



PRESS KIT

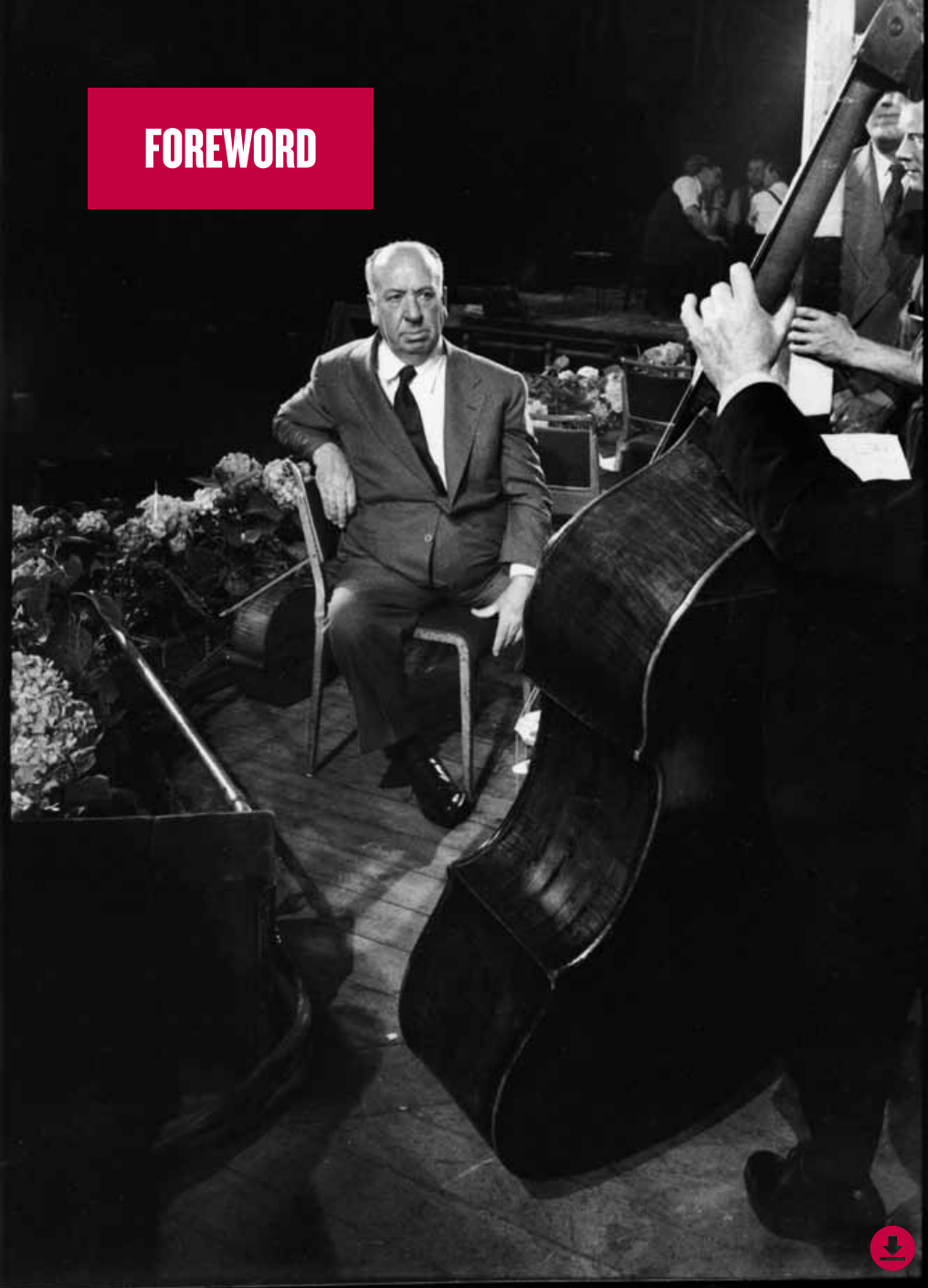
MUSIQUE & CINÉMA

THE MARRIAGE OF THE CENTURY?

EXHIBITION

19 MARCH - 18 AUGUST 2013

FOREWORD



Although the cinema, the seventh art born early in the 20th century, gradually established itself as one of the most popular art forms in the world, music also witnessed a spectacular development during this time, especially with regard to the methods of its distribution and reproduction. The fact that both these art forms rapidly developed into “cultural industries” suffice to demonstrate that their ties are both long-standing and complex.

In this “marriage of the century”, there were as many moments of joy as of sorrow, as many successes as failures, and undeniably as much enthusiasm as “contempt”, to use the title of a film that has now become a leading reference for its theme music. The exhibition has therefore found its rightful place in the Cité de la musique, while it is also true that, for the composer, “the magic of the screen is a stimulus to the imagination, a challenge to the potentialities of music”, as Erich Wolfgang Korngold once said.

In France, the world of musicians is often divided over its participation in the cinema, but some foreign examples point to a far greater permeability between these two worlds. One only has to consider Shostakovich and Prokofiev, who wrote for the cinema in Soviet Russia, or Michael Nyman, and indeed, in the case of the American cinema, Philip Glass. Even in this country, we forget all too quickly that the first film music was written in 1912 by Camille Saint-Saëns, for *L'Assassinat du duc de Guise*. Although the cinema “used” music to serve its own purpose, it repaid it well in return... It is often thanks to the seventh art that large audiences were able to discover

masterpieces from the learned repertory: we have only to think of the opening images of *2001: A Space Odyssey* by Stanley Kubrick or *Manhattan* by Woody Allen! Likewise, it can be noted also that some of the hits from an original film soundtrack could be said to have contributed to that film’s commercial success. One way or another, whether we are talking about original music or borrowed pieces, Michel Legrand’s statement that “good film music should serve the film as much as the music”, therefore still rings true. However, this exhibition should not only be confined to the music “of” the cinema: it should also show the role of music “at” the cinema. And at this point we also discover that the musical dimension intercedes at all stages of the creation of a film, from the drafting of the script, where it is the inspiration or the subject for the film, through to its post-production, or even its marketing in the form of the “theme song”. It is precisely this central thread, comprising the various moments in the cinematographic chain, that underlies the exhibition layout.

With the aid of scientific advisers and loans from many contributors, music and cinema professionals, it shows the extent to which the contributions made by music to the cinema can be deep, meaningful and extremely varied.

Laurent Bayle,
Director General of the Cité de la musique
Éric de Visscher,
Director of the Musée de la musique

“Music and Cinema: two complementary art forms with obvious, permanent, but sometimes conflicting and contradictory ties. Very often for the audience, cinema music is merely what one hears on the soundtrack of a film, be it the original scores, or pre-existing songs in the film. This is true, but the ties between music and the cinema are deeper and far more varied. For since the invention of the seventh art each film has generated its own ties with the sound universe, its own music. The aim of this exhibition is to show these close ties and highlight the rich and diverse nature of their intimacy. Using special audiovisual devices, all kinds of content will be shown to visitors: numerous music and film excerpts, testimonials from composers and filmmakers (some of which have been created for the exhibition), exceptional musical documents (original scores, composers’ manuscripts, drawings and storyboards), photos, posters, iconic instruments... and one of the costumes worn by Ruggero Raimondi in *Don Giovanni*.

Interactivity will be very present in the exhibition. The visitor will participate in the creation of a soundtrack: by replacing existing music with something that the filmmaker had originally rejected, by removing the music, or conversely, leaving only the and eliminating all other sounds.”

N. T. Binh,

Exhibition Curator

Critic, director and lecturer, curator for several exhibitions dedicated to the cinema including *Paris au Musi* and *Monuments, stars du 7.art*,

N. T. Binh is also scientific director for the exhibition catalogue.

EXHIBITION CURATORSHIP

The curator of the exhibition is N.T. Binh: film critic, director and teacher.

N.T. Binh is editor of the monthly film magazine **Positif**; film critic at **Zurban** magazine and author of several books on film, including:

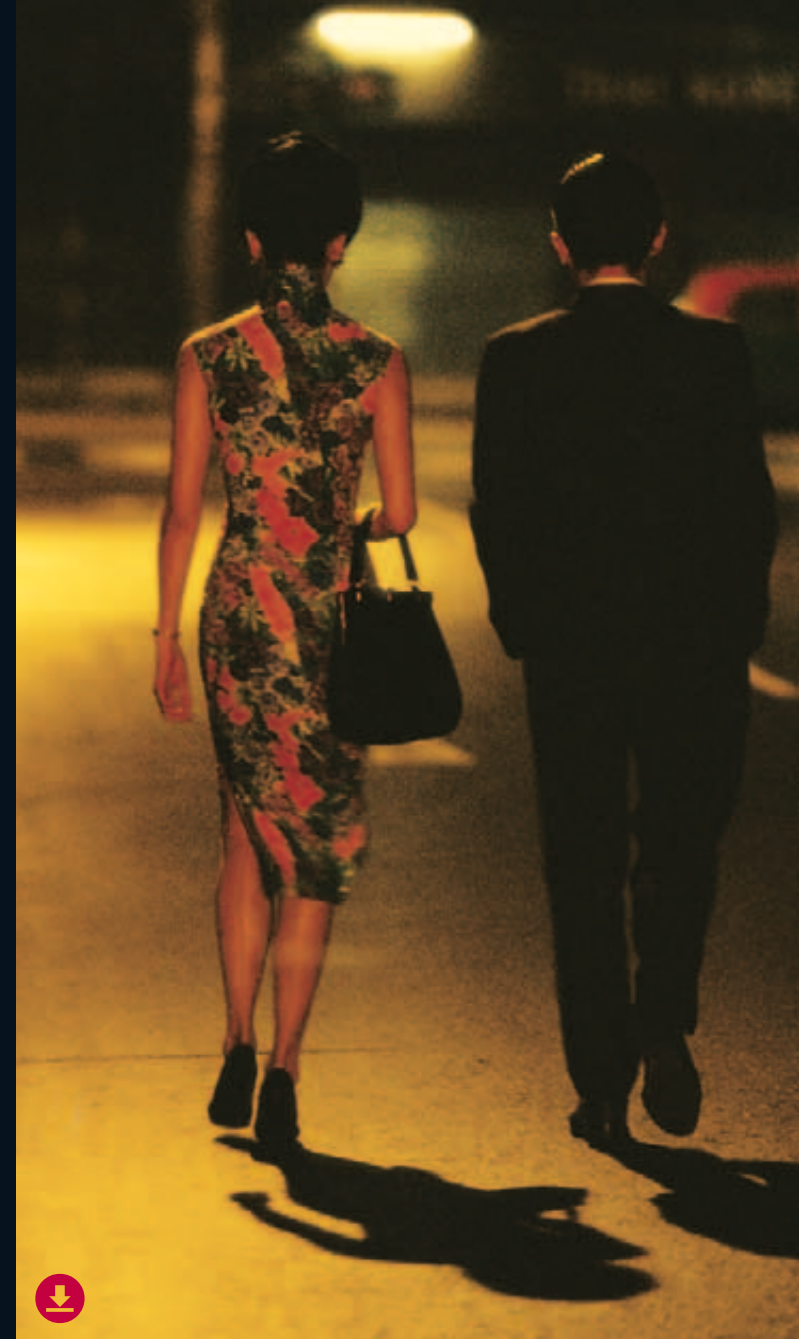
- *Mankiewicz* (Rivages Cinéma, Paris, 1988)
- *Lubitsch* (with Christian Viviani, Rivages Cinéma, Paris, 1990, prix du Syndicat de la critique / Film Critics’ Syndicate Award)
- *Ingmar Bergman, le magicien du Nord / Ingmar Bergman, the magician from the North* (Découvertes Gallimard, 1993)
- *Paris au cinéma, la vie rêvée de la capitale de Méliès à Amélie Poulain / Paris in Film, the Dream Life of the Capital from Méliès to Amélie Poulain* (Parigramme, Paris, 2003, republished 2006)
- *Sautet par Sautet / Sautet according to Sautet* (with Dominique Rabourdin, éditions de La Martinière, Paris, 2005)
- *Jacques Prévert, Paris la belle / Jacques Prévert, Paris the Beautiful* (with Eugénie Bachelot Prévert, Flammarion, 2008)

During the last few years, he has curated several exhibitions:

- “Paris in Film” at the Paris Hôtel de Ville - March-June 2006
- “Jacques Prévert, Paris the Beautiful” at the Paris Hôtel de Ville October 2008-January 2009
- “Monuments, Stars of Cinema” at la Conciergerie - October 2010-February 2011

N.T. Binh has also directed several documentaries on the subject of cinema:

- *Le cinéma britannique aujourd’hui, la tradition des francs-tireurs / British Cinema Today, the Legacy of Mavericks* (1997, Kampaï productions, distributed by Arte)
- *Vamps et femmes fatales du cinéma européen / Vamps and Femmes Fatales of European Cinema* (2000, Kampaï productions, distributed by ciné Cinémas)
- *Claude Sautet ou la magie invisible / Claude Sautet or Invisible Magic* (2003, Les productions Bagheera)
- *Bertrand Tavernier, cinéaste de toutes les batailles / Bertrand Tavernier, Director of all Battles* (2010, Nord-Ouest Documentaires, distributed by France 5, “Empreintes” series)



Maggie Cheung and Tony Leung Chiu-wai
In the Mood for Love (2000) by Wong Kar-wai. Music by Shigeru Umebayashi
and Michael Galasso. © Paradis Films

SCENOGRAPHY



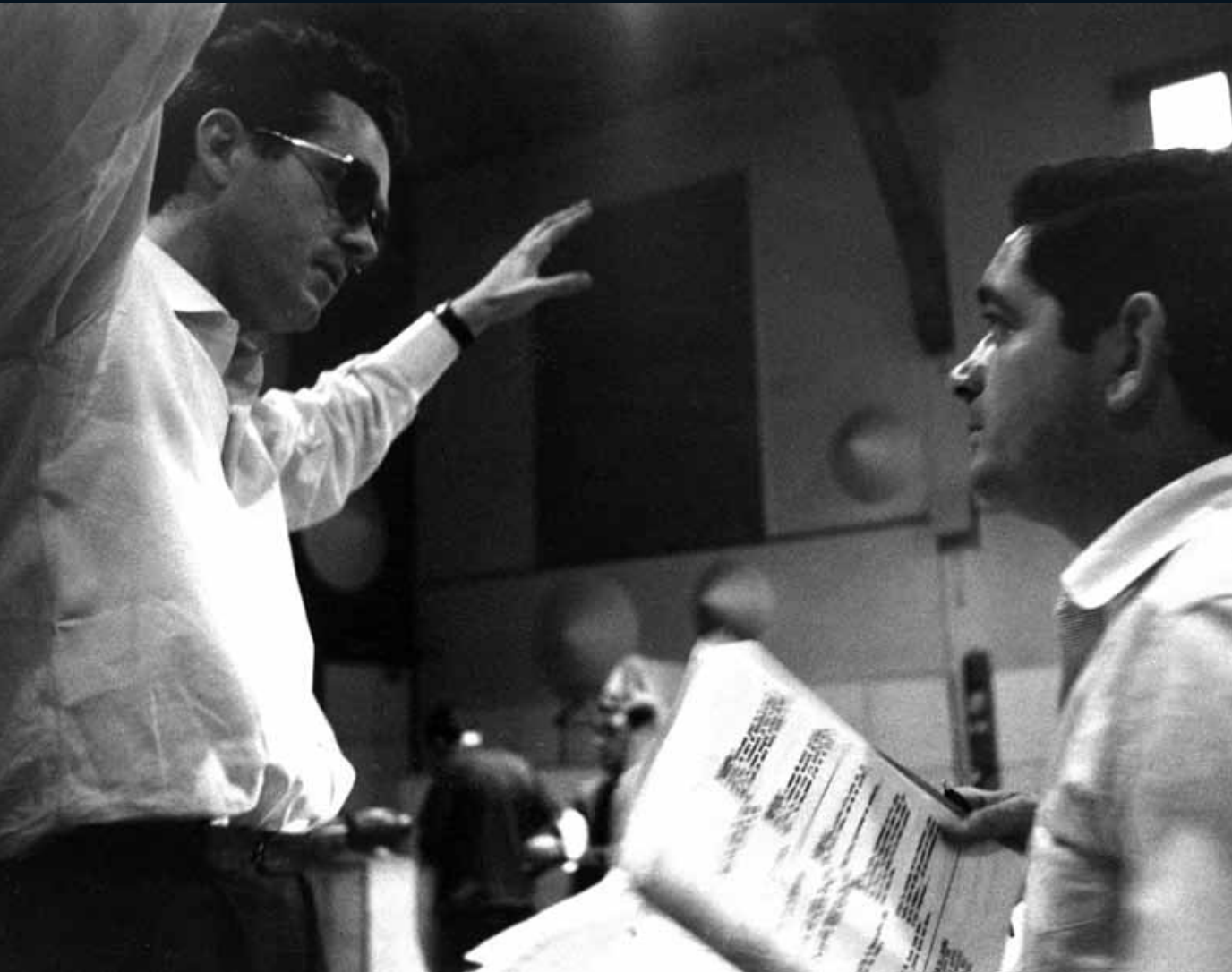
Charles Chaplin directing the recording of *A king in New York* (1957).

Photograph Rue des Archives.





1ST PART : BEFORE FILMING



Jacques Demy and Michel Legrand (1963).
Photograph by Leo Weisse. Collection Ciné-Tamaris

Music inspires film

The initial idea for a film might be musical, either because 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-known 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. The cinema offers, on an unprecedented scale, the possibility of the "total art" dreamt of by Richard Wagner during the 19th century: a whole world comes alive to the rhythm of a musical score.

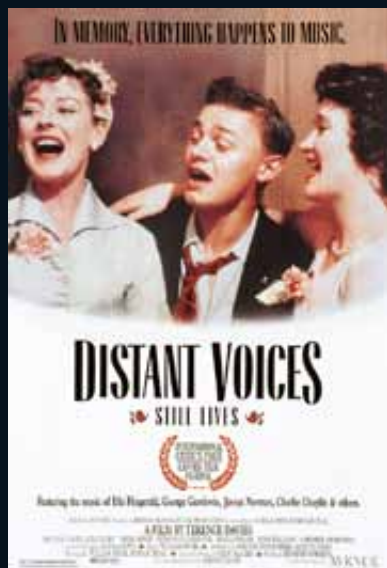
Music can also inspire the creativity of film-makers in their reflective thought processes. They listen to it and become immersed in it during the writing of the screenplay, with the idea that this music might later find a place in the soundtrack. Music thus underpins the development of a film.

Music imposes its rule

In some very particular cases, such as films that are entirely sung or danced, the "wall-to-wall" music plays uninterrupted during the entire projection. Therefore, it must be recorded in its entirety before the shooting of the film: it is the duration and rhythm of the music which imposes its rule on all the later stages of the production! This is the case in filmed opera or ballet, but also in adaptations of musicals such as *Evita*, *The Phantom of the Opera* and *Les Misérables*, or in Jacques Demy's original *The Umbrellas of Cherbourg*, scored by Michel Legrand.



Story-board for the *West Side Story* prologue, 1961. © Maurice Zuberano. Collection National Film Information Service /Margaret Herrick Library

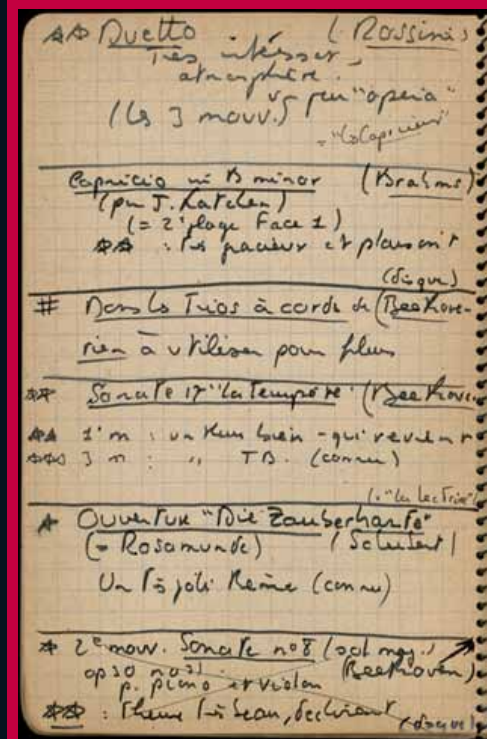


Distant Voices, Terence Davies, 1988. Collection Intemporel.

FOCUS ON: THE FILM DIRECTOR MICHEL DEVILLE AND HIS NOTEBOOK OF MUSICAL PIECES

La Lectrice, Michel Deville, 1988

An informed and inquisitive music lover, Michel Deville almost never commissioned original music. When he wrote a scenario, he freely consulted his notes taken when listening to a piece of music, on the radio or at a concert. Later, once the film had been shot, he then placed the music that had inspired him on its soundtrack. They could be famous pieces (an operatic aria or overture), but he preferred to use the lesser played works of major composers (Schubert and Bartók were among his favorites) as well as those of more obscure, less appreciated classical and modern musicians (Giovanni Bottesini, Louis Moreau Gottschalk, Jean-Féry Rebel) and, more rarely, jazz.



« Musiques pour films », handwritten notebook by Michel Deville, 1970-1980's.



The jazz singer, Alan Crosland, 1927.
© The Kobal Collection – Warner Bros.

2ND PART – SHOOTING THE FILM

• FOCUS ON FILM SET MUSICIANS, FROM SILENT PICTURES TO TALKIES

In the era of silent film, the director gave his instructions to the actors in a loud voice and, on the set, the musicians played constantly to provide an “atmosphere” for the scene. This was current practice from the around 1910 onwards, especially in Hollywood, including for outdoor filming. In general, this involved a pianist and violinist who improvised upon the melodies within their repertory. Very little information remains on the kind of music which they played.

The talkies, with their live sound recording of dialogues, required silence during filming, thus putting an end to the occupation of “film set musician”. But before the development of sound-mixing techniques, musical scenes demanded the presence on set of a full orchestra !



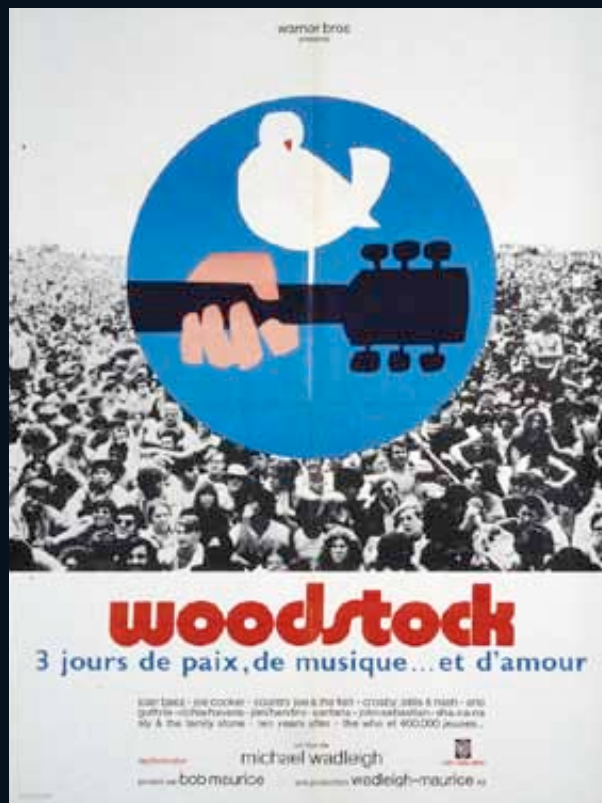
Shooting photograph with Victor Fleming, 1926.
Collection Joel Finler

FOCUS ON ROCK DOCUMENTARIES

Woodstock, Michael Wadleigh, 1970

For film documentaries, live sound is a rule. However, a filmed concert can have been shot during several performances, assembled at sound editing and re-recording stages, in order to give the impression of a single performance. In *One + One*, Jean-Luc Godard films the Rolling Stones in long takes, during several recording sessions of their song *Sympathy for the Devil*. In the United States, the producers imposed on the director that the final editing end with the song in its entirety, and that the film be released under the song title.

Woodstock by Michael Wadleigh was recorded in 1969 in the community spirit of the time: dozens of 16mm cameras were handed out to audience members tasked with filming the atmosphere of the festival.



Jamie Foxx playing Ray Charles in *Ray* by Taylor Hackford, 2005. Collection Cinémathèque française © Universal Pictures



Liza Minnelli and Robert De Niro, in *New York, New York* by Martin Scorsese, 1977. Collection TCD - Prod DB © MGM/UA

• ACTORS AND MUSIC

The shooting of a film is not, on the face of it, the stage of production where music is most present. But that is when the resemblance of reality is fabricated, the sets are constructed, and, if music plays a part in the story, the cinematic illusion is created. Musicians are often portrayed in films. Sometimes, directors hire musicians who can act, but generally they choose actors who are able to make believe that they are musicians. If the actor must be a singer but does not have an adequate voice, he or she can be dubbed. If the actor must play an instrument on screen, an intensive period of training is essential. It does not matter whether the actors are "cheating" or not : through them, the music must be embodied on screen. Music in film gives rise to two very different techniques : playback or live recording.



Grover Dale, Catherine Deneuve, Françoise Dorléac and George Chakiris in *Les Demoiselles de Rochefort* by Jacques Demy, 1967. © Hélène Jeanbrau. Collection Ciné-Tamaris

3RD PART – POSTPRODUCTION

• PRE-EXISTING MUSIC, TEMPORARY MUSIC

Why chose an original score over a music work that already exists? What matters is not so much the music in itself but the way it gels with the image.

If it is already familiar to the audience, music can give particular meaning to images, acting as points of reference (The Ride of the Valkyries and conquering violence) or counterpoints (Marie Antoinette to rock music).

The choice of a pre-existing music may also be made upon the filmmaker's express wishes, according

to their musical tastes, memories, or simply their fear of having to face another creator: the composer of the original music!

A pre-existing piece, generally arranged for the film and rarely used in its entirety, in a sense becomes an original piece once again.

Frequently, temporary music known as "temp tracks" is used before the composer gets to work in order to indicate where the music will come. Sometimes these tracks end up being "definitive".



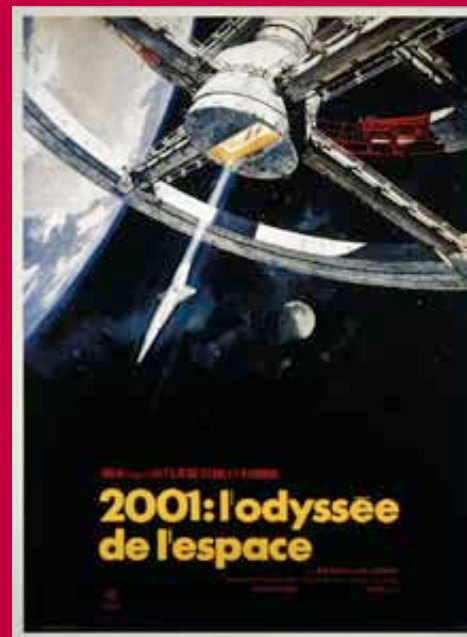
Melancholia, Lars von Trier, 2011.
Music adapted from the Wagner opera *Tristan et Isolde*.
Photo Christian Geisnæs © Slot Machine

FOCUS ON: "2001, SPACE ODYSSEY"

2001: A Space Odyssey, Stanley Kubrick, 1968

Despite Hollywood's rules and the insistence of MGM, Stanley Kubrick rejected the music composed by Alex North, in favour of a very personal selection of pre-existing music signed by Richard Strauss, Johann Strauss and György Ligeti. Kubrick apparently warned North that he would not use his music in the second half of the film. The composer discovered at the film's preview that his score had been withdrawn in its entirety. From then on, the filmmaker favoured exiting music over original scores. He led the way for many so-called "modern" film-makers.

Clockwork Orange (1971) uses Purcell, Rossini and Singing in the Rain ironically. The classical music of Handel or Schubert in Barry Lyndon (1976) is both skillfully integrated to the film and criticized by purists for its arrangement. He called upon composer Jocelyn Pook for Shining (1980) and Eyes Wide Shut (1999), while mixing his score with pre-existing music, notably by Ligeti, who he had discovered at the time of 2001, Space Odyssey.



Collection Cinémathèque française

• SCORE

The term "score", is used for film music, as is "original soundtrack", even if the music already exists.

Generally, composers join a project once the image-editing is done. The list of musical cues they need to compose is passed on to them, along with the exact length the pieces should be to fit the image.

Composers must grasp what filmmakers and producers expect from their work. They have to know (or sense) the role their score will play in the film.

The power of a musical score on the perception of a scene is at once immense and largely unconscious: film music is made to be heard, if not listened to. The music enlarges the image, both in time and space: it has the capacity to pull the image out of its frame. Spectators believe they are seeing what they hear.

Music can underscore and magnify an action but also voluntarily contradict it, give it an unexpected meaning, a different rhythm. It can accentuate an emotion or reveal another one. It can also, paradoxically, tone down the impact of a sequence.



Drawing : Maxime Rebière

3RD PART - POSTPRODUCTION



During the shooting of *Le Guépard* with Visconti.
Collection Fondation Jérôme Seydoux-Pathé © 1963 - Société Nouvelle Pathé Cinéma - Titanus - photographie attribuée à GB Polletto



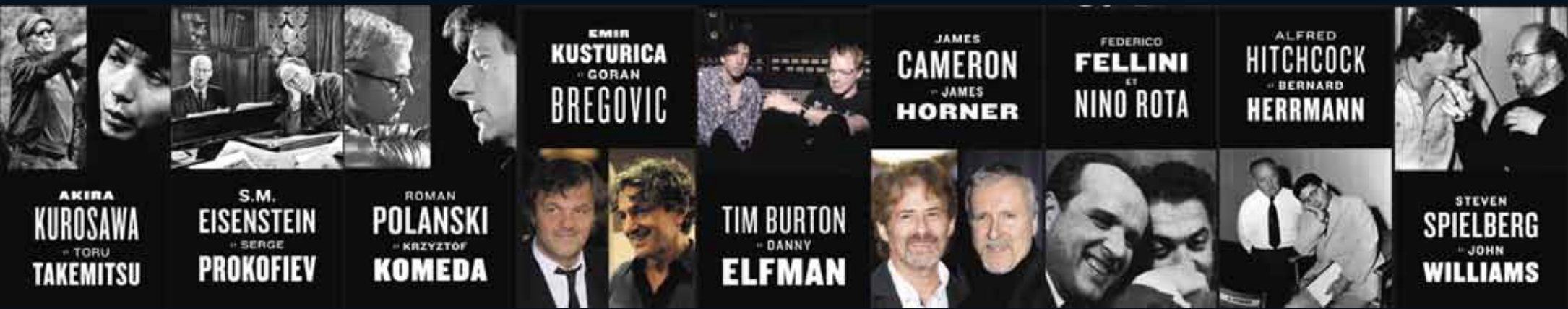
Handwritten sheet music by Nino Rota for *The Guépard* score (Luchino Visconti, 1963).
Collection Fondation Giorgio Cini, Italie

• FILM-MAKER-COMPOSER TANDEMS

From the beginning of sound films, except in Hollywood where the producer was almighty, filmmakers have not hesitated to get the composer involved from the outset, and to forge relationships from one film to the next. This type of collaboration gradually became the norm in the 1950s and '60s, when the auteur theory developed. This more modern approach was striking in Italy, for example, with the music of Nino Rota for Fellini, Giovanni Fusco for Antonioni, then Ennio Morricone for Leone. Even in Hollywood, two of the greatest tandems were born in this period: Alfred Hitchcock-Bernard Herrmann and Blake Edwards-Henry Mancini. Faithful "monogamy" is not the only mode of work between composers and film-makers, but the list of these creative duos that make the marriage of music and cinema so fertile is long. They bear witness to a sharp sense of how music deserves to integrate itself deeply to the mise-en-scène. Ideally, it succeeds in this when film-makers understand music and composers know about cinema.



Alexandre Desplat and Jacques Audiard.
© Xavier Forcieli



• MUSIC AT MONTAGE

During most films, music only intervenes sporadically and the filmmaker has to “direct” these interventions. The way music enters or exits a scene can be more or less subtle: a character enters, an ambiance is being created, the camera cuts to another shot ... Hollywood’s legacy was to impose a musical treatment that is at once present and discreet, passing imperceptibly from foreground to background according to the narrative. Since then, modern filmmakers have questioned the notion of music’s “transparency”, by imposing brutal or unexpected cues, which paradoxically bring it to the audience’s attention. As a rule, when composers deliver their music, it fits the images perfectly: today, computer-generated music layouts allow for adjustments to definitive recordings.

During the sound editing, the music is placed in parallel to the other sounds: dialogues, effects, ambiences, noises... today, hundreds of tracks coexist. Throughout the image editing, the music can still be cut out, repeated or edited again. The music editor, who manages this evolution, is the link between the composer and the variables of editing.

It is during re-recording that the relationship with the image is sealed: the relative volume of the music, below the dialogues, competing or in harmony with the sounds and ambiences... Since the inception of stereo, then the evolution of Dolby and digital technology, the spatial dimension of music has transformed the spectator’s sensorial experience. More than ever, music is a “small flame put under the screen to help warm it,” in the words of the American composer Aaron Copland. This phrase also reminds us that music must still serve the purposes of the film.

FOCUS ON MICHEL MAGNE



French composer Michel Magne, 1970. © Patrick Ullmann / Roger-Viollet



Gainsbourg (vie héroïque), Joann Sfar, 2010, musique Serge Gainsbourg et Olivier Daviaud.
Photographie : Jérôme Brézillon

• **INTERACTIVE MIXING STUDIO:
CREATE YOUR OWN FILM MUSIC**

Visitors are invited to a simplified mixing studio to change the music track levels, impacting on dialogue and sound, in 3 film sequences: *Sur mes lèvres* (Jacques Audiard, 2001, music by Alexandre Desplat), *Mesrine, l'instinct de mort* (Jean-François Richet, 2008, music by Éloi Painchaud), *Gainsbourg (vie héroïque)* (Joann Sfar, 2010, music by Olivier Daviaud).



Interactive module in the exhibition: mixing studio
© Mathias Abhervé.

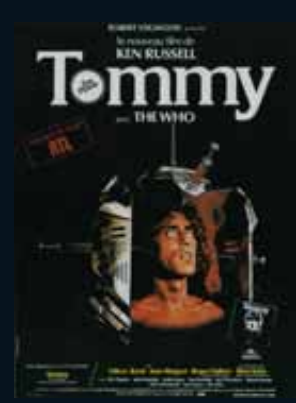
4TH PART – AFTER THE FILM RELEASE

• INTERACTIVE MODULES FOR LISTENING TO ICONIC COMPOSERS' THEMES

This interactive module enables visitors to listen to more than 80 film themes by ten iconic composers. It also allows them to discover films categorised by music genre:

jazz, rock, rap and electro. The visitor clicks on a poster and listens to the corresponding music.

ENNIO MORRICONE



ROCK MUSIC

• JUKE-BOX: THE FILM SONG

Film music has been used autonomously since the beginning of sound films, through the publication of scores, radio, the record industry, then television and now internet. Apart from musicals, the original soundtrack is usually made popular by a song that picks up on the main theme, and which contributes greatly to the film's promotion.



© Mathias Abhervé.

PRESS QUOTES

“He (the curator) portrays the relationship between music and film in a way that brings to mind an old couple, in all their possible configurations: as a love marriage, a marriage of convenience, polygamy, divorce, (...)” ... Marvellous interactive displays invite visitors to experience what music brings to cinema.”

Le Monde

“A lively, fun exhibition.”

Vogue

“The exhibition immerses the visitor in the dark hall of the cinema, and a series of screens tell the ‘live’ magical story of the ‘marriage of the century’ between music and film.”

AFP

“The exhibition comments on all of that history, by bringing together testimonials by composers, film excerpts, a giant juke-box and interactive games for tinkering with the music scores of *Sur mes lèvres* and *Mesrine*. It’s an educational visit, but it allows you to have a bit of fun with some of the French cinema’s greatest successes.”

Grazia

“A visit to this exhibition is like Proust’s madeleine moment.”

Le Figaro

“Lively and fun, the exhibition layout helps visitors to understand the sometimes tumultuous or harmonious relationship between music and the cinema.”

La Croix

LA CITÉ DE LA MUSIQUE AN INNOVATIVE TRANSMISSION MODEL

Opened in 1995, La Cité de la musique is a unique venue in France, entirely dedicated to music and attracting around 700.000 visitors each year.

Designed by architect Christian de Portzamparc, it aims to be an innovative space where the musical happening is given a novel form in its programming, as well as in the meeting of museum and educational activities.



THE MUSÉE DE LA MUSIQUE - ONE OF THE FINEST COLLECTIONS IN THE WORLD

The museum boasts a permanent collection of 4,000 instruments, covering five centuries in the history of Western music and representing the main musical cultures of the world: the Americas, the Middle East, Asia and Africa. The museum also hosts temporary exhibitions (see the following pages).

Twice a year, the Cité de la musique hosts temporary exhibitions on the subject of music - or, rather various musical expressions -, in sometimes surprising and always innovative approaches.

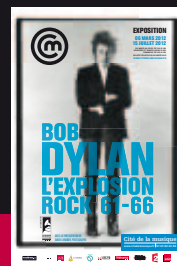
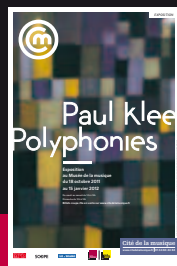
Notable mentions are the relationships between:

music and painting, through the exhibitions: Paul Klee, Polyphonies (October 2011), Wagner, Artists' Visions (October 2007);

music and power, through the exhibitions: Lenin, Stalin and Music (October 2010), The Third Reich and Music (October 2004);

music and contemporary art, on the artist Christian Marclay (March 2007), a visual and sound artist who makes his compulsive love of cinema an important part of his work.

The Cité de la musique has also hosted many exhibitions aiming to shed light upon the careers of key figures of the 20th century music scene: *Gainsbourg 2008*, *John Lennon, Unfinished music*, *Jimi Hendrix backstage*, *Pink Floyd Interstellar*, *We Want Miles*, *Brassens ou la liberté*, *Bob Dylan L'explosion rock 61-66*, *Django Reinhardt, swing of Paris*.



ACCESS AND OPENING HOURS

 **Cité de la musique**

MUSIC AND CINEMA, THE MARRIAGE OF THE CENTURY?

19 MARCH - 18 AUGUST 2013

ACCESS

Cité de la musique

221, avenue Jean Jaurès 75019 Paris.

Tel: +33 (0)1 44 84 45 00

M° and Tramway Porte de Pantin

OPENING HOURS

Tuesday to Thursday, 12 PM to 6 PM

Late night Friday and Saturday until 10 PM

Sunday from 10 AM to 6 PM

Closed on May, 1st

ADMISSION FEES

Full rate : 9€

Concessions : 7,20€

Under 26 : 5 €

Free for visitors with disabilities and their companion, and children under 6.

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Download all the photographs with  on the website citedelamusique.fr.



Steven Spielberg and John Williams, 1977.
© Rue des Archives/BCA

Devdas (2002) by Sanjay
Leela Bhansali.
© Diaphana Distribution.



Yellow Submarine, George Dunning,
1968.
Collection TCD - Prod DB © King/DR





Duke Ellington , in *Anatomy of a murder*, Otto Preminger, 1959.
Collection Joel Finler © Carlyle Productions © Sony Pictures



Recording session of *Black Narcissus* (by Michael Powell and Emeric Pressburger, 1947)
with the London Symphony Orchestra directed by Brian Easdale.
Collection Joel Finler © The Archers © Carlton International Media





Michel Piccoli and Brigitte Bardot in *Le Mépris* (1963) by Jean-Luc Godard.
Collection TCD - Prod DB. Photo Ghislain Dussart © Studio Canal