

May 2017

The Evolution of Solo Violin Performers In Film Music History

Caitlan Truelove
Syracuse University

Follow this and additional works at: <https://surface.syr.edu/thesis>



Part of the [Arts and Humanities Commons](#)

Recommended Citation

Truelove, Caitlan, "The Evolution of Solo Violin Performers In Film Music History" (2017). *Theses - ALL*. 143.
<https://surface.syr.edu/thesis/143>

This Thesis is brought to you for free and open access by SURFACE. It has been accepted for inclusion in Theses - ALL by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

Abstract

Solo musicians have been present in film music since the beginning of film history. The extent of the musicians' involvement has typically varied, from being featured soloists during film changes in a theatre to being featured soloists in a film soundtrack. Sometimes musicians were the subject matter of films, but not all of these films cast musicians in the on-screen role; instead directors selected an actor to portray the musician and had a competent musician train them to look like they could play an instrument on-screen. In many cases, directors asked musicians to record the actual piece in a studio to overdub the actor's performance. In the last two decades numerous films have featured original solos written for violin, some of them emanating diegetically from the story, and some of them functioning non-diegetically in the support of the film's narrative. Among the violinists asked to record these solos are such notable names as Itzhak Perlman, Joshua Bell, and Hillary Hahn. Throughout film music history, solo violinists have been visible or invisible (yet audibly present) within Hollywood films to varying degrees.

The Evolution of Solo Violin Performers in Film Music History

by

Caitlan Truelove

B.M., B.A., The Pennsylvania State University, 2015

Thesis

Submitted in partial fulfillment of the requirements for the degree of

Master of Music in Performance - Strings

Syracuse University

May 2017

Copyright © Caitlan E. Truelove 2017

All Rights Reserved

Acknowledgments

There are many, many individuals who have helped me get to where I am now, and it would probably take another thesis to thank each and every one of you. First thanks go to Nicolas Scherzinger, my thesis adviser, and to my committee, Sarah Fuchs Sampson, Theo Cateforis, John Warren, and Laura Bossert. You have been instrumental to the completion of this thesis, and it has been a pleasure getting to know you and working with you throughout my academic career here.

I would also like to thank Janet Brown, for not only working out a way for me to participate in the Future Professoriate Program without a TA-ship my first year here, but also finding sources and writing letters for funding to present papers at conferences. It has been a joy to work with you, and I am so grateful for your help.

Additionally, I'd like to thank Amanda EubanksWinkler for guiding me through several conference papers and discussing everything from gender to *Doctor Who* to grad school. I also don't think I can thank any other professor for letting me borrow their sewing machine to help me cosplay as a character in a television show I was researching at the same time.

Of course, thank you to my family, Liane, Eric, and Michaela, for your love and support in all aspects of my general and musical education. I am happy that we all survived having two violinists beginning our instruments at the same time.

Additional thanks to my former violin teachers and professors, and all the faculty I interacted with at Penn State, as I navigated how to incorporate violin performance and psychology. Although my research foci have evolved, I appreciate all the help and encouragement to explore territory that has not been researched.

Table of Contents

Abstract.....	i
Acknowledgments.....	iv
Introduction.....	1
I. The History of Performers in Film Music	3
II. Musicians and Non-Musicians in Film	5
III. Selected Films and Performers	10
IV. Summary and Conclusion.....	16
Bibliography	18
Vita.....	21

Introduction

Imagine a professional violinist in front of an orchestra, about to record a piece that will be heard by hundreds, if not thousands, of people. The violinist received their part, which is not standard repertoire (much less anything that has been previously recorded), less than 48 hours prior. This recording session is for a film soundtrack, and the director is present, informing the soloist what emotions they should be feeling while recording the piece, or telling them that they have to play it with specific bowings. Or, they might even be telling the soloist that they must play incorrect, squeaky notes because they are actually dubbing an actor who has had no experience on the violin. How does a violinist prepare for something like this? How does it contrast with a studio musician's experience recording film music? Could this use of solo violin be a connection to the past in early film music?

Since concert music of the nineteenth- and twentieth-centuries has been such an integral part of film music compositional style, violinists have had varying roles of prominence in film music as soloists and orchestral studio musicians. Performers in solo and ensemble settings have also contributed to film music in various ways, from being the featured soloists during intermissions, to working on a set as a music adviser to the director. Through these connections, violinists have become conspicuous, visible presences, embodying the music as part of the film.

Although previous films have featured violinists in the soundtrack and on-screen, these films did not have original scores. Film scorers used pre-composed music instead, and the soloists performing them would have heard recordings of or practiced and learned these pieces as part of their training. For all of the films I discuss, famous violinists performed the solos on the soundtracks, occasionally recording the solos in unusual ways; *The Red Violin* (1999), for

example, required additional on-set work for Joshua Bell, because the on-screen action dictated how the violinist had to perform.

Studio musicians play an important role in the recording industry. Their experiences with recording for film music soundtracks appear to be both similar and different to the techniques of preparation and recording that prominent violinists like Hilary Hahn and Joshua Bell have used for their soundtracks. Hollywood studio musicians are hired to fill the seats of a film music orchestra and are often under time constraints.¹ Although they do not receive music ahead of time, their playing ability must be flawless, since there are a limited amount of takes the orchestra can have.² Additionally, many of these musicians attest that versatility is a far more crucial skill for a studio musician than for a concert orchestra musician, since the conductor might decide to change how an instrumentalist should play a section, and they must be ready for “anything they throw at us.”³ Both Hahn and Bell received their music shortly before they were scheduled to record and had varying levels of instruction on how they should play the music from the directors of their films.

This usage of professional violinists is a reflection and evolution of the use of soloists in early film. It is also arguable that the use of these famous concert violinists is much like the advertising of famous soloists who performed during intermissions of the silent film era. Within that evolution, there have been many changes to the visibility of violinists involved in film and film music.

¹ Robert R. Faulkner, *Hollywood Studio Musicians: Their Work and Careers in the Recording Industry* (Lanham, MD: University Press of America, 1985), 118.

² Ibid.

³ Ibid, 136.

I. The History of Performers in Film Music

Violin soloists were visible to their audiences in the earliest forms of music for film as soloists and in orchestras.⁴ Prior to the widespread use of synchronized recorded soundtracks, which only began in the late 1920s, theatres had to hire live musicians to play film music during their screenings. In the 1910s, theatre directors placed these musicians and orchestras on or near the stage, visible to the audience.⁵ The skill level of these musicians could vary widely, as could the music that they performed for the film. Although silent film directors sent movie houses cue sheets—a guide that told performers what type of music to play during the film—musicians did not always follow these guidelines. For example, viewers noted that performers played to particular audience members rather than to the film, or left the theatre before the film was finished.⁶ Although some musicians followed cue sheet instructions, even if they had to improvise, organizing the order of incidental music took time, leaving the performers no time to view a new film in its entirety before the premiere screening of the film. Sometimes the film itself was damaged in shipping, so the timed cues on the cue sheet became incorrect.⁷

In addition to performing live music for film, some of the larger theatre houses had their orchestras or organists play popular symphonic or operatic works between films.⁸ For example, the Rialto Theatre in New York had a schedule of different musical selections that changed weekly.⁹ On top of these presentations, theatre directors asked soloists and other groups to perform during intermission and reel changes. Sometimes these performers were well-known and

⁴ Gillian Anderson, *Music for Silent Films 1894-1929: A Guide* (Washington, D.C.: Library of Congress, 1988), xv.

⁵ Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2004), 371.

⁶ Louis Reeves Harrison, “Jackass Music,” *Moving Picture World*, January 21, 1911, 125.

⁷ Anderson, xxxii.

⁸ *Ibid.*, xxiv.

⁹ *Ibid.*

played standard repertoire, such as Carlo Marx performing a Franz Liszt concerto to great applause or Percy Grainger performing on Duo-Art pianos.¹⁰ Conductors often showcased their orchestra's concertmaster in solo performances. For example, David Mendoza, associate conductor at the Capitol Theatre in New York, wrote an original cadenza to an unspecified Hungarian rhapsody for well-known violinist Eugene Ormandy.¹¹

Film directors' desires for a more precise synchronized sound ultimately resulted in fewer and fewer jobs for theatre musicians. Although this led to clearer and more consistent matches to sound and screen, the audience was deprived of what Michael Slowik describes as the "immediacy and spontaneity" of live musicians.¹² Soloists would disappear behind the technology of synchronized sound for some time, and the musical desires of the composer would come into the foreground.

¹⁰ Ibid, xxvi.

¹¹ David Neumeyer, *The Oxford Handbook of Film Music Studies* (New York: Oxford University Press, 2014), 623.

¹² Michael Slowik, *After the Silents: Hollywood Film Music in the Early Sound Era, 1926-1934* (New York: Columbia University Press, 2014), 86.

II. Musicians and Non-Musicians in Film

Although musicians have played major roles since the beginning of film, they have rarely been featured on-screen; their part was off-screen. Even with all the many films that have been based on the lives of performers and composers—especially in the 1940s, with musical biopics like *A Song to Remember* (1945) about Frederick Chopin and *Song of Love* (1947) about Robert Schumann—well-known professional performers have only occasionally been asked to fill a role on a film. Isaac Stern, notable concert violinist, was asked to play the role of music adviser in the film *Humoresque* (1946), about a young violinist trying to succeed as a soloist. Stern not only played all of the violin solos on the soundtrack, but his hands also appeared on-screen for close-ups, filling in for the film's leading actor, John Garfield, who had no formal training on the violin. The film features many famous pre-composed pieces in the violin repertoire, such as *Symphonie Espagnole* by Edouard Lalo, *Zigeunerweisen* (Gypsy Airs) by Pablo Sarasate, Violin Sonata in A major by Cesar Franck, and Violin Concerto in D major, op. 35 by Pyotr Ilyich Tchaikovsky, which are presented in segments in the film. Unlike recent composers who have collaborated with violinists to record original scores, Franz Waxman did not write original content for Stern to play, even though the violinist was directly asked to be the music adviser and to record complete solos for the soundtrack. This makes sense, though, because the film is about a violinist trying to be a professional soloist; new violin solos in the score would appear out of place compared to standard repertoire.

Films based on the lives of musicians have continued to be produced in the late twentieth and twenty-first centuries. Such films have understandably tended to include excerpts of pre-composed pieces as these films are focused on the composer's music or the repertoire that a soloist performed. *Immortal Beloved* (1999), based on the life of Ludwig von Beethoven, includes many famous works by the composer, such as his 3rd, 6th, 7th, and 9th symphonies,

Pathétique sonata, and the Kyrie from *Missa Solemnis*. Sometimes a concert soloist is brought to the forefront and cast in a main role for these types of films. *The Devil's Violinist* (2013), for example, features professional violinist David Garrett playing the role of the infamous violinist Niccolò Paganini. This film again utilizes pre-composed music, and the violinist is not playing any original solos.

Since directors often cast non-musician actors to play musicians, they have come up with ways to give the illusion that the actors are the ones producing the sound. In Yaron Zilberman's *Late Quartet* (2012), actors portray members of a renowned string quartet. In a press release interview, the director stated that he only required the actors to learn segments of Ludwig von Beethoven's String Quartet in C-sharp minor, op. 131. Several coaches were assigned to each of the four actors to give them lessons, although one of the actors already knew how to play the cello. Zilberman also explained that the instruments the actors used were real, and individually selected for the four actors, in order to make their performance appear more authentic.¹³

Shine (1996) is another film about a musician, pianist David Helfgott, who suffered from a mental breakdown while preparing Sergei Rachmaninoff's Third Piano Concerto. A non-musician, Geoffrey Rush, was cast as Helfgott and, although he had taken piano lessons as a child, he had to begin taking lessons again for the role. Rush did not require a professional musician hand double, saying that it would "work better dramatically for the audience" to see him actually performing parts of Rachmaninoff.¹⁴

¹³ Mongrel Media, *A Late Quartet*, press release, 2012.

¹⁴ Michael Horowitz, "Rush Illuminates Life and Mentality of Ingenious Pianist in 'Shine,'" *The Daily Bruin*, November 21, 1996, accessed February 26, 2017, <http://dailybruin.com/1996/11/20/rush-illuminates-life-and-ment/>.

Preparation seems to be key for directors who want on-screen musical performances by non-musician actors to be as realistic and as believable as possible. Adrien Brody, who played the real-life pianist and composer Władysław Szpilman in Roman Polanski's *The Pianist* (2002), was required to learn specific passages from pieces for filming. The actor was also required to take lessons and practice for four hours a day in the months leading up to filming in order to appear authentic on-screen.¹⁵ Although Brody has a recorded track on the film's official soundtrack, most likely to showcase the amount of work he put into preparing for the role, all of his piano-playing scenes in the film were overdubbed by professional pianist Janusz Olejniczak.¹⁶

These long, intense practice sessions are essentially required for non-musician actors to believably play an instrument that otherwise takes years to master. Milos Forman, director of *Amadeus* (1984), stated that he considered casting a musician to play the role of Mozart, but decided against it, since "the demands of the role were too great."¹⁷ Luckily for Forman, Tom Hulce, who was cast as the music prodigy, already knew how to read music from playing the violin and singing as a youth. Even then, the actor needed to practice piano four to five hours a day to look convincing on-screen.¹⁸ A professional musician overdubbed scenes in which Hulce played piano, even though the actor had extensive piano lessons and intense practice sessions. Still, the actor knew that the camera could be on his hands at any time, and desired to make his

¹⁵ Stephen Applebaum, "How Playing *The Pianist* Took Its Toll," *BBC News*, January 24, 2003, accessed April 1, 2017, <http://news.bbc.co.uk/2/hi/entertainment/2688547.stm>.

¹⁶ Dorian Griscom, "A Review of Music from the Motion Picture 'The Pianist,'" *World Socialist Web Site*, August 1, 2003, assessed April 1, 2017, <https://www.wsws.org/en/articles/2003/08/pian-a01.html>.

¹⁷ Stephen Farber, "Casting the Coveted 'Amadeus' Roles," *The New York Times*, September 20, 1984, accessed April 7, 2017,

<http://www.nytimes.com/packages/html/movies/bestpictures/amadeus-ar3.html>.

¹⁸ *Ibid.*

piano playing believable as possible.¹⁹ There is one scene in the film in which Mozart is playing the piano upside-down with his hands crossed over one another. A stunt-double (or rather hand-double) is not being used; Hulce is indeed the person playing piano, but the viewers hear an overdub made by a professional pianist²⁰

Perhaps even more challenging than being able to convincingly play an instrument on-screen is being able to portray a music teacher on an instrument that one does not even know how to play. Meryl Streep played the role of the violin teacher Roberta Guaspari in the film *Music from the Heart* (1999). The actor had two months to learn not only how to play violin but also how to convincingly teach the instrument on-screen to school-aged children. Streep took extensive lessons from Sandy Park of the New York Philharmonic, and these lessons could go on for up to five hours.²¹ The actor had to learn entire pieces, rather than simply sections of pieces, and had to prepare Johann Sebastian Bach's Concerto in D minor for Two Violins.²²

For films featuring a character who also happens to play an instrument, directors may have actors prepare for filming with lessons. For example, in *Master and Commander: The Far Side of the World* (2003), Jack Aubrey, the main character, also happens to play the violin. Russell Crowe, the actor portraying him, did not, so the director assigned a violin teacher to help

¹⁹ John Stark, "With Amadeus, Tom Hulce Finds His Career Crescendoing," *People*, December 10, 1984, accessed April 7, 2017, <http://people.com/archive/with-amadeus-tom-hulce-finds-his-career-crescendoing-vol-22-no-24/>.

²⁰ Henry Sheehan, "Play It Again, 'Amadeus,'" *Directors Guild of America*, Winter 2008, accessed April 7, 2017, <http://www.dga.org/Craft/DGAQ/All-Articles/0604-Winter2006-07/Shot-to-Remember-Amadeus.aspx>.

²¹ Bonnie Churchill, "Streep Takes Violin Immersion Course for Role in 'Music of the Heart,'" *The Chicago Tribune*, October 16, 1999, accessed April 7, 2017, http://articles.chicagotribune.com/1999-10-16/news/9910160182_1_violin-roberta-guaspari-meryl-streep.

²² Sandra P. Angulo, "Behind the Scenes with Meryl Streep," *Entertainment Weekly*, November 1, 1999, accessed April 7, 2017, <http://ew.com/article/1999/11/01/behind-scenes-meryl-streep/>.

him learn sections of two pieces, Luigi Boccherini's *La musica notturna della strade di Madrid* and Wolfgang Amadeus Mozart's *Violin Concerto No. 3 in G major*, in three months' time.²³ The actor actually purchased a violin and filmed his scene using gut strings and without a shoulder rest to make it as authentic as possible.²⁴ Unlike some other films, Crowe's playing is not being overdubbed by a professional violinist.

Though actors (rather than musicians) were cast for most of these roles, musicians either trained these actors to look convincing on-screen, or recorded the actual pieces to overdub the actors' playing, a practice that continues even in some of the films discussed later. Pre-composed repertoire is usually not presented in its entirety in films using either musicians or non-musicians; this is especially important for the non-musician actors as they prepare since they have only a limited amount of time to look or sound convincing on an instrument. Musicians in these types of films were still relegated to the more hidden aspects of film production, but a few would be asked to be the featured violinist in select films.

²³ Russell Crowe and Richard Tognetti, "Double Acts: Actor Russell Crowe and Violinist Richard Tognetti," *The Strad*, November 24, 2014, accessed April 7, 2017, <http://www.thestrad.com/double-acts-actor-russell-crowe-violinist-richard-tognetti/>.

²⁴ *Ibid.*

III. Selected Films and Performers

Although composers have written solos for a variety of different instruments in their concert music scores, the violin is one of the most popular.²⁵ Violin solos can be heard in countless film soundtracks, from pre-composed music for violin in Franz Waxman's *Humoresque* (1946) to original music for violin, such as the leitmotif associated with the kingdom of Rohan in Peter Jackson's *Lord of the Rings* (2001-2003). The majority of these solos are performed by the concertmaster of the studio orchestra, rather than some distinguished violinist such as Isaac Stern. For the rest of this paper, however, I will consider the work of notable violinists who have performed prominent original violin solos and in some cases played major roles in the production of the film. Itzhak Perlman, Joshua Bell, and Hilary Hahn, the three violinists credited as a featured soloist on these soundtracks, all had (and continue to have) prolific performing and recording careers prior to being asked to record for a film soundtrack. They all also had different strategies for the recording, preparation, and production processes.

Only some of the films received media coverage on the different strategies the violinists used. For example, even though Perlman recorded the now-famous solos from *Schindler's List*, his interviews cover his experience performing the pieces with an orchestra in front of a live audience. Bell has worked on multiple films, including *Defiance* (2008) (in which he was cast as a prominent character), *Angels and Demons* (2009), and the Chinese film *The Flowers of War* (2012), but no interviews or accounts provide insight to his work and preparation for recording or acting. Hahn also has two soundtrack credits beyond *The Village* (2004) – *The Deep Blue Sea*

²⁵ This being said, there have been two recent dissertations on the use of certain orchestral instruments in film music scores as a whole: Yi-Hsin Cindy Liu, "The Examination of the Appearance and Use of the French Horn in Films Scores from 1977 to 2004," (DMA dissertation, University of Cincinnati, 2005) and Richard Rulli, "Interviews with Hollywood Studio Trumpet Players," (DMA dissertation, University of Wisconsin – Madison, 2000).

(2011) and *The Sea* (2013) – but, again, there are no interviews about the preparation process. Additionally, *The Deep Blue Sea* only used the pre-composed music of Samuel Barber’s Violin Concerto, Op. 14, which was recorded by Hahn.²⁶

The Red Violin is a historical drama, tracing the history of the titular character (a red violin) as it gets lost, stolen, and found throughout history and the world. John Corigliano composed the music and director Francois Girard contracted Joshua Bell to record the violin solos. Corigliano said in an interview that he did not want to use pre-composed music for the film, indicating that he wanted all five “episodes” of the violin’s history to have “a thematic relation, even if it’s stylistically divergent.”²⁷ The composer also mentioned that he worked on the score earlier than other films, since the diegetic music the actors played had to match the recorded music.²⁸

Practically all of the solo violin music heard in the film is performed by Joshua Bell. Girard cast violinists and non-violinists and had them take lessons in acting and violin respectively. The Red Violin’s first owner is a young orphan, played by a student attending the Music Academy of Vienna. Although he was clearly adept at the violin – there is a scene in the film in which the orphan is resolutely practicing with a metronome with increasing tempo – Bell’s playing is what the viewer is actually hearing. In the Shanghai episode, Bell had to record inaccurate violin playing, filled with scratchy notes and questionable fingerings, since the character he was recording for was only the daughter of an accomplished violinist, and not a violinist herself. The only scene for which Bell did not record for was real-life musician Ireneusz

²⁶ Kenneth Turan, “Movie Review: Rachel Weisz a Passionate Force in ‘Deep Blue Sea,’” *Los Angeles Times*, March 23, 2012, accessed April 17, 2017, <http://articles.latimes.com/2012/mar/23/entertainment/la-et-deep-blue-sea-20120323>.

²⁷ Ford Thaxton, “John Corigliano on Scoring *The Red Violin*,” *Soundtrack* 18, no. 70 (1999).

²⁸ *Ibid.*

Bogajewicz's scene, in which the actor tests a Stradivarius with musical scales.²⁹ Since Bell was essentially representing the Red Violin, the absence of dubbing in this scene makes sense.

Viewers did not only hear Bell's work on the violin, they also saw his fingers in action. Girard cast a non-musician to play fictional violin virtuoso Frederick Pope, a character who resembles famous violinist Nicolò Paganini. In order to make the actor appear to be playing the violin, Girard used a technique that he calls "the octopus."³⁰ A *Los Angeles Times* article described this complicated set up: "Actor Jason Flemyng had the violin tucked under his chin, but his arms were extended at his sides. Standing to one side and the left was violinist Joshua Bell, his left arm crossing Flemyng's, his hand curled around the violin's neck, his fingers moving on the fingerboard. On Flemyng's right, a British violinist reached across to bow the strings. The player's arms were tied to Flemyng's at the elbows, so that when either of them moved, the actor's body responded."³¹

Unlike the films I discussed in the previous section, in these films the soloist was not simply handed their part, asked to improvise something, or requested to perform standard repertoire for their instrument. Bell was also included in conversations with Corigliano and Girard. The director was striving for historical accuracy, and often asked questions about how the violin was played differently in past centuries.³² This level of involvement indicates that the role of the solo musician in film music has evolved into something more substantial than what was asked of them in earlier films.

²⁹ Ken Smith, "Truly Playing the Part," *The Los Angeles Times*, June 06, 1999, accessed January 3, 2017, <http://articles.latimes.com/1999/jun/06/entertainment/ca-44518>.

³⁰ *Ibid.*

³¹ *Ibid.*

³² *Ibid.*

Iris (2001) was the second film to feature Bell's playing after *The Red Violin*, and the violinist has stated that it was a very different experience from his first film. Bell said that he had very limited involvement in the film or the score: "I read a lot of it at the recording session, because there was a lot of last-minute stuff thrown in...it wasn't a huge stretch, but the lack of preparation time was different."³³ This contrast in involvement is logical; the film is not centered on musicians or music. The fact that James Horner desired Bell to record all the solos indicates that the director wanted someone competent and well-known to provide the musical accompaniment for the film, just as talented performers played pieces during intermission in order to attract audiences in the silent film era.

Ladies in Lavender (2004) is another film with violin solos by Bell, about two sisters who befriend a Polish castaway who also happens to be an accomplished violinist. Unlike previous films, the solos Bell performs are a mix of pre-composed and original music. Similar to his experience on *Iris*, Bell was asked to record the solos at the last minute. The actor portraying Andrea, the violinist, did not know how to play violin and was sent to a violin coach to appear as if he had proper training on the instrument. The coach was present on set, playing the music while the actor mimed all the notes. Bell then had to match the bowing action that was filmed for the recording. He compared his experience to his work for *The Red Violin*, saying "I had to make sure it looked natural and actually was the way I wanted to play it. I'd done it before with *The Red Violin*, where the music had to end exactly as the credits hit the end of the screen, yet sound as though it was off the top of my head."³⁴ Although the film has only sections of these violin solos, both the composer and Bell recorded the pieces in their entirety, such that viewers who

³³ Ford Thaxton, "Joshua Bell on Performing *Iris*," *Soundtrack* 21, no. 81 (2002).

³⁴ Adam Sweeting, "A Leading Role for Virtuoso in the Wings," *The Telegraph*, November 20, 2004.

had not seen the film could still enjoy Bell's playing a medley of standard repertoire and Hess's compositions.³⁵

Another notable violinist with a thriving concert and recording career, who has been called upon for film scores, is Hilary Hahn. For *The Village* (2004), a psychological thriller directed by M. Night Shyamalan, Hahn is credited as "featured violinist," the soloist for composer James Newton Howard's score. Howard says that he enjoys composing for solo violin, though up to that point he had not been able to fully incorporate it in his previous scores as he does in this film.³⁶ As it is with most films, composing and recording the soundtrack occurred after filming and editing. Howard notes that he heavily edited and changed the score, wanting to emphasize the love story, and so he was not able to provide Hahn with a score earlier.

Hahn posted a video to her personal You Tube page in response to a viewer's query about her work for *The Village* soundtrack. Although she is an accomplished performer, with several notable recordings of Bach's Six Sonatas and Partitas for Solo Violin, she says that her experience working on a film soundtrack was very different. Hahn states that she was not given completed music until a day before she was to record them, and others the day of recording. In the video, she says that the majority of the soundtrack is "short-term preparation, and a little bit of sightreading," though she felt as if she had enough time to prepare for recording so she "wasn't completely winging it."³⁷ Hahn credits Howard for making the recording successful, since he wrote solos that "laid really well on the violin and in my hands in particular."

Shyamalan was also present during recording sessions so he could tell her what emotions he

³⁵ Ibid.

³⁶ Dan Goldwasser, "Manning the Village," *Soundtrack.Net*, August 22, 2004, accessed January 3, 2017, www.soundtrack.net/content/article/?id=128.

³⁷ Hilaryhahnvideos, "Recording a Movie Soundtrack," published July 16, 2009, <http://www.youtube.com/watch?v=SQvq3y5nmAg>.

wanted her to focus on for certain scenes. She called this a “backwards process” since she started with the interpretation before “finding the notes.”³⁸ Her descriptions for preparing the solos are similar to musicians’ responses to cue sheets and even the gigs that studio musicians are called to play. In all cases, there was very little or no preparation time, and the voice of the director (or conductor) was the most important voice in the room, dictating how the musicians should play.

³⁸ *Ibid.*

IV. Summary and Conclusion

Future research on these intense training sessions with actors playing musicians is needed; training an actor to look like they are believably playing an instrument and teaching them all of the foundational aspects of music (theory, history, musicianship) are two different things. Empirical research is also needed on how musician and non-musician viewers might perceive these actor-playing-musician scenes differently. Should these training sessions result in something that is authentic for all the film's viewers?

Visibility (or invisibility) and embodiment appear to be the two themes guiding violin soloists in film music. In the early twentieth century, violinists were highly visible: they performed live, often using cue sheets or improvising to accompany a film, or provided musical entertainment during intermissions or film changes. Synchronized sound became the new way to produce film music, so theatres no longer needed live performers. Many violinists performed standard repertoire, worked as music advisers, taught non-musician actors how to play the instrument in a few months' time, or recorded repertoire to overdub an actor's playing. Recent films featuring famous concert violinists still have some degree of invisibility, as none of these violinists appear in the film. The music from *Schindler's List* was made eventually visible; the solos in *Schindler's List* (1993) have enjoyed a life beyond the film soundtrack after Williams created a suite for solo violin and orchestra using three of the main themes. However, professional concert musicians have not recorded or performed the majority of these solos beyond the original soundtrack.

What is interesting about Joshua Bell and Hilary Hahn's involvement in film music is that these violinists have been able to experience almost all of these different roles in a relatively short period. On one film alone, Bell has worked as music adviser, overdub artist, and featured soloist. Hahn has recorded both original and pre-composed music in her films. Based on the

films discussed all being released in the past two decades, I predict that the use of original instrumental solos in film music will become more prevalent, reflecting a modern, updated return revival of the soloistic practices associated with the so-called silent film era.

Bibliography

Altman, Rick. *Silent Film Sound*. New York: Columbia University Press, 2004.

Anderson, Gillian. *Music for Silent Films 1894-1929: A Guide*. Washington, DC: Library of Congress, 1988.

Anderson, Tim. "Reforming 'Jackass Music': The Problematic Aesthetics of Early American Film Music Accompaniment." *Cinema Journal* 37 (Fall 1997): 3-22.

Angulo, Sandra P. "Behind the Scenes with Meryl Streep." *Entertainment Weekly*. Last modified November 1, 1999. <http://ew.com/article/1999/11/01/behind-scenes-meryl-streep/>.

Applebaum, Stephen. "How Playing The Pianist Took Its Toll." *BBC News*. Last modified January 24, 2003. <http://news.bbc.co.uk/2/hi/entertainment/2688547.stm>.

Churchill, Bonnie. "Streep Takes Violin Immersion Course for Role in 'Music of the Heart.'" *The Chicago Tribune*. Last modified October 16, 1999. http://articles.chicagotribune.com/1999-10-16/news/9910160182_1_violin-roberta-guaspari-meryl-streep.

Crowe, Russell, and Richard Tognetti. "Double Acts: Actor Russell Crowe and Violinist Richard Tognetti." *The Strad*. Last modified November 24, 2014. <http://www.thestrad.com/double-acts-actor-russell-crowe-violinist-richard-tognetti/>.

Farber, Stephen. "Casting the Coveted 'Amadeus' Roles." *The New York Times*. Last modified September 20, 1984. <http://www.nytimes.com/packages/html/movies/bestpictures/amadeus-ar3.html>.

Faulkner, Robert R. *Hollywood Studio Musicians: Their Work and Careers in the Recording Industry*. Lanham, MD: University Press of America, 1985.

- Goldwasser, Dan. "Manning the Village." *Soundtrack.Net*. Last modified August 22, 2004.
www.soundtrack.net/content/article/?id=128.
- Griscom, Dorian. "A Review of Music from the Motion Picture 'The Pianist.'" *World Socialist Web Site*. Last modified August 1, 2003. <https://www.wsws.org/en/articles/2003/08/pian-a01.html>.
- Harrison, Louis Reeves. "Jackass Music." *Moving Picture World*, January 21, 1911.
- Hilaryhahnvideos. "Recording a Movie Soundtrack." You Tube video. Posted July 16, 2009.
<http://www.youtube.com/watch?v=SQvq3y5nmAg>.
- Horowitz, Michael. "Rush Illuminates Life and Mentality of Ingenious Pianist in 'Shine.'" *The Daily Bruin*. Last modified November 21, 1996. <http://dailybruin.com/1996/11/20/rush-illuminates-life-and-ment/>.
- Kuklenski, Valerie. "Meryl Streep Fiddles Around in 'Music of the Heart.'" *Las Vegas Sun*. Last modified November 1, 1999. <https://lasvegassun.com/news/1999/nov/01/meryl-streep-fiddles-around-in-music-of-the-heart/>.
- Mongrel Media. *A Late Quartet*. Press release. 2012.
- David Neumeyer, *The Oxford Handbook of Film Music Studies* (New York: Oxford University Press, 2014), 623.
- Sheehan, Henry. "Play It Again, 'Amadeus.'" *Directors Guild of America*. Accessed April 7, 2017. <http://www.dga.org/Craft/DGAQ/All-Articles/0604-Winter2006-07/Shot-to-Remember-Amadeus.aspx>.
- Slowik, Michael. *After the Silents: Hollywood Film Music in the Early Sound Era, 1926-1934*. New York: Columbia University Press, 2014..

Smith, Ken. "Truly Playing the Part." *The Los Angeles Times*. Last modified June 06, 1999.

<http://articles.latimes.com/1999/jun/06/entertainment/ca-44518>.

Stark, John. "With Amadeus, Tom Hulce Finds His Career Crescendoing." *People*. Last

modified December 10, 1984. <http://people.com/archive/with-amadeus-tom-hulce-finds-his-career-crescendoing-vol-22-no-24/>.

Sweeting, Adam. "A Leading Role for Virtuoso in the Wings." *The Telegraph*. Last modified

November 20, 2004. <http://www.telegraph.co.uk/news/uknews/1477060/A-leading-role-for-virtuoso-in-the-wings.html>.

Thaxton, Ford. "John Corigliano on Scoring *The Red Violin*." *Soundtrack* 18, no. 70 (1999).

Last modified August 13, 2013. <http://www.runmovies.eu/john-corigliano-on-scoring-the-red-violin/>.

Thaxton, Ford. "Joshua Bell on Performing *Iris*." *Soundtrack* 21, no. 81 (2002). Last modified

June 25, 2013. <http://www.runmovies.eu/joshua-bell-on-performing-iris/>.

Turan, Kenneth. "Movie Review: Rachel Weisz a Passionate Force in 'Deep Blue Sea.'" *Los Angeles Times*. Last modified March 23, 2012.

<http://articles.latimes.com/2012/mar/23/entertainment/la-et-deep-blue-sea-20120323>.

Vita

EDUCATION**Syracuse University**

Syracuse, NY

May 2017 (expected)

M.M. in Violin Performance

Certificate in University Teaching; Future Professoriate Program

The Pennsylvania State University

University Park, PA

May 2015

B.M. in Violin Performance

B.A. in Psychology

HONORS AND AWARDS**Syracuse University**

2017

Academic Music Award

Graduate Student Organization Travel Grant

College of Visual and Performing Arts Creative Opportunity Award Grant

2016

Graduate Student Organization Travel Grant

College of Visual and Performing Arts Creative Opportunity Award Grant

The Pennsylvania State University

2011-2015

Music Activities Fund Scholarship

2011-2013

Alumni Association Scholarship

CONFERENCE AND RESEARCH PRESENTATIONS

2017

Ambiguity and Intertextuality in the Music of “Outlander (2014),” Music and the Moving Image, New York University, New York, NY

2016

Scoring for Gender in “The Hobbit,” Society for the Cognitive Studies of the Moving Image, Cornell University, Ithaca, NY

Scoring for Gender in “The Lord of the Rings,” Music and the Moving Image, New York University, New York, NY

2015

The Effects of Heartbeats in Film Music, Penn State Psi Chi Research Conference, The Pennsylvania State University, University Park, PA

TEACHING EXPERIENCE**Syracuse University**

2016-2017

Graduate Teaching Assistant, Mahler, Strauss, and Wagner

Graduate Teaching Assistant, Star Wars: The Music, The Story

Graduate Teaching Assistant, Convocation

The Pennsylvania State University

2014

Instructor-student, string pedagogy class

ADMINISTRATIVE EXPERIENCE

2017

Temporary Application Reader, Syracuse University

2016

Grader, Introduction to Music History, Syracuse University

Presidential Scholar Intern, Upstate Medical University (summer only)

2015-2016

Graduate Assistant, Setnor School of Music Office of Admissions

TEACHERS

2015-present

Laura Bossert

Peter Povey

2011-2015

Max Zorin

Tyrone Grieve

MASTERCLASSES**Syracuse University**

2015

Michael Lim

The Pennsylvania State University

2013

Nicolas DiEugenio

2012

Erin Headley

SOLO AND SELECTED PERFORMANCES**Syracuse University**

2017

There and Back Again: A Graduate Recital
PRISM soloist

2016

Musical Time Travel Part II: A Graduate Recital
PRISM soloist
"Die Fledermaus," Johann Strauss II, 2nd principal

2015

Syracuse University Symphony Orchestra, guest conductor Leon Fleisher, 2nd principal**The Pennsylvania State University**

2015

Coda: A Senior Recital
Musica Nova soloist

- 2014
Musical Time Travel Part I: A Junior Recital
Common Hour performer
- 2013
“MASS: A Theatre Piece for Singers, Players, and Dancers,” Leonard Bernstein
Potpourri: Soloists from the School of Music
- 2012
Common Hour performer
“Gianni Schicchi,” Giacomo Puccini

PERFORMING ENSEMBLES

Syracuse University

2016-present

- The Pike Quartet, 1st violin
- Citrus Punch (Syracuse University Rock Ensemble)

2015-present

- Syracuse University Symphony Orchestra, 2nd principal and section
- Chamber Music Ensembles

The Pennsylvania State University

2011-2015

- Pennsylvania State Philharmonic Orchestra, section
- Pennsylvania State Chamber Orchestra, section

2012

- Pennsylvania State Early Music/Baroque Ensemble, 2nd principal
- No Strings Attached (mixed voices acapella ensemble), soprano soloist and section

COMMUNITY INVOLVEMENT

2016

- Performer, Upstate Medical University
- Mentor, Penn State Liberal Arts Alumni Mentor Program

2008-2015

- Health and Safety Instructor, American Red Cross-South Central Wisconsin Region

OTHER WORK EXPERIENCE

2016-present

- Manager, Citrus Punch (Syracuse University Rock Ensemble)

2014

- Resident Assistant, Johns Hopkins Center for Talented Youth

2012-2014

- Counselor, University of Wisconsin-Madison Summer Music Clinic

PROFESSIONAL ORGANIZATIONS

- American Musicological Society
- The College Music Society
- Pi Kappa Lambda
- The Society for the Cognitive Studies of the Moving Image