

## Re-Sounding Success: Musical Recycling in the Hollywood Studio System

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**ABSTRACT.** Noticing a visual allusion from one film to another is part of the standard viewing procedure in film studies. We teach our students to pick up on visual references and unpack the meaning contained in them, because they add resonance to a sequence and enrich our understanding of the film. But we are not as attuned to the aural in film studies and musical allusions, musical cues from one film that appear in another, largely go unnoticed and often remain unheard. I am particularly interested in exploring those instances of musical allusions where a composer quotes from himself. Like a visual allusion, a musical allusion interacts with other components of a film's meaning system. Indeed musical allusions can not only reinforce filmic meaning but they can bring to the surface meanings buried deeply within a film and can even bring new layers of meaning that would not exist without music. Musical allusions occur in film scores all over the world but they were a distinctive feature of film scores in Hollywood during the classical studio era where they became a by-product of the system. Although recycling musical cues from one score to another became a fairly routine practice in Hollywood, the use to which musical recyclings were put to was anything but routine. Composers, more than anyone in the system, understood the power of music and did not recycle randomly. I will focus on three Hollywood composers, Erich Wolfgang Korngold, Max Steiner, and Dimitri Tiomkin, and unpack some examples of their musical recyclings in order to unlock the power of musical allusions.

**KEYWORDS:**  
musical recycling,  
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classical Hollywood film  
score, Erich Wolfgang  
Korngold, Max Steiner,  
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Hood, Strangers on  
a Train, The Big Sky,  
They Died With Their  
Boots On, The Searchers.*

Noticing a visual appropriation from one work of art to another is part of standard viewing procedure in film studies. We teach our film students to notice visual references to other works of art, including and especially to other films, and encourage them to unpack the meaning contained in them. Such references add resonance and enrich understanding. But we are not as attuned to the aural in film studies. Musical appropriation in film, musical cues from pre-existing works of art re-purposed in another, largely go

unnoticed and often remain unheard. Like a visual appropriation, a musical appropriation interacts with other components of a film's meaning system to introduce, support, deepen, or complicate meaning.

Musical appropriation occurs in film scores all over the world but it is a distinctive feature of film scores in Hollywood during the classical studio era, roughly 1928–1960. I am particularly interested in examples where Hollywood film composers appropriate from a unique pre-existing source: themselves. In this essay, I will be exploring musical appropriation, a practice I refer to as recycling, in the work of Max Steiner, Dimitri Tiomkin, and Erich Wolfgang Korngold. In Hollywood, it was a commonplace practice to appropriate pre-existing music, in one form or another, for the score. Often it was done by music department heads or their underlings to save time, sometimes by producers who fashioned themselves knowledgeable about music, and sometimes by the composers themselves. Recycling most often works to support and enrich meaning, but it can also bring to the surface meanings buried deeply within a film as well as introduce new layers of meaning that would not exist without the music.

Recycling, in fact, was so commonplace that it could be thought of as a by-product of the Hollywood studio system. The score could not be started until the film was edited and the final sound mix could not be finished until the score was recorded. Thus, the music department was under tremendous pressure to pass the recorded score along to the sound department quickly and expeditiously. If the music department didn't finish on schedule, the film couldn't be released on time. The studio would even give the music department the wrong release date to get composers to work more quickly. A typical time frame for the composition of a score would be four to six weeks, with many films on even more abbreviated schedules. Dimitri Tiomkin remembers working on *Alice in Wonderland* (Norman McLeod 1933) "20 hours a day for 10 days," a schedule he described as "terrifying, fantastically stupid" [Tiomkin quoted in, Epstein, 5]. Even a celebrated composer from the world of the concert hall, like Erich Wolfgang Korngold, whom Warner Bros. touted in its publicity as an "internationally famous composer" [Publicity Department, Warner Bros., *The Adventures of Robin Hood*, 1938], was not immune to the pressures of time, as we shall see.

Music departments evolved to facilitate the quick production of scores and depended upon a highly specific division of labor to do so. A score was broken down into its constituent parts, each executed separately on an assembly line of production. Composers composed, orchestrators orchestrated, arrangers arranged, copyists wrote out the parts, musicians played those parts, and conductors conducted the recording. The demands of production schedules, however, encouraged additional strategies to ensure that

scores could be turned out quickly: the team approach where several composers worked on the score simultaneously but only one got credit; the last-minute rescue, where additional composers would be assigned at the end, again uncredited, to help the credited composer finish on time; and musical recycling from one film to another.

Many composers who hailed from the concert world, like Erich Wolfgang Korngold, favored the latter – recycling their own music, either from other film scores or in Korngold’s case also from his operas and concert work – in order to keep control over the authorship of their scores. In fact, musical recycling was such a distinctive feature of Korngold’s Hollywood oeuvre that Ben Winters argues that Korngold’s “musical borrowing must be ... considered a major facet of his compositional style” (Ben Winters, 2007, 41). Korngold could be prickly about authorship. For *Captain Blood* (Michael Curtiz, 1935), Korngold, running out of time, recycled two orchestral pieces by Franz Liszt (in the public domain and thus free for the studio’s use), most extensively in the climactic duel at the end of the film.<sup>1</sup> But Korngold was uncomfortable with taking credit for Liszt’s music and he insisted that his credit be changed from Musical Composition to Musical Arrangements. He would learn to mine his own concert music. For *The Adventures of Robin Hood* (William Keighley and Michael Curtiz 1938), he recycled music from a concert overture and a waltz from an operetta.<sup>2</sup>

Recycling musical cues became a fairly routine practice in Hollywood. Composers, perhaps more than anyone in the system, understood the power of music and in the examples I have uncovered, they did not recycle randomly or capriciously. And, in fact, they could react angrily when their scores were changed, with or without their knowledge, by music department or other studio executives who recycled from other composers’ film scores. Under David O. Selznick’s directive, music from Franz Waxman’s *Rebecca* score was added to Miklós Rózsa’s *Spellbound*, much to Rózsa’s annoyance. Rózsa refused to score a film for Selznick again.

Some recyclings enrich the meaning of a film by adding a layer of resonance. Take, for instance, Max Steiner’s score for *The Searchers* (John Ford 1956) where Steiner recycles the leitmotif for the film’s villain, Comanche Chief Scar, from his score for *They Died With Their Boots On* (Raoul Walsh 1942) where it serves as the musical

1 Korngold borrowed selections from two symphonic poems by Franz Liszt: *Prometheus* and *Mazeppa*. *Prometheus* is used briefly during the Spanish conquest of Port Royal and is quoted at length in the sword fight between Blood and Levasseur. *Mazeppa* is used during the final sea battle and briefly during the Spanish conquest of Port Royal. See Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press 1992, no. 49, p. 223.

2 For a detailing of numerous other Korngold self-borrowings in his film scores, see Ben Winters 43–49.

identification for Sioux chief Crazy Horse. Steiner scored plenty of westerns in his career so he had an ample supply of Indian music to choose from. That Steiner thought of Crazy Horse's theme for Scar suggests that Steiner saw parallels between these two characters. By recycling music, he heightened those parallels. In *They Died With Their Boots On*, Crazy Horse is both the perpetrator of violence – Custer's Seventh Cavalry killed to the last man – and the recipient of unjust treatment at the hands of the US government, betrayed, in fact, by the white enemy he trusted, Custer. In *The Searchers*, Scar is a more richly drawn and complex villain, a violent, savage perpetrator of the film's most despicable and shocking acts even as he is the recipient of violence at the hands of his white enemy – his two sons murdered and his tribe massacred by none other than Custer's Seventh Cavalry. But Steiner revised Crazy Horse's theme to reflect Scar's more complex character: the tempo is slowed down, the register is lowered, and the orchestration has changed. The effect is to darken Scar's character. Recycling thus both resonates and enriches meaning in *The Searchers*.

Some recyclings can bring to the surface meanings buried within a film such as those in Dimitri Tiomkin's score for the western, *The Big Sky* (Howard Hawks, 1952). Hawks, famously, would describe the master plot of his films as "a love story between two men" (Hawks quoted in, Bogdanovich, 17). Whether Tiomkin took his cue from Hawks or was inspired by the film itself or whether he was oblivious to both, Tiomkin created a score that seems strangely compatible with the film's homoerotic subtext. Musical recycling is a crucial aspect of this framework. For an intimate scene between the two male protagonists in *The Big Sky* – one is near-mortally-wounded, the other rescues him from death with the help of an Indian princess – Tiomkin turned to another film featuring a highly-charged relationship between two men, and recycled a motif from it: *Strangers on a Train* (Alfred Hitchcock, 1951), which Tiomkin had scored the year before.

On the face of it, it's an odd appropriation. Tiomkin was becoming the go-to composer for westerns; he scored *Duel in the Sun* (King Vidor, 1947), *Red River* (Howard Hawks, 1948), and would begin work on *High Noon* (Fred Zinnemann, 1952) at about this time. There was also his score for *The Westerner* (Wyler, 1940), discarded by William Wyler, and replaced with one by Alfred Newman. And yet, with so much western music at hand, Tiomkin turned to a thriller. *Strangers on a Train* features two men who meet, accidentally, on a train. They each have someone they would like dead. One of them, Bruno, devises a plan to swap murders: "You do my murder. I do yours ... criss-cross." Guy responds sarcastically but it is all the go-ahead Bruno needs to put the plan in motion and murder Guy's wife.

Hollywood's strict Production Code prohibited the explicit presentation of homosexuality. So Bruno's homosexuality is coded through the stereotypical Hollywood conventions that developed to represent it: Bruno has no wife or girlfriend; he hates his father and has an unnaturally close relationship to his mother; he detests children; he is fastidious about his appearance and is a flashy dresser; he is not interested in sports. He tries to pick up Guy on the train and later tries to lure him into the park at night. He murders the wife of the man he is attracted to. The scene in Bruno's private train compartment where Bruno has invited Guy for lunch was so provocative that Hollywood censors mandated cuts. (The Brits had no such squeamishness – the entire sequence survives in British prints.) It is, by this point in time, a commonplace critical insight to observe that Guy's sexuality, although not as obvious, is as conflicted as Bruno's. His sarcastic reply to Bruno on the train – “Sure Bruno. I like all your theories” – is not only a tacit approval of the criss-cross murder scheme, but a subconscious acknowledgement of his attraction to Bruno and his flirtation with homosexuality.

That Tiomkin understood this subtext is demonstrated in his score for *Strangers on a Train* which taps into Hollywood's musical conventions to connote homosexuality: a jazzy cue for the meeting of the two men which juxtaposes conventional musical signifiers for masculinity and femininity; a cue for their actual meeting which is high and flute-y, chromatic, and non-melodic; and a leitmotif for Bruno, low and sinister, chromatic also, with a descending musical line. Jack Sullivan, who wrote an entire book on Hitchcock's music, is hearing the same things I am: he describes the music which accompanies Guy and Bruno's meeting as “Gershwin-esque” (Sullivan 2006: 157); Guy's leitmotif “carries mocking irony” (Sullivan 2006: 158); the love theme for Guy and Ann, whose romance is “spoiled” by Bruno, is “elaborate” and “swooning” (Sullivan 2006: 158); and Bruno's leitmotif is “queasy” and its harmonics “creepy” (Sullivan 2006: 157). But the implications of these descriptions remain unexplored in Sullivan's text.

Tiomkin would recycle Bruno's “queasy” and “creepy” leitmotif one year later in *The Big Sky* during a sequence where one of the two male protagonists rescues the other. Tiomkin, not surprisingly, did not write a musical theme for Boone and Jim, the two male protagonists of the film (this territory was too fraught for musical accompaniment) and thus Tiomkin had no ready theme at hand to accompany the sequence where Boone rescues Jim. Interestingly, many scenes between the two men, including their crucial first meeting, are left unscored. This creates an odd effect: *The Big Sky* is one of Tiomkin's lushest, most romantically-inflected film scores loaded with melody but scenes between Jim and Boone transpire without any musical accompaniment whatsoever. So without a theme for the two men, Tiomkin turned to another score about two men with a charged

relationship and recycled a motif from it. Bruno's leitmotif is toned down in *The Big Sky* from some of the weirder instrumentations in *Strangers on a Train* (a tuba solo when Bruno attempts to retrieve his lighter) and it is tucked away in a busy musical cue. But the use of Bruno's leitmotif lends the entire musical cue a changed tenor – the instrumentation is different here than the rest of the score, the harmonics “queasier,” less conventionally tonal, the melodies which dominate the rest of the score noticeably missing. The effect of the music is to de-stabilise the sequence, and the recycling of Bruno's leitmotif moves the homoerotic dimension of *The Big Sky* closer to the surface, highlighting Hawks' “love story between two men,” and calling attention to an aspect of the film that Hawks had least under control: its erotics.

Finally, some recyclings can even introduce new meaning. Such is the case with Korngold's score for *The Adventures of Robin Hood*, a swashbuckler of a film score in the vein of *Captain Blood*, *Anthony Adverse* (Mervyn LeRoy, 1936), and *The Prince and the Pauper* (William Keighley, 1937), scores that had established Korngold as Warner Bros.' preeminent composer for its big-budget films. Set in medieval England – 1191 to be exact – during the regency of John, the brother of the rightful but absent king, Richard the Lion Heart. It is Korngold's most political film score, a poignant comment on contemporaneous political events, specifically Austria falling to Nazi annexation on the eve of WWII. And it is through musical recycling that this layer of meaning is established.

First, a little background on how a film about medieval England could speak to the Nazi takeover of Austria in 1938. Korngold spent the mid-1930s travelling back and forth between Hollywood and his burgeoning career in film and Vienna and his well-established career in opera and the concert hall. In January 1938, an invitation to score *Robin Hood* arrived in Vienna just as the premiere of Korngold's latest opera, *Die Kathrin*, was becoming snagged in production setbacks. Within 24 hours, Korngold arranged for *Die Kathrin* to be postponed until the fall, packed, and hastily left for Hollywood with his wife and one of his sons, arriving on February 7, 1938. His youngest son, still in school, remained in Vienna with Korngold's mother and father. Korngold also brought with him his overture, *Sursum Corda*, anticipating the trouble he would frequently run into with time and wanting to have at-the-ready some orchestral music that he could recycle if need be. When Korngold arrived in Hollywood, however, and was shown the rough cut of *Robin Hood*, he blanched. He was not prepared to commit to a score of this magnitude – the film was filled with action sequences that required big symphonic writing – and he was certainly not ready to produce it on the studio's timetable of six weeks. Even with *Sursum Corda* in his back pocket, he could not imagine scoring *Robin Hood*. To make matters worse, Korngold had spent some time prior to arriving in Hollywood

researching English medieval music in order to cut down on the amount of original music that he had to compose only to realise that none of it would work. Korngold ultimately decided that actual medieval music wouldn't register with contemporary audiences as medieval music; its use would only alienate them. There's one exception: Alan Hale enters as Little John whistling the opening of *Sumer is Icumen in*, the hit tune of the Middle Ages.



Example 1. Alan Hale enters as Little John whistling *Sumer is Icumen in*

Korngold was a “no” “definitely,” and as he wrote to Hal Wallis, the producer: “I am not a musical illustrator for a 90% action picture.”<sup>3</sup> On February 13 however, the Korngolds received a phone call from friends in Vienna: “It’s all over. Schuschnigg is in Berchtesgarden” (Luzi Korngold quoted in: Carroll 1997: 271). That message was immediately understood by the Korngolds. That Austrian Chancellor Schuschnigg agreed to his first meeting with Hitler at Berchtesgarden, Hitler’s private retreat in the German Alps, meant that Schuschnigg could no longer ignore Hitler. The Anschluss, the formal annexation of Austria to Germany, previously unthinkable, materialised as a political reality. The Korngolds were blindsided. (So was most of the rest of the world including the Captain and Maria von Trapp – if *The Sound of Music* is to be believed – who were in Paris on their honeymoon at the same time.) A political naïf, Korngold hoped that the trouble would blow over. His wife, Luzi, wrote, “And of course we had a high opinion of our countrymen and would never have thought that what had happened in Germany

3 Letter, Erich Wolfgang Korngold to Hal Wallis, February 11, 1938, Warner Bros.

would ever happen in ‘our country’” (Luigi Korngold quoted in: Carroll 1996: 271). Later that day, Leo Forbstein, head of the Warner Bros. music department, arrived to plead with Korngold to do the score. With the political turmoil in Austria, and still believing or at least hoping that it would blow over, Korngold reluctantly and tentatively agreed to stay in the US and score the film. Still, there were increasingly ominous signs and the Korngolds were growing ever more anxious. Erich started losing weight; by some reports twenty pounds before the score would be complete (Friedhofer 1974: 114).

Korngold begins composing. In a little over two weeks, in early March, portions of the completed score are already being recorded, as Korngold continues to compose. The final recording session took place on April 3. He creates what I’ll call Hollywood medieval, a type of music that sounds old and English but is actually neither. The film will feature instruments that connote the historical era and signify medieval: viols de gamba, a medieval harp, a lute, ancient-looking woodwinds. They can be seen most conspicuously in the prelude to the sequence in the Great Hall of Nottingham Castle where the score is presented as diegetic: musicians appear to produce the music heard on the soundtrack. Korngold will beef up this Hollywood medieval sound with the post-romantic symphonic scoring for the big climactic sequences but he tries to maintain some connection to “authenticity” throughout the score. For instance, in another sequence, Will Scarlet is seen “playing” the lute.



Example 2. Actual medieval instruments can be seen in the Great Hall of Nottingham Castle and appear to be producing the music that we hear on the soundtrack





Example 3. Patric Knowles as Will Scarlet “playing” the lute

And then, during the banquet sequence in *Sherwood Forest*, we hear a waltz, a uniquely Austrian and particularly Viennese musical form that emerged in Vienna in the 18th century and reached its zenith in the late 19th century. That Korngold uses music of the 19th-century Austro-Hungarian empire for 12th-century medieval England needs some unpacking. Music has often been thought of as a non-representational art form, having no meaning outside of itself. Critical Musicology, among other discourses, has assaulted that assumption, demonstrating that music can have historical, cultural, social, and even political meaning. And here is an example of how music can be political.

Korngold was composing this score at a time when he doubted that he would ever see his homeland again. (And once the Anschluss was announced, there would no longer even be an Austria.) In a sequence celebrating the solidarity of the merry men against their oppressors, Korngold seized his moment, utilising the most iconic Austrian – and particularly Viennese – musical form, the waltz. There are two of them. And the first is not just any waltz. It is entitled “Miß Austria” (Miss Austria) and it is recycled.<sup>4</sup> It comes from the operetta *Rosen aus Florida* composed by Leo Fall who died before it was complete. Korngold finished the operetta, writing the entire second act including the waltz clearly written in the Viennese style.

4 Thanks to Ben Winters who uncovered Korngold’s recycling of this waltz. See: Ben Winters, 103–104.

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**3. Miß Austria**  
(voran ein Geiger in Alt-Wiener Kostüm)

**Langsamer, wiegender Walzer**

Sehr  
espress.

Example 4. "Miß Austria" from *Rosen aus Florida*. © B. Schott & Sohne, Mainz.  
Excerpt reproduced by permission of Josef Weinberger Limited, London

I find this moment in the film deeply moving, a poignant musical tribute to Korngold's Austrian musical culture and Viennese roots at a moment when he thought everything was lost. Korngold would transform "Miß Austria" from a waltz into a march to become the theme for the "Merry Men," the film's underground freedom fighters – the resistance, if you will. One wag described the score as "Robin Hood in the Vienna Woods,"<sup>5</sup> but in a very important sense, that is exactly what it was. Korngold's recycled music activates an allegorical reading of the film in terms of contemporary politics, where 12th-century England falling prey to a despotic tyrant usurping the throne stands in for Austria falling prey to Hitler.

On March 10, when Schuschnigg announced a national referendum on the question of the Anschluss, to many political observers a last-ditch effort to stave off annexation with a public vote, Korngold was convinced that Hitler's response would be to invade Austria. He was right. On March 11, Hitler sent his army across the border and tanks into the streets of Vienna. Korngold knew exactly what was at stake. He was Jewish and once Austria was annexed to Germany, none of his music, including his opera *Die Kathrin* could be performed anywhere in the Nazi empire. His career in opera and

5 There are numerous sources for this quote. Jessica Duchan ascribes it to an unnamed film reviewer but both Ben Winters and Brendan G. Carroll ascribe the remark to a player or players in the Warner Bros. orchestra. See Jessica Duchan. *Erich Wolfgang Korngold*. London: Phaidon, 1996, 186; Ben Winters, 136; Brendan G. Carroll, 273.

on the concert stage was essentially over ... which is the least of his problems at this point. His young son and parents were still in Vienna. The Korngolds were now desperate to get in touch with family in Vienna and get them out (no easy feat back in those days and given the political situation nearly impossible). And Korngold was only about halfway through composing the score.

Three days later, on March 13, the dreaded announcement came: the Anschluss. The national referendum called by Schuschnigg was cancelled and the next day, Hitler himself made a triumphant entry into Vienna. Soon the borders would be closed, Schuschnigg would be arrested by the Gestapo, and anti-Semitic violence would break out in Vienna. The Nazis would soon ransack Korngold's home, confiscate his possessions, and seize his property and bank accounts. (Employees of his musical publisher would sneak into the house to rescue what they could, including the score for *Die Kathrin*, which was smuggled out of the country.) And the Korngolds could not reach family in Vienna. As Korngold's orchestrator, Hugo Friedhofer said, in a masterly stroke of understatement, "It was a bad time for him" (Friedhofer 1974: 114). But as Korngold's son George pointed out: "He was suffering, and at the same time producing one of his finest scores" (George Korngold 1983). Korngold would soon hear from his father that he, Korngold's mother, and son had arrived safely in Switzerland, as it turned out, on the very last train to leave Austria before the border was sealed. When their papers came through, they only had time to pack overnight bags. It would take them over a month to make the journey to Hollywood. As they do so, Korngold goes into overdrive to finish the score. And recycling is crucial to his ability to do so.

Korngold would mine his concert overture *Sursum Corda*, Opus 13, a rare flop for Korngold, written in 1919 when he was only 21. It provides two of the score's key leitmotifs, Robin's theme and the love theme, as well as background score for the film's two biggest action sequences, Robin's escape from Nottingham Castle and the lengthy battle which ends the film. Korngold was inspired to write the *Sursum Corda* overture by attendance at a Roman Catholic Mass. He was quite taken with the ideas contained in *Sursum Corda*, Latin for "lift up your hearts". (The response is *Habemus ad Dominum* / "We have lifted them up to the Lord".) In the overture, Korngold tried to render in musical terms the spiritual release in the concept of *Sursum Corda* when penitents offer up the problems, troubles, and miseries that weigh down their hearts to God who will bear their burden for them. Despite its failure in the concert hall, Korngold held this piece near and dear and it represented a very deeply felt religious experience for him. Ironically this music would provide the background for the film's two extended battle sequences.

There is something uplifting about this piece – a Jew discovering and rendering in musical terms a key concept in Catholic doctrine – an idealism about the power of religion, an optimism about religion’s ability to provide respite from the woes of this world. Here is how Korngold himself explained it: his aim “was to suggest a mood of struggle and aspiration, [and] a joyous deliverance out of stress and storm” (Erich Wolfgang Korngold quoted in, Duchen 1996: 86). I cannot imagine that *Sursum Corda* did not have particular relevance to Korngold as he anxiously awaited news from Vienna and word about his family. But *Sursum Corda* speaks to something beyond the personal as well.

It is also from *Sursum Corda* that Korngold recycles music that will become the leitmotif for Robin and the love theme for Robin and Marian. Robin, defender of the nation against a tyrant and a usurper, holds England in trust for King Richard, giving voice to and embodying the idealistic values of social justice that become projected onto the English nation. But it’s the love theme that does the most interesting work here connecting romantic love to love of nation. In the scene where Robin and Marian emerge from the forest, Robin’s politically charged dialogue – “torture, eyes put out, tongues slit, ears hacked off”, – is accompanied by the love theme but as Robin and Marian actually begin to fall in love, later in that meeting, we hear the England/King Richard theme. In the balcony scene, Robin and Marian’s first kiss is to the love theme, but their second is to the England/King Richard theme. One music critic, in fact, writing at the time of the film’s release, assumed that the England/Richard theme and the love theme were the same: “The double motif of love for England and love for Lady Marian is inspirational” (Usher quoted in, Duchen 1996: 187). It wouldn’t be hard to come to that conclusion: Korngold uses the theme for romantic love interchangeably with the theme for nation and he develops each of these themes in so similar a way that Ben Winters argues that ultimately, the themes become “almost indistinguishable” (Winters 2007: 35). It would be so much simpler to use the love theme to underscore the entire sequence in both cases. And Korngold is under the gun to produce quickly. But he takes the time to use both of these two themes and connect them. The effect is to equate romantic love with love of nation and thus both the love theme as well as the England/Richard theme function to evoke the nation.

And remember that both Robin’s leitmotif and the love theme are recycled. That Korngold turned to *Sursum Corda*, a piece that embodied for him a deeply religious and profoundly spiritual experience, to delineate the nation speaks not only to Korngold’s personal situation at this time – displaced from a nation that would soon cease to exist, his heart weighed down with “stress and storm” about his family – but to the film.

Korngold's score equates love of nation with romantic passion and through recycling *Sursum Corda* connects them both to a transcendent religious experience, elevating the role of nation and the love of nation to a passionate, motivating and driving force in the film.

Musical appropriations in film are an intertext, an interplay of reference from one text to another. One might argue, in fact, that in a film score, all meaning is intertextual, that is, all film music is meaningful only because of its connection to other texts, filmic, musical, and otherwise. Some connections to meanings outside the film score will be so commonly understood by audiences that they constitute conventions that virtually everyone will recognise – tremolo strings for suspense, for instance. Other connections will be less universally apprehended and only a very small portion of the audience may recognise them. And the recognition of musical intertextuality may vary widely from one country or culture or even subculture to another. The power of intertextual reference will always depend upon the ability of the film-goer to recognise the appropriation. Nonetheless, intertextuality is a tool that can unlock levels of meaning in film. This is one job of the film music critic – to bring to light these intertextual connections and to trace out the cultural, social, and political meanings that they activate.

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## **Pakartotinio panaudojimo sėkmė: pakartotinis muzikos naudojimas Holivudo studijos sistemoje**

SANTRAUKA. Vizualinės aliuzijos perkėlimas iš vieno filmo į kitą yra įprastas reiškinys kino meno moksle. Mes mokome studentus pastebėti vizualines užuominas ir iškoduoti jų reikšmes, papildančias filmo eigą ir praturtinančias jo suvokimą. Tačiau kino meno studijoje nesame tokie jautrūs garsui ir muzikinėms aliuzijoms; muzikiniai ženklai, keliantys iš vieno filmo į kitą, dažnai lieka nepastebėti ir neišgirsti. Mane labiausiai domina tie muzikinių aliuzijų atvejai, kai kompozitorius cituoja pats save. Ir muzikinės, ir vizualinės aliuzijos sąveikauja su kitomis filmo prasmėmis. Iš tikrųjų, muzikinės aliuzijos gali ne tik sustiprinti, bet ir iškelti giliai paslėptą filmo prasmę ar atverti naujas, kurios be muzikos neegzistuoja.

Šiandien muzikinės aliuzijos naudojamos viso pasaulio filmuose, tačiau klasikinės kino studijos laikais tai buvo išskirtinis Holivudo kino filmų bruožas ir šalutinis kino pramonės produktas. Nors vieno Holivudo filmo muzikinių ženklų panaudojimas kitame filme tapo įprasta praktika, tokios muzikos paveikumas anaipol netapo rutina. Muzikos poveikį puikusiai suprantantys ir šioje sistemoje dirbantys kompozitoriai į jos pakartotinį panaudojimą žvelgia atsakingai. Straipsnyje pateikiami trijų Holivudo kompozitorių – Ericho Wolfgango Korngoldo, Maxo Steinerio ir Dimitri Tiomkino – pakartotinio muzikos panaudojimo pavyzdžiai, kuriais atskleidžiamas muzikinių aliuzijų paveikumas.

### REIKŠMINIAI

#### ŽODŽIAI:

muzikinis perdirbimas,  
muzikinės aliuzijos,  
klasikinio Holivudo  
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