nacio Herb Brown

• *Les Ailes du désir (Der Himmel über Berlin)*, Win Wenders, 1987
  *Score*: Jürgen Knieper

• *Les Yeux sans visage*, Georges Franju, 1960
  *Score*: Maurice Jarre

• *Eyes Wide Shut*, Stanley Kubrick, 1999
  *Music*: Györgi Ligeti

• *C’era una volta il West*, Sergio Leone, 1968
  *Score*: Ennio Morricone

• *King Kong*, Merian C. Cooper et Ernest B. Schoedsack, 1933
  *Score*: Max Steiner

• *Devdas*, Sanjay Leela Bhansali, 2002
  *Song*: Nusrat Badr, *music* Ismail Darbar

• *Jammin’ the blues*, Gjon Mili, 1944
  *Score*: Lester Young

• *Brief Encounter*, David Lean, 1945
  *Music*: Serge Rachmaninov

• *The Piano*, Jane Campion, 1993
  *Score*: Michael Nyman

• *Scarface*, Brian De Palma, 1983
  *Score*: Giorgio Moroder

• *Cléo de 5 à 7*, Agnès Varda, 1962
  *Score*: Michel Legrand

• *Otto e mezzo*, Federico Fellini, 1963
  *Score*: Nino Rota
Around the Exhibition

Scientific Council of the Exhibition

- Pierre Berthomieu, Alexandre Desplat, Stéphane Lerouge
- François Porcile, François Ribac, Nicolas Saada

Exhibition Catalogue

- published in co-edition with Actes Sud
- Collective work coordinated by N.T. Binh
- Texts by: N.T. Binh, Michel Chion, Gilles Mouellic, François Ribac, Pierre Berthomieu, François Porcile, Stéphane Lerouge, Lionel Pons
- Interviews with Michel Deville, Nino Rota, Lalo Schifrin, Bruno Coulais-Benoit Jacquot, Jean Goudier (sound engineer), Thomas Janois (musical supervisor)
- 210 photos