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**BERNARD HERRMANN'S RADIO MUSIC FOR
THE COLUMBIA WORKSHOP**

by

Robert Kosovsky

**A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for the degree of
Doctor of Philosophy, The City University of New York**

2000

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Robert Kosovsky

This manuscript has been read and accepted for the Graduate
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22 August 2000

Date

Bruce C. MacIntyre

Chair of the Examining Committee

22 August 2000

Date

An - W. Hines

Executive Officer

John Graziano

Elisabeth Weis

Royal S. Brown

Supervisory Committee

Abstract**BERNARD HERRMANN'S RADIO MUSIC FOR THE
COLUMBIA WORKSHOP**

by

Robert KosovskyAdviser: **Professor John Graziano**

The radio music of Bernard Herrmann (1911-1975) is an area of his output that has escaped serious scrutiny and study. This dissertation examines the composer's development as discerned through his compositions intended to accompany radio dramas, bringing attention not only to his craft but also to the very neglected field of radio music. The Columbia Workshop (beginning in 1936) was the first regular series for which he consistently composed new music. As its music director, Herrmann was able to formulate, develop, and refine his compositional responses to narrative situations. His music for the Columbia Workshop therefore forms a logical unit for study.

A brief survey of the state of music on radio reveals that composers made adjustments in orchestration and musical style due to the needs of broadcasting. These alterations lead to the creation of an idiomatic use of music on the radio.

The origins and significance of the Columbia Workshop are discussed, focusing on the experimental and adventurous nature of the program. Begun by producer/director Irving Reis (who had begun work as an engineer), the Workshop sought to explore and

find innovative ways of using the radio and putting these innovations to work for dramatic narrative.

Herrmann's familiarity with theatre and his compositions for ballet sequences in Broadway plays prepared him for composing music for the radio. His first works for the medium, a genre he called "Melodrams," consisted of poetry recitations to musical scores. This provided a foundation for his introduction to the Columbia Workshop, which began with dramatizations of poetry. His initial efforts for the Workshop revealed certain issues that would remain significant throughout his career on radio as well as in his later work for film and television. These issues involved borrowing and reuse of previously composed music, the influence of narrative sound effects on music, the problem of underscoring dialogue, the creation of a musical continuum parallel to the dramatic narrative, and the creation of structural organization. Various excerpts of incidental music from plays composed during the period 1937-39 are discussed, concluding with an examination of Herrmann's collaborations with author Norman Corwin, in particular the latter's play Untitled.

The history of Herrmann's development as a composer is but one part of a larger history of radio music that has yet to be written. This dissertation may serve as the foundation for such a history.

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Chapter 1: Introduction

Nearly twenty-five years after his death, few film composers receive as much attention as Bernard Herrmann. He is one of a handful of film composers to be the subject of a book-length biography, Steven C. Smith's *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*.¹ Compact discs of his music—both original soundtracks and new recordings—continue to be released. In 1999 alone, compact disc releases included two soundtrack compilations of music he wrote for the Twentieth Century Fox studios, new and virtually complete recordings of *The Egyptian* and *Citizen Kane*, and original soundtracks and new recordings of the music he composed for the *Twilight Zone* television series (as well as a handful of bootleg releases). With nearly fifty full-length films and many notable television scores to his credit, it is safe to say that Herrmann's music continues to be heard on television somewhere nearly every week of the year.

Though composers for mediums such as film and television tend to be neglected by the scholarly community, Bernard Herrmann is one of the exceptions. Articles by Fred Steiner, and Royal S. Brown, and books by Graham Bruce and Kathryn J. Kalinak reveal a recent generation of scholars interested in a deeper understanding and evaluation of Herrmann's legacy.²

¹ Steven C. Smith, *A Heart at Fire's Center: The Life and Music of Bernard Herrmann* (Berkeley and Los Angeles: University of California Press, 1991).

² Fred Steiner, "Herrmann's 'Black and White Music' for Hitchcock's *Psycho*," *Film Music Notebook* 1, no. 1 (Fall 1974), 28-36; and *Film Music Notebook* 1, no. 2 (Winter 1974-75): 26-46; Royal S. Brown, "Herrmann, Hitchcock, and the Music of the Irrational," *Cinema Journal* 21, no. 2 (Spring 1982): 14-49; Graham Bruce, *Bernard Herrmann: Film Music and Narrative* (Ann Arbor, MI: UMI Research Press, 1985);

Most of the attention given Herrmann has been directed to his film scores. The legacy of having scored some of the most widely known films by important directors such as Orson Welles, François Truffaut, Martin Scorsese, Brian De Palma, and most notably, Alfred Hitchcock, reinforces Herrmann's reputation and underscores his stature within twentieth-century culture.

In scholarship about Herrmann and his oeuvre, his radio music has escaped serious scrutiny and study. This neglect is puzzling, considering that his first film assignment, Citizen Kane, was nominated for an Academy Award, and lost to his second film, The Devil and Daniel Webster. With such instant success in his film composing career, it is surprising that there has not been more interest in how the composer arrived at such a level of accomplishment and recognition. Though it is known that Herrmann composed radio scores, few writings have speculated about or examined what kinds of experiences led him to such a successful film composing debut.

My dissertation attempts to fill this lacuna. It examines the composer's development as discerned through his compositions intended to accompany radio dramas. Within the twenty-two year span (1934-56) during which he wrote for the radio, his music for the Columbia Workshop series is especially noteworthy. An experimental series devoted to finding new techniques of broadcasting, the Columbia Workshop was the first regular series for which he composed music, and the first for which he consistently composed new music rather than recycling existing scores. As its music director, Herrmann was able to formulate, develop, and refine his compositional responses to narrative situations. His music for the Columbia Workshop therefore forms

Kathryn J. Kalinak, Settling the Score: Music and the Classical Hollywood Film (Madison, WI: University of Wisconsin Press, 1992).

a logical unit for study.

The purpose of this dissertation is to show the beginnings and development of Herrmann as a composer for radio dramas, bringing attention not only to his craft but also to the very neglected field of radio music. From the late 1920s until the 1950s when television usurped its dominance, radio was the primary medium that shaped public opinion and views of the world and guided the reception of culture and entertainment. The history of Herrmann's development is but one part of a larger history of radio music that has yet to be written. This dissertation contributes to such a history.

Sources: Scores and parts

Unlike his film scores (most of which remained with the composer until his death and were willed to the Arts Library at the University of California at Santa Barbara where they now reside), Herrmann's radio scores were held in the CBS libraries of Los Angeles and New York City. Generally, the scores were kept in the city where the original broadcast had occurred, with the majority being in New York City. In the late 1950s, CBS began to create a recorded-music library to be used in the production of television programs. While much of this music was newly composed, a number of composers recorded works they had previously created for radio. As a participant in this activity, Herrmann requested that some of his scores from CBS's New York library be shipped to its Los Angeles library. The scores remaining in the New York City library were donated to the Music Division of the New York Public Library for the Performing Arts in 1974. Those kept in Los Angeles were donated to the Music Library of the University of California at Los Angeles.

Herrmann guarded his scores carefully, and he usually treated them with utmost care. A comparison of his own manuscript scores with printed scores of other composers' works which he conducted (some of which are housed in the Music Division of the New York Public Library for the Performing Arts) shows that it was rare for him to edit or enter additional performance markings in his scores. It is therefore necessary to examine also any performing orchestral parts used for broadcast, which were usually prepared by CBS library staff. When a musical cue was cut, repeated, or altered, often the parts, marked by the instrumentalists, provide the only physical evidence of such editing. Insight can also be gained from parts that Herrmann copied out, usually for last-minute changes or orchestral substitutions. In addition, instrumental parts sometimes hold information that is not obtainable from other sources such as cue sheets (a listing of musical excerpts to be used for a broadcast).

A number of scores and parts may be either missing or irretrievably lost. Further archival research could reveal contracts and payment schedules indicating exactly how much Herrmann composed and how many of his works are missing. Unfortunately CBS is unwilling to let researchers examine their archive. Until this situation is changed, researchers must make do with what is available from libraries and museums.

Scripts

A number of scripts used by the Columbia Workshop were published, fourteen of them in Columbia Workshop Plays edited by Douglas Coulter, a director of several

Workshop presentations.³ Fortunately, Norman Corwin, by virtue of his popularity and significance, published a large amount of his original radio work, including notes and commentary for each play.

Most of the scripts used on the Columbia Workshop, however, were not published. Fortunately CBS donated microfiche copies of scripts to the Museum of Television and Radio (formerly the Museum of Broadcasting) located in New York City and Los Angeles. In most cases, these scripts were marked by engineers or announcers who participated in rehearsals and broadcasts. Many of these annotations stem from the time exigencies of live radio and have often proved to be of great interest. Timings are often found throughout the scripts to facilitate editing in case the program exceeded its allotted time. On occasions where scripts were shortened to fit the scheduled time slot, the deleted portions have been revealing. For example, the few unused program notes for the Columbia Workshop presentation of Bernard Herrmann's melodrams (which were undoubtedly based on the composer's input) provide an invaluable source of information. Other annotations also reveal last-minute changes, as in the case of Gods of the Mountains, where pencil notations on the scripts show that certain music cues were later additions to the presentation. Even in the cases of published scripts, it is necessary to examine their annotations to uncover any additional information.

Recordings

Performing musicians are well aware that a musical work's physical score

³ Douglas Coulter, ed., Columbia Workshop Plays (New York: McGraw-Hill Book Co., 1939).

embodies only some of the attributes revealed in a performance. Similarly, a score and script are merely instructions; they cannot totally represent the performance of a radio drama. It is necessary to hear a recording of the broadcast to understand how these instructions were carried out and synthesized into a narrative work.

Particularly in its early years, many of the instructions in Columbia Workshop scripts and manuscript scores were either altered, disregarded, or substituted during a live broadcast. Although Herrmann created an extensive score for Orson Welles's thirty-minute adaptation of Macbeth, their first collaboration for the Columbia Workshop, existing transcription disks reveal that only a small portion of this music was used.

The demands of live broadcast, mostly in the form of time constraints, necessitated flexibility on the part of all broadcast participants. Actors and technical crew had to follow the director to know when to speed up or slow down. Herrmann was aware of this and sometimes intentionally composed extra music, knowing that it would be used selectively or edited during the broadcast. Occasionally a last minute change prompted Herrmann to discard a particular musical cue in favor of repeating an existing one, or to do away with a repetition in favor of writing entirely new music. Usually this information is apparent only upon hearing a recording of the original broadcast. For this reason, it is fortunate that the Museum of Television and Radio has many transcription disks of the Columbia Workshop broadcasts.

A proper understanding of a radio drama in performance can be gained only from consulting all the significant resources for its production: scores (and their parts when available), scripts, and recorded transcriptions of broadcasts. In this study, those radio dramas lacking one of these sources are usually passed over in favor of those having all three. Nevertheless, at times dramas without one or more of these sources are cited,

since their existing elements provide and corroboration for insight made where all sources exist.

Secondary sources

Secondary sources afford a glimpse of the circumstances and context in which radio shows were created. Through monthly and weekly calendars, as well as press releases, announcers' scripts, and other publicity material, it is possible to discern CBS's own opinion of its programming and how the company hoped to disseminate and market the shows to the public. Press releases often highlight individuals or productions and afford an inside view of the company's activities. As the Columbia Workshop gained in reputation, reviews and commentaries appeared in the press, and these have been utilized in this study.

Books: directing, production, music

As radio reached its heyday in the 1940s, its practitioners took to documenting their experiences. A number of writers, directors, producers, librarians, and composers wrote chapters or entire books devoted to their craft. Included in this group are a number of CBS staff members who not only provided first hand information on radio technique but also recorded observations on the Columbia Workshop and Bernard Herrmann. Two of these books, Max Wylie's Radio Writing and Earle McGill's Radio Directing, reprint portions of Herrmann's scores to illustrate their discussions of musical accompaniment—two extremely rare occurrences of radio music being published.⁴

⁴ Max Wylie, Radio Writing (New York: Farrar & Rinehart, 1939); Earle McGill, Radio Directing (New York: McGraw-Hill Co., 1940).

The work of author Erik Barnouw deserves special mention. He codified his knowledge in his Handbook of Radio Writing,⁵ a work that also provides insight into how he perceived the role of music in a broadcast. After many years of working in the industry, he became a teacher and historian of media, producing what is still the most comprehensive history of radio, his three-volume A History of Broadcasting in the United States.⁶ His research for this project led him to create a library of oral histories, which now resides in the Special Collections of the Columbia University library. This endeavor, called the Radio Pioneers Projects, has been augmented by oral histories from other individuals, making it a valuable resource of mostly first-hand accounts.

There are a handful of dissertations and theses that deal with historical radio music, the most recent of them being written in 1953.⁷ While these sources provide some interesting material, most of them are valuable more for the historical information they provide than for any useful methods or approaches analyzing radio music. Perhaps the most interesting of these works is Spoth's "An Analysis Of Music For Radio Dramatic Shows." Though her analysis merely classifies and labels particular functions (as is delineated in the works by Mamorsky and Crews cited above), she illustrates her classifications with copious examples from the unpublished works of Morris Mamorsky,

⁵ Erik Barnouw, Handbook of Radio Writing (Boston: Little, Brown & Co., 1939).

⁶ Erik Barnouw, A History of Broadcasting in the United States, 3 vols. (New York: Oxford University Press, 1966-70).

⁷ Helen Clapp Dudeck, "Presentation of Musical Instruments in Radio Broadcasting," M.A. thesis, Wayne State University, 1940; Louis I. Pollock, "Bridge and Mood Music for Radio Drama," M.A. thesis, University of Michigan, 1953; Doris M. Spoth, "An Analysis of Music for Radio Dramatic Shows, including a Handbook of Musical Bridges, Transitions, and Backgrounds," M.A. thesis, Michigan State College, 1949; George Volger, "A Comparative Analysis of the Uses of Music and Sound Effects in Motion Picture and Radio Drama," M.A. thesis, University of Southern California, 1939; and Frederick William Westphal, "Music in Radio Broadcasting," Ph.D. dissertation, Eastman School of Music, 1948.

one of the leading radio composers on the National Broadcasting Company (NBC).⁸

Supplementing these sources are numerous contemporary radio reviews and commentaries that appeared in daily newspapers, magazines, and even as chapters within books of musical or cultural criticism. Such ephemeral documentation functions as corroborative evidence and amplifies otherwise obscure or isolated points.

Description Of Method

Since the advent of television in the 1950s, there have been only two significant attempts in scholarly literature to grapple with original music composed for radio:⁹ Rick Altman's "Deep-Focus Sound: Citizen Kane and the Radio Aesthetic"¹⁰ and David Huron's "Music in Advertising: An Analytic Paradigm."¹¹

Rick Altman is interested in the unusual use of sound in the film Citizen Kane (including music, sound effects, and other aural phenomena). He notes that published discussions of the film's use of "radio sound" are inaccurate, and he presents a summary of the ways in which sound was used on the radio in the early 1940s. He then shows how these categories of radio sound were used in Citizen Kane, affecting not only the film's soundtrack but its narrative structure as well. Altman thereby lays the groundwork for observing sound as a structural element within the narrative.

⁸ This is of particular interest, as I have been unable to determine the current location of Mamorsky's manuscripts.

⁹ This statement refers to the legacy of radio in the Western Hemisphere. The continuing viability of original music for radio in Europe, particularly in Germany through Hörspiele, continues to be the subject of critical comment and analysis.

¹⁰ Rick Altman, "Deep-Focus Sound: Citizen Kane and the Radio Aesthetic," Quarterly Review of Film and Video 15, no. 3 (1994): 1-33.

¹¹ David Huron, "Music in Advertising: An Analytic Paradigm," Musical Quarterly 73, no. 4 (1989): 557-74.

David Huron focuses on music for contemporary radio and television commercials. In the realm of advertising, music has been classified according to its effect on listeners. A thirty-second commercial for McDonald's restaurants forms the centerpiece of his discussion as he illustrates how the systematic use of words, themes, and rhythm conspire to produce a desired response in those hearing the commercial. After showing how numerous compositional choices are determined by their effect on listeners, Huron concludes that "advertising music is perhaps the most meticulously crafted and most fretted-about music in history."¹²

Both Altman and Huron use techniques familiar to contemporary musicologists in trying to analyze music and sound. Yet the music under investigation in this study was composed decades ago, and under different circumstances. In developing a method for observing the development of Herrmann's music for radio dramas and its relationship to their texts, a point of departure is offered by contemporaneous sources. From the 1930s, a number of handbooks and textbooks on radio directing, producing, and writing contain discussions describing the functions of radio music. By the late 1940s, radio had matured to such an extent that musicians also began publishing their thoughts on composing and using music on radio broadcasts. Composers such as Morris Mamorsky,¹³ George Davis,¹⁴ and others such as producer Albert Crews¹⁵ sought to codify the practice and systematically explicate the functions of radio music. This burgeoning activity came to a halt by 1950. Television was fast becoming the new medium of mass communication

¹² Huron, "Music in Advertising," 572.

¹³ Morris Mamorsky, "Composing for Radio," in Music in Radio Broadcasting, ed. by Gilbert Chase (New York: McGraw-Hill, 1946), 47-65.

¹⁴ George Davis, Music-Cueing for Radio-Drama (New York: Boosey and Hawkes, 1947).

¹⁵ Albert Crews, Radio Production Directing (Boston: Houghton Mifflin, 1944), 147-61.

and professionals all but abandoned writing about radio.¹⁶

This study takes these sources—manuals, handbooks, and textbooks—as its points of departure in observing the relationship between drama and music and its development in Herrmann's radio music. The underlying question in this dissertation is “what purpose and function does the music serve in the drama?” The preliminary approach to this question involves examining the various functions and forms that have been categorized by contemporary practitioners of radio music to see how and in what way Herrmann's music fits into these categories.

This procedure, however, can serve only as a springboard for investigation. In a desire to offer a direct approach to their craft for the beginner or layperson, contemporaneous authors have often neglected some of the larger analytical issues of function and effect. While they have constructed systematized lists of radio music categories, their discussions lack guidelines for creating distinctive and individual effects. In addition, their writings represent the culmination of years of practice. This study is concerned with the development of compositional techniques involving the relationship of music to text. By building upon the foundation of these authors and drawing upon the techniques used by Altman and Huron, this dissertation will attempt to present a method for analyzing music written for radio dramas.

A brief biography of Bernard Herrmann, emphasizing his inclination towards dramatic music, supplies the context necessary to begin this investigation. There follows an overview of the Columbia Workshop and some general comments on the nature of

¹⁶ It is interesting to compare different editions of works such as those by Wylie and Barnouw, both of which were first published in 1939. In their later editions from the early 1950s, the focus shifts away from radio to television.

radio music.

Chapter 2: Biographical Background on Bernard Herrmann

Introduction

Until the 1970s, information concerning Bernard Herrmann (1911-1975) and his life was confined to fragmentary pieces of information appearing in magazines or newspapers. Among the most notable were Page Cook's 1967 biographical essay, which was written doubtless with the composer's assistance, Ted Gilling's 1971 interview, and articles by Christopher Palmer and Fred Steiner.¹

The first book-length biography of the composer was Steven C. Smith's A Heart at Fire's Center: The Life and Music of Bernard Herrmann.² Appearing in 1991, its inception actually dates from the late 1970s, the years immediately following the composer's death in 1975.³ Though the most comprehensive, Smith's book differs in at least one important respect from previous biographical attempts. Whereas most other authors were musicians themselves or musically trained, Smith was a journalist who had minimal education in music, save for casual listening experiences. This lack of expertise prevented him from perceiving and understanding some of the issues in Herrmann's music. With the exception of quoting reviews, he avoids musical discussion altogether.

¹ Page Cook, "Bernard Herrmann," Films in Review 18, no. 7 (Aug. Sept. 1967): 398-412; Ted Gilling, "The Colour of the Music," Sight and Sound 41 (Winter 1971-1972): 36-39; Christopher Palmer, "American Film Music's Bernard Herrmann," Crescendo International 11 (Apr. 1973), 23-24, and (May 1973), 23; and Fred Steiner, "Bernard Herrmann," Film Music Notebook 1, no. 4 (Summer 1975): 4-9, as well as articles in standard reference sources such as the New Grove Dictionary of Music and Musicians.

² Los Angeles: University of California Press, 1991. Though published at approximately 400 pages, earlier drafts were closer to 600 pages.

³ The gestation period for this book was relatively long, since Smith inherited material from an earlier attempt to write a Herrmann biography, that of Craig Reardon who had been already active in 1977.

Covering nearly all the important details of Herrmann's life, Smith's biography is now the standard reference source for the composer, and there is no need to duplicate his effort. Unfortunately some details of his narrative are weakened by his lack of musical insight. In light of this deficiency, an exploration of Herrmann's musical background is warranted.

The persistent image of Herrmann that arises from virtually all biographical narratives is that of a person with a voracious appetite for learning music, particularly contemporary music. While in high school Herrmann had discovered the public library and made ample use of its resources by borrowing numerous scores. His unquenchable thirst for learning about music would last throughout his life.

Herrmann's growth in knowledge was accompanied by an increasing view of self-worth. Smith shows a youthful individual whose enthusiasm is unbridled, but who encounters difficulty with institutionalized instruction. Herrmann stood up and challenged those whom he felt knew less than he. In his earlier years, he developed a degree of respect for only a handful of people. The influence of his mentors Albert Stoessel, Percy Grainger, and Charles Ives was crucial to Herrmann's development.

Herrmann's early connections with writing theatrical music for the world of Broadway is also often overlooked by biographers. Though Smith does mention the salient points, there are some interesting aspects he does not cover. These subjects are therefore in need of deeper investigation.

Albert Stoessel

Bernard Herrmann's enrollment at The Juilliard School lasted from Fall 1931

until his dismissal in May 1932.⁴ Among Herrmann's teachers during his brief stint at this conservatory was his conducting teacher Albert Stoessel. Stoessel's pedagogical method must have seemed dry and lifeless to Herrmann:

Stoessel's method of teaching conducting was primarily one of precept and example. . . Stoessel had little patience with a student who tried to insist on his own manner of conducting, with the remark, "But this is the way I feel it." To a remark such as that, Stoessel might reply: "Just because you happen to feel it that way is no reason why you should make an audience listen to it that way." It was always clear whose opinion should rule. Those few who dared to stand up to Stoessel were quickly removed from the class. Bernard Herrmann and Jerome Moross were two students who experienced this treatment; both have since become famous as Hollywood composers and conductors.⁵

Despite his Juilliard experience, Herrmann remained on cordial terms with Stoessel, possibly because of the latter's interest in composition and new music. Herrmann was present at his former teacher's final concert in 1943 during which Stoessel suffered a fatal stroke. Though stubborn in the context of institutions of learning, when Herrmann was able to develop relationships outside of school, his receptivity to influence and new ideas was enthusiastic.

Percy Grainger

Steven Smith was the first to remark upon Herrmann's relationship to one of his teachers, the noted composer Percy Grainger. Using a description of Grainger's syllabus for the classes attended by Herrmann, he attempted to reveal a connection between the

⁴ Smith, *A Heart at Fire's Center*, 31.

⁵ Charles David McNaughton, "Albert Stoessel, American Musician" (Ph.D. diss., Music Education, New York University, 1957), 358.

two by virtue of a penchant for exoticism (which in Grainger's case was music from non-Western cultures) and unexpected or unpredictable behavior (e.g., an impromptu recital by the Duke Ellington Band).⁶ Smith recognized Grainger's individuality as a possible influence on the personality of Herrmann.

But beyond an idiosyncratic personality, there is more to Grainger's influence on Herrmann. Unlike Charles Ives, whom Herrmann championed in articles, interviews and performances, Grainger's role in Herrmann's activities seemed to be confined to a smattering of performances. In spite of this, the lessons Herrmann learned from Grainger probably went deeper than the subjects listed in the New York University syllabus.

One of Herrmann's mature trademarks was his individualistic approach to orchestration. Frequently eschewing conventional orchestral combinations, Herrmann strove to provide a particular and unique sound for each of his musical works. It is probable that the origins and justification of that trait stem from a familiarity with Grainger's scores. Many of Grainger's published scores from the late 1920s contain a note from the composer, which reads in part:

We might well look upon the present time as one well suited to bold experimentation with orchestral and chamber music sound-blends. Let us encourage all music-lovers, particularly those in their teens, to enter orchestras and other music bodies formed partly with the aim of trying new combinations of instruments. . . What we need in our composers and in our leaders of musical thought is an attitude like Bach's: he seems to have been willing enough to experiment with all the instruments known to him and to arrange and rearrange all kinds of works for all sorts of combinations of those instruments.⁷

⁶ Smith, *A Heart at Fire's Center*, 33-34.

⁷ "To Conductors and to Those Forming, or in Charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies" - from the preface to *Spoon River* by Percy Grainger dated Dec. 2, 1929, as quoted in: John Bird, *Percy Grainger* (London: Paul Elek, 1976), 286.

Bryan Fairfax characterizes Grainger's approach as follows:

In an introduction. . . which appears in a number of his scores, Grainger makes very positive statements as to his attitude towards the content of the orchestra. He does not rebel against the conventional symphony orchestra; he only asks that a more varied and imaginative use be made of available instruments—instruments of all types—and differing numbers and combinations of those instruments. In particular, he asks that there should be no hard and fast conception of what constitutes an orchestra. . . All instruments should be welcome: saxophone, sarrusophone, harmonium, piano, dulcitone, marimba, staff bells, guitar, ukelele, banjo, mandolin, and so on.⁸

Grainger did not view the composer as an anarchist, nor was he advocating a rejection of tradition. Rather, he envisioned the composer as an experimenter, a creative artist who sought to enhance new and contemporary forms of expression.

Like Grainger, Herrmann was not content to adhere to conventional orchestration. It is almost certain that Herrmann, a frequent visitor to music libraries, had the chance to study some of Grainger's scores, and would have seen this note. He would have also had the chance to observe and learn through Grainger's works how the choice of a distinct instrumentation was intimately tied to the character of each composition. Henry Cowell's description of Herrmann's compositional technique, written in 1933, shows how instrumentation had become identified with the younger composer's style:

Bernard Hermann [sic] is also an experimenter, but in the direction of making the orchestra into a more satisfactory medium for polyphony, in which he is primarily interested as a composition medium. He attempts varied melodic line and long flowing curves of counterpoint. He drives his orchestra into narrowed channels of reinforced unisons to

⁸ Bryan Fairfax, "Orchestral Music," in The Percy Grainger Companion, ed. by Lewis Foreman (London: Thames Publishing, 1981), 81.

bring out these curves. . . with Herrmann the materials are the main interest.⁹

Though this description is somewhat at odds with Herrmann's later direction, Cowell suggests that Herrmann's use of orchestra was a primary concern, based on the need of finding the appropriate means of expression. At times, the primary focus of one of his compositions could be its orchestration through sublimation of melodic invention. By the late 1930s, when he had been employed with CBS for a few years (he was hired in 1933), Herrmann had already begun to seek unique orchestrations for each work that he composed, using combinations such as four chimes and percussion, or an ensemble of flute, mandolin, four harps and percussion.

But in addition to orchestration, there were other aspects of Grainger's musical thought and values that might have filtered through to Herrmann. Here is biographer John Bird's characterization of Grainger:

Perhaps the most interesting overall point of style that made itself felt during this early maturity was a definite tendency to create music in forms where there was little, if any, repetition of thematic ideas. Instead, it is possible to see a continual flow of new thoughts, joined together only by likeness of mood or style.¹⁰

The idea of suppressing musical repetition in favor of other features of musical organization can be found in twentieth-century musical models. (One of these representatives was Charles Ives, whose influence will be discussed below.) Herrmann, who at times eschewed melody or a system of leitmotifs, often constructed his music

⁹ Henry Cowell, American Composers on American Music: A Symposium, ed. by Henry Cowell (New York: F. Ungar, 1963), 10-11.

¹⁰ John Bird, Percy Grainger (London: Paul Elek, 1976), 61.

based on mood or texture.¹¹

Smith recalls occasions when Herrmann sought out pastoral locations for inspiration.¹² At times a preoccupation with nature was on his mind when composing. As he had done with other students, it is possible that Grainger admonished the youthful Herrmann to

. . . develop above all a sharp criticism for 'musical ERFINDUNG': inventiveness is the seat of all musical strength, when you see forms & beauty in nature apply it in your mind to the forms & types in music. . .¹³

Thus Grainger viewed experimentation and discovery as part of the artist's responsibility. These, in addition to the points made above concerning orchestration, align Herrmann more closely to this mentor's ideas than has been realized.

Charles Ives

With respect to influences on Bernard Herrmann, one figure stands out far above the other individuals and forces in his environment: Charles Ives. From Herrmann's first published essay¹⁴ to recordings made near the end of his life,¹⁵ no other composer played such a prominent role in his life as Ives. In an interview with Vivian Perlis, Herrmann

¹¹ Bernard Herrmann, "Score for a Film," repr. in Focus on Citizen Kane, Ronald Gottesman ed., (Englewood Cliffs, NJ: Prentice-Hall, 1971), 70.

¹² Smith, A Heart at Fire's Center, 67, 127.

¹³ Letter from Percy Grainger to Herman Sandby, as quoted in: John Bird, Percy Grainger (London: Paul Elek, 1976), 67.

¹⁴ "Charles Ives," Trend: A Quarterly of the Seven Arts 1, no.3 (September-November 1932), 99-101.

¹⁵ Ives, Symphony no. 2, London SPC-21086, p1972.

gave a detailed description of how he came to know Charles Ives.¹⁶ While in high school he stumbled upon a copy of Ives's 114 Songs at the local library, and sought out the composer based on the address printed in the publication. Herrmann developed a relatively close relationship to Ives, getting Ives's music broadcast on the radio and informing the elder composer of his own compositional activity. He remained in contact with Ives up to his death in 1954.

Even prior to Perlis's thorough oral history the association between Herrmann and Ives had been revealed, even proclaimed in several articles.¹⁷ In recounting the usual facts of the composers' friendship, however, few of these writings take the additional step to provide insight by suggesting how Herrmann was influenced by his mentor. This is understandable in part since much of Herrmann's music does not bear an obvious resemblance or similarity to the music of Ives. Smith's biography retold the facts with many additional details, without adding musical insight. What is needed is a summary of the influences of Charles Ives on Bernard Herrmann that provides this missing insight. There are two benefits that this relationship brought Herrmann: social and musical.

As his friendship with Ives began to solidify, Herrmann felt the intense need to share his knowledge of the undiscovered composer. His attempts to proselytize others succeeded with his childhood friend Jerome Moross and later with Arthur Berger, Lehman Engel, and even his first wife, the author Lucille Fletcher. Herrmann held few inhibitions when it came to expressing his personal views, and his proselytization of Ives

¹⁶ Interview with Vivian Perlis, New York, November 12, 1969. Published in: Vivian Perlis, Charles Ives Remembered: An Oral History (New Haven: Yale University Press, 1974), 155-62.

¹⁷ One of the extreme examples is Irving Kolodin's review of Herrmann's recording of Ives's Second Symphony: "Ives by His Prophet, Bernard Herrmann," Saturday Review 55, no. 37 (Sept. 9, 1972), 57.

brought him to the company of other notable and budding composers. Herrmann was not the only one to “discover” Ives. Henry Cowell, Ralph Kirkpatrick and Nicholas Slominsky came to know of Ives and his music independently. But in time Herrmann came to know these musicians and entered their circle, his path eased by their common championing of Ives and his music. Ives was also on Herrmann’s mind when he helped form the Young Composers’ Group, and was responsible for introducing Aaron Copland to the music of Ives. The attention given to Ives and other neglected composers became one of the rallying points for the Young Composers’ Group. Ives served as one of the focal points for the social ingathering of young composers.

What influence Ives may have had on Herrmann’s music is a question few have tried to answer. This is probably due to the marked difference in their styles. At first glance, Ives’s iconoclastic character in combination with the intricate complexity of some of his music seems to be quite at odds with Herrmann’s style which, with the exception of a handful of works, is often more accessible. Yet the Herrmann-Ives relationship extended to three distinct areas of influence: Americanism, aural quality, and the use of quotation.

(1) Americanism

There were a number of issues with which American composers were occupied in the years of the Depression. Among their concerns was the creation of American music. Antonin Dvofak was the first to publicly encourage American composers to incorporate folk music into their compositions. But with a handful of exceptions it was not until the years of the Depression that composers began to see the validity of utilizing American folk tunes in their work. To some this was a meaningless endeavor. Walter Piston, Carl Ruggles, and Roger Sessions preferred to envision composers seeking their own

individual voice regardless of national instincts.¹⁸ Other composers thought differently. William Grant Still felt it his obligation to use African-American music in his compositions. For Aaron Copland, the use of folk music assisted his search for style:

I was particularly struck by the strong Russian element in [Stravinsky's] music. He borrowed freely from folk materials, and I have no doubt that this strongly influenced me to try to find a way to a distinctively American music.¹⁹

With the prevalence of this mood in the early 1930s, it is no wonder that composers would find inspiration in the music of Charles Ives. As contemporary composers were discovering the utility of incorporating folk music in their compositions, so, too, were they able to recognize similar methods and goals in the compositions of their forebear. Just as Ives had used popular and folk music in his compositions, so could contemporary composers' utilization of American tunes be justified by their predecessor. The youthful Bernard Herrmann articulated this issue:

“By golly, Mr. Ives puts cowboy themes and hillbilly songs and camp-meeting hymns into his symphonies. Those are the tunes of our country and we love them. Mr. Ives writes about everything from Nelly, the Poor Working Girl, to the How and Why of Life. One of his sonatas is called ‘Concord, Mass.’ Now if that isn’t American, what is?”²⁰

Until the end of the 1940s Herrmann would be recognized as belonging to those composers who believed in the validity of using American tunes or thematic allusions in their music. His cantata Moby Dick, Currier and Ives Suite, music for the films Citizen

¹⁸ Nicholas E. Tawa, *Serenading the Reluctant Eagle: American Musical Life, 1925-1945* (New York: Schirmer Books, 1984), 9-10.

¹⁹ Aaron Copland and Vivian Perlis, Copland: 1900 through 1942 (New York: St. Martin's/Marek, 1984), 73.

²⁰ “New York Artists Reshape America over the Week End,” New York Herald Tribune (July 10, 1932), sec. 1, 14, as quoted by Smith, 37.

Kane, The Devil And Daniel Webster, and The Magnificent Ambersons (and the suites derived from these scores), and radio shows such as Walt Whitman or the patriotic On A Note Of Triumph amply demonstrate Herrmann's conviction that use of American folk themes (or melodies that resembled them) in musical compositions was a viable method in the creation of a body of music that could be called American. In part, this was due to the influence of Charles Ives.

(2) Aural quality

Was Herrmann able to benefit from any musical or technical devices that Ives used? From the following passage it would seem that Herrmann denied the presence of any compositional technique within his mentor's music:

People looking around at Ives to find his musical technique or form are all wasting their time, because he didn't have any. I think he made up each technique for each piece. It wasn't even a technique; it was some kind of a miasma that hit him and then he went to work on it. Ives's music doesn't go on in time and space. His music is a photographic replica in sound of a happening.²¹

Yet within this denial Herrmann has unwittingly revealed the way he hears Ives's music. Ives's music doesn't unfold through time as does a progression of harmony or counterpoint. Rather it is an aural picture, something which is based on the accumulation of sound. Though there are a great many pieces of music that may use this idea in concert with numerous other and more traditional means of compositions²², Herrmann indicates this was a primary method by which Ives conceived much of his music.

In describing the Prelude of Ives's fourth symphony, Herrmann in 1945 offers a

²¹ Perlis, Charles Ives Remembered, 161.

²² Representative examples are Grieg's "In the Hall of the Mountain King" from Peer Gynt and Ravel's Bolero.

subjective opinion of this “technique”:

... a second orchestra, composed of harps and a few violins placed at some distance from the main orchestra, sets up a kind of musical backdrop. It attempts no melodic counterpoint but establishes an harmonic haze of sound in an entirely different key. The effect is indescribably beautiful; it is like nothing else in music.²³

And of the Finale of the fourth symphony:

After the opening bars, which recall the Prelude, it uses no themes, quotations or motives, no harmonic or rhythmic patterns. Each instrument pursues its own path in ever-changing rhythms, breaking into its own themes. The chorus sings a wordless vocalization. The effect is of a great *sound*, an enormous tutti which swells and recedes. An Oriental would describe such music as the “pure state” which exists in space, chaotic, all-embracing.²⁴

The concept of the aural picture was a part of Herrmann’s compositional language as well. In The Forest (1929), one of his earliest works (left unfinished), the first section entitled “Dawn” contains barely a trace of melodic idea (see Example 2.1). Rather, it is structured upon the gradual accumulation of the different tones of a sonority, similar to the opening of Delius’s Florida Suite, and other works inspired by Beethoven’s Symphony no. 9.²⁵ Unlike the Delius, however, Herrmann deliberately avoids traditional harmony. In their high register, the violins introduce a dyad centering around E and D-sharp, while lower strings add the cluster A-sharp, G-sharp, and F-sharp, resulting in five notes of the whole tone scale. It is not so much a harmony as a tonal haze upon which

²³ Herrmann, “Four Symphonies of Charles Ives,” 220.

²⁴ Herrmann, “Four Symphonies of Charles Ives,” 221-22.

²⁵ Herrmann championed the works of Frederick Delius as a conductor of the CBS orchestra. The opening of the Florida Suite is clearly based on the opening of Beethoven’s Symphony no. 9.

Example 2.1: In the Forest, no. 1, "Dawn," measures 1-17

The musical score is divided into two systems. The first system includes the English Horn, Horns in F (1, 2, 3, 4, 5), Violin I (1, 2, 3), Violin II (1, 2, 3), Viola (1, 2, 3), and Violoncello (1, 2, 3). The second system includes the English Horn (E. Hn.), Horn (Hn.), Cymbal (1), Celesta, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The score features various dynamics such as *ppp*, *pp*, and *pppp*, and includes first, second, and third endings for several instruments. The music is written in a major key with a 4/4 time signature.

the five French horns and English horn offer vague suggestions of melodic ideas.

Herrmann made use of this accumulation technique in several of his radio dramas such as Ecce Homo, The Use of Man, and Seems Radio is Here To Stay.

(3) Quotation

It is impossible to overlook Ives's use of quotation. As mentioned above, the use of quotations from American folk music made his music recognizably "American" and more accessible. In this manner it served as an inspiration to younger American composers of the 1930s.

But Ives's use of quotation can work on deeper levels. There are many incidences where he quotes from European works, or from American works so obscure that most listeners would not recognize their source. The prevalence and complexity of quotation in Ives's music have given rise to a separate field of scholarly study dedicated to codifying and understanding the many kinds of musical quotation.²⁶

The use of quotation of pre-existent material in Bernard Herrmann's work—whether the material is of other composer's works or from Herrmann's own—is not obvious at a superficial glance. Smith points out instances where Herrmann reused music he composed earlier, but no deeper meaning is admitted.²⁷ In an article concerning the 1963 film Jason and the Argonauts Jim Doherty brings the issue to the surface.²⁸ One of

²⁶ J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," Notes 50, no. 3 (March 1994): 851-70. This article, and the formation of the American Musicological Society's Study Group on Musical Borrowing are a direct outgrowth of the author's study of Ives's musical technique.

²⁷ Smith, A Heart at Fire's Center, 240 and 251, among other examples.

²⁸ Jim Doherty, "Mythology in Music: Bernard Herrmann Scores Jason and the Argonauts," Midnight Marquee, no. 37 (Fall 1988), 175-78.

Herrmann's longest film scores, Doherty reveals that virtually all of Jason is derived from previously written music. Assuming this to be an aberration he seeks to provide reasons (such as an especially taxing work schedule) for what might have prevented Herrmann from writing more original music for this film project.

Though the score to Jason and the Argonauts is perhaps an extreme example, Doherty's recognition of quotation technique can be applied to many more scores than has been realized, for Herrmann habitually reused portions of his previously composed works. In one of his first works for radio, the melodram Annabel Lee, Herrmann quotes a sizable portion of an earlier work, the Aria for soprano and chamber orchestra. (Fragments of the Aria also appeared in his Sinfonietta of 1935.) In fact Herrmann quoted other composers as well, particularly in his early works such as the melodrams. The climax of La Belle Dame Sans Merci contains a quotation from part three of Schoenberg's Gurrelieder. A passage in A Shropshire Lad contains a verbatim quotation from Vaughan Williams's Charterhouse Suite (see Example 2.2).²⁹

Once he began to compose for radio shows on a regular basis, Herrmann was willing to mine his previously composed work for passages that would be suitable in other shows. The manuscript for Rime of the Ancient Mariner resembles a thematic catalog and contains only single-line reductions from pre-existent works, many of which are from Herrmann's melodrams. The manuscript is unique among items in the CBS Collection for it provides documentation of the practice of using suitable pre-existent

²⁹ In two cues from his first film, Citizen Kane, that were used in his suite Welles Raises Kane, Herrmann manages to quote Handel, Bizet and Mendelssohn. Cited in: Program notes for CBS Symphony Orchestra, Bernard Herrmann conductor, Sunday, July 3, 1949. Though the author of the notes is listed as Paul Affelder, information about Herrmann's composition must have been supplied by the composer himself.

Example 2.2: A Shropshire Lad, measures 87-93

The image shows a musical score for measures 87-93 of 'A Shropshire Lad'. The score is for a full orchestra and includes the following parts:

- Oboe:** Melodic line with a 'Slow' tempo marking and a fermata over measures 87-93.
- Clarinets in Bb 1. 2.:** Harmonic accompaniment, marked *pp* (pianissimo).
- Violin I divisi:** Harmonic accompaniment, marked *ppp* (pianississimo).
- Violin II:** Harmonic accompaniment.
- Viola:** Harmonic accompaniment.
- Cello:** Harmonic accompaniment.

The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Slow'.

dramatic cues. Though Herrmann stated that he composed music for over two to three thousand shows, the actual number of shows for which entirely new music was written is probably closer to about 120, the remainder having been arranged from music he had composed earlier or music by other composers.³⁰

This reference to thousands of radio shows should not be considered a mistake on Herrmann's part. By 1971, the time of this statement, he had accumulated a vast amount of experience. Herrmann's idea of composing original music and his notion of arranging pre-existent music had become merged in his mind, since the two tasks often overlapped

in his work. In this regard, his work had become like that of music editors or arrangers who knew how to create a dramatic score by piecing together cues based on existing music.³¹ Being responsible for the musical direction of such a large volume of shows while conducting regular programs of concert music, Herrmann must have had a significant workload. Though Doherty's hypothesis of using pre-existent music due to time constraints is to a certain extent true, it is in need of refinement. Herrmann's heavy work load made him create a method of composing that enabled him to draw upon his vast knowledge of music in creating suitable "original" scores out of pre-existing music, mostly his own. But there is another facet to this method.

In reviewing a recording of Herrmann's For the Fallen, Oliver Daniel referred to the composer's quotation of a theme by Handel as an "Ivesian fashion."³² Daniel was probably the first and one of the only writers to recognize Herrmann's use of quotation as a compositional technique, and to perceive it as something inherited from his mentor Charles Ives. In a conversation towards the end of his life, he reiterated this notion and acknowledged that just as Ives constructed his music around musical quotations, so did Herrmann adapt this compositional device for his own use.³³ Unlike Ives, however, Herrmann's use of quotation was reinforced by the usual practices of the day in radio, of adapting existing music for new shows.

The influence of Ives was not an obvious feature of Herrmann's music. Yet by virtue of the use of quotation, the aural nature of sound, and the notion of an American esthetic, Herrmann's music does reveal the strong influence of one of the most

³⁰ Ted Gilling, "The Colour of the Music," Sight and Sound 41 (Winter 1971-1972): 36.

³¹ This will be discussed in the chapter four.

³² Oliver Daniel, "Perspective of Bernard Herrmann," Saturday Review 51 (July 13, 1968), 49.

iconoclastic of American composers. Herrmann, whose own steadfastness and determination are well documented, was undoubtedly thinking of himself when he observed Ives's inspiration on others:

. . .his influence on the younger composers of America had been enormously stimulating and above all, has served as an example of the fortitude and steadfastness that a great creative person must have in order to realize a part of his vision.³⁴

Music for the Theater

In his biography Steven Smith gives scant mention to Herrmann's youthful involvement with the theater. His account is so brief that connections between the composer's theatrical involvement and his later works, in particular those written for the radio, could easily escape even the attentive reader. By supplying details of Herrmann's early contact with the theater, a more complete picture of the composer's development can be ascertained.

The Herrmann household in Manhattan was located on Second Avenue and 18th Street, near the focal point of a thriving Yiddish and secular-oriented culture. Numerous theaters were located on this legendary avenue, and it is possible that Herrmann, though not conversant in Yiddish, might have had some contact with them. In a 1969 interview Herrmann recalled that he played piano for Yiddish theater productions on Second Avenue.³⁵ This statement is viewed skeptically by Martin Silver, the composer's grand-

³³ Personal interview with Oliver Daniel, Ardsley, New York, June 1988.

³⁴ Bernard Herrmann, "Yankee Composer," *Saturday Review* 38 (January 15, 1955), 27-28.

³⁵ Interview with Max Wilk (ca. 1969) used in preparation for *They're Playing Our Song* (1st ed. New York: Atheneum, 1972). This hour-long tape is housed in the Rodgers and Hammerstein Sound Archive, The New York Public Library.

nephew, who said that Herrmann was never very adept at the piano or any other instrument.³⁶ If the composer's playing ability was dubious, it seems unlikely that a theater group would depend on his skills for an entire show. It is possible, however, that Herrmann might have secretly entered the theaters to watch shows and rehearsals, a practice he later championed at Carnegie Hall in his teenage years.³⁷

But the composer's childhood environment extended beyond the boundaries of Second Avenue's secular Jewish culture. Until the mid-1930s, 14th Street—colloquially referred to as “Tin Pan Alley”—was the center of theatrical activity and the American musical publishing industry. It is probable that Herrmann attended shows in his youth, and would have been exposed to and absorbed a wide range of theater music, running the gamut from popular songs to melodramatic scenes. He probably made his initial acquaintances with many popular composers at this point in his life. Herrmann also comments on popular composers who are associated with American musicals.³⁸ That Max Wilk would want to interview him for information on Vincent Youmans (best known as the composer of popular hits such as “Tea for Two,” from the musical No, No, Nanette, “Great Day,” and “The Carioca”) attests to at least one of several long-standing associations. (It is not by coincidence that the date of this interview is from the time when Herrmann was preparing his only musical, The King of Schnorrers, based on Israel Zangwill's novel. The Yiddish cultural milieu of the story possibly inspired Herrmann's recollections of the world of Second Avenue.) Beyond his initial compositions, among them songs composed to texts by Heine and Verlaine, Bernard Herrmann's first attempts in “theatrical” composition were not for theater but rather for the dance.

³⁶ Personal communication, November 1990.

³⁷ Smith, A Heart at Fire's Center, 16.

Herrmann's first attempt at a dance work, the Congo Rhapsody, was written and performed on a dance recital during his abortive enrollment at The Juilliard School of Music in 1932.³⁹ Smith quotes from a review which noted that Herrmann "laid on the colors of the jungle with fine freedom and zest. . . *esprit* juiced out of it, set flying the body of Blanche Evan who provided the stirring choreography." Herrmann was dismissed from Juilliard in May of that year (due to poor grades), but not before establishing an important acquaintance, that of Charles Weidman (1901-1975). Weidman, who would later become one of the leading American choreographers of modern ballet during the twentieth century, took an interest in his fellow student. That fall, when Weidman was engaged to choreograph a dance sequence for a Broadway show, he called upon Herrmann to compose the music.⁴⁰

That show, J. P. McEnvoy's Americana, opened at the Shubert Theatre on Oct. 5, 1932.⁴¹ As with its previous incarnations in 1926 and 1927, this show was a revue containing a pastiche of various comedy routines, songs, skits, choruses, dances, and production numbers. (It is best remembered for introducing Jay Gorney's song "Brother Can You Spare A Dime?") Though dance sequences had long been a part of Broadway shows, the 1932 edition of Americana was one of the first Broadway shows to use classically trained choreographers. Weidman, a student of the Denishawn school of dance who was already known for his work in collaboration with Doris Humphrey, was hired as choreographer. Apparently pleased with his compositional efforts from the Juilliard recital earlier that year, Weidman secured the services of Herrmann, who wrote

³⁸ Interview with Max Wilk.

³⁹ Smith, A Heart at Fire's Center, 31.

⁴⁰ Smith, A Heart at Fire's Center, 34.

one of the several ballet sequences for the show. Herrmann called his work simply Marche Militaire. The ballet, however, was called “Amour à la Militaire” and was danced by Weidman, Cleo Atheneos, José Limon, and Sylvia Manning. Though Americana’s musical director was its predominant composer Jay Gorney, Herrmann conducted his ballet, which, apart from an earlier Town Hall recital of Juilliard students, marked his professional debut as conductor.⁴²

In the early part of the Depression, when 100 performances of a Broadway show was considered successful, Americana lasted for a respectable 77. Though much of its success is probably attributable to Gorney’s now-legendary song, “Amour à la Militaire” did not go unnoticed. A perceptive reviewer noticed the singularity of the show and its dances:

Certainly there are in this Americana some of the most original and effective ingredients ever stirred into a revue. Everybody seems to have been sworn to shun the usual, to risk seven-league leaps away from anything humdrum. It makes some famous efforts.

The dancing, for instance. They have reduced the customary chorus calisthenics to a minimum and have swung—with Charles Weidman’s and Doris Humphrey’s interpretive numbers—to a plane of charm and imagination most gratefully new to the Broadway shows. No good reason exists why such picturesque little epochs of the dance should have to be reserved for chilly Sunday nights in the concert halls.

There is an exquisite “Militaire.”⁴³

The weekly programs hint at the growing recognition of the ballet’s positive reception.

Though the show opened with “Amour à la Militaire” distantly positioned as the fifth

⁴¹ Ken Bloom, American Song, the Complete Musical Theatre Companion (New York: Facts on File Publications, 1985), v. 1, 81.

⁴² Smith, A Heart at Fire’s Center, 31.

⁴³ Gilbert W. Gabriel, New York American, Oct. 6, 1932.

number of Act 2, by the third week its place had shifted to the more prominent location of the fourth number of Act 1. By the beginning of November the ballet was shifted once more, to the third number of Act 1, attesting to its increasing success.⁴⁴

In his list of Herrmann's compositions, Smith strangely lists both an unnamed ballet from "Americana Revue"⁴⁵ and Marche Militaire, not realizing that they are the same work.⁴⁶ The manuscript score is missing, but the existing set of parts refers to the work as Marche Militaire.⁴⁷ As is customary with dances, the full title was probably a creation of choreographer Weidman.⁴⁸

The music, roughly ten minutes in length, is modest in scope, harmony and rhythm (see Example 2.3). Unlike much of Herrmann's work, the Marche is written in a humorous vein, with extreme contrasts in register conveyed not only by instrumental combinations (e.g., the piccolo is set against the double bass), but by unusual melodic leaps (e.g., the piccolo and oboe in measure 56). Several pungent dissonances

⁴⁴ Weekly programs for Americana are housed in The New York Public Library for the Performing Arts, Billy Rose Theatre Collection.

⁴⁵ Smith uses the word "revue" in the title. Sheet music, programs and photograph clearly indicate that the show's title consisted of the single word Americana and that this word was a genre subtitle.

⁴⁶ Smith, A Heart at Fire's Center, 370.

⁴⁷ University of California, Santa Barbara, Arts Library, Special Collections, The Bernard Herrmann Collection. The parts for the second group of violin 2 and the viola are missing. Given the simplicity of the music, their lines have been surmised for Example 2.3.

⁴⁸ Claire Reis, Composers In America (New York: The Macmillan Co., 1938), 139. Reis listed the work twice, under the name Marche Militaire in the genre of 'Chamber Orchestra,' and under the name "Ballet Music for Americana Revue" in the category of 'Stage Works and Film Music' (a generic heading, as Herrmann had not yet composed any film music when Reis's book had been published). This double listing might suggest to the unsuspecting reader two separate works. She also lists the melodram City of Brass in two locations, under both 'Radio Music' and 'Orchestral Works,' leading one to think that there were separate versions or entirely different pieces. The intent of double listing was probably intended to increase demand by emphasizing these works' ability to be considered performable in more than one genre.

these unexpected accents (e.g., in the piano part) which offset the otherwise

Example 2.3: Marche Militaire, measures 51-58

The musical score for measures 51-58 of 'Marche Militaire' is presented in a standard orchestral layout. The instruments listed on the left are: Piccolo, Oboe, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon, Trumpets in Bb 1, 2, Triangle, Piano 1, Violin I 1, Violin I 2, Violin II 1, [Violin II 2], [Viola], and Contrabass. The score is written in 2/4 time. The piano part (Piano 1) shows a specific harmonic progression with accents and dynamics like *ppz* and *ppz*. The string parts (Violins and Viola) also feature *ppz* markings. The woodwinds and brass parts have various articulations and dynamics. The Triangle part has a specific rhythmic pattern. The overall texture is dense and rhythmic, characteristic of a military march.

regular marching rhythm. Though the harmony is mostly diatonic, there are several unusual moments. The one illustrated in the example is a harmonic progression

based on a descending sequence. It is a portent of what was to become a frequent compositional device in Herrmann's later work.

The single existing publicity (i.e., posed) photograph representing the ballet shows four smiling dancers facing the camera in a line in full frontal position.⁴⁹ The two women on the left have their right hands raised in a flirtatious wave, while on the right, two male soliders belie the military discipline suggested by their uniform, and form a leap-frog position, their attention focused on the two ladies. Both photograph and the music suggest a humorous dance where intentional idiosyncrasies in the music were complemented by the actions of the dancers.

In 1935 Herrmann wrote and conducted his second Broadway ballet, "The Sun Dance," for a show entitled The Body Beautiful.⁵⁰ Directed by Robert Rossen (who was later to have much success as a film director), the play opened Oct. 31, 1935, and closed after only four performances, signaling an abrupt end to Herrmann's Broadway career.

Negative reviews of the play makes it difficult to determine what effect (if any) Herrmann's ballet had on The Body Beautiful. Yet the music reveals a different approach from Marche Militaire. Unlike the earlier ballet, The Sun Dance music is much more advanced tonally, and has many moments of uninhibited dissonance. In contradistinction to the steady and regular march rhythms of Marche Militaire, frequent interruptions, many decorated with fermatas, accentuate the rhythmical flow of the The

⁴⁹ The New York Public Library for the Performing Arts, Billy Rose Theatre Collection, Vandamm Collection. Classmark: MWEZ + n.c. 16,565, p. 30-31, no. 9. The dancers in the photograph are Sylvia Manning, Cleo Athanos, José Limon, and Charles Weidman.

⁵⁰ The title "The Sun Dance" appears in the program for the play (The New York Public Library for the Performing Arts, The Billy Rose Theatre Collection). The manuscript (University of California, Santa Barbara, Arts Library, Special Collections, The Bernard Herrmann Collection) merely states "Ballet Music for The Body Beautiful."

Sun Dance music. Having already composed the seven melodrams that were his first experiences in radio composition, Herrmann took a more sophisticated approach to writing ballet music, one in which the avoidance of regular rhythm was probably prompted by a greater concern for coordination with the actions of the dancers.

Summary

Bernard Herrmann was not a composer who adapted to institutional learning. His few encounters with higher learning at the Juilliard School of Music and later at New York University were not among the most productive years of his life. Rather, he was able to develop his talent through a voracious appetite for music (especially contemporary music), and through the influence of mentors, most notable among them being Percy Grainger and Charles Ives. In addition, Herrmann was shaped by his environment, one that included theater music. This probably was one of the influences that enabled him to create two major dance works at the outset of his career.

Additional biographical information will be discussed in the chapters dealing with his radio music.

Chapter 3: The Columbia Workshop

Introduction

Bernard Herrmann was hired by the Columbia Broadcasting System as a conductor in 1933. By the following year he was able to establish himself as a versatile composer as well. Though he would eventually be heard on numerous and different kinds of programs, his job as music director for the Columbia Workshop would stand out for particular notice. It was a contributing factor in making the Columbia Workshop among the most innovative shows in the history of radio broadcasting. The show is particularly significant for its development of broadcasting techniques and modes of dramatic presentation. Herrmann's association with this series is of no small consequence, both for the development of the series and for the composer. It is therefore worth discussing this important series as a means of understanding the contexts in which Herrmann composed. To fully comprehend the significance and impact of the Columbia Workshop, it is necessary to offer a selective view of three aspects of radio: programming, commercial involvement with radio, and the mood of experimentation.

Background of radio programming

The growth of radio broadcasting from the end of the first World War to the Radio Act of 1927 (the first major piece of legislation regulating broadcasting) was unusually fast and prodigious. As the resources needed for broadcasting were modest by today's standards, numerous kinds of stations arose—from the single amateur, to the club, to the university, to the beginnings of independent radio stations. Lacking

regulation, the programming that resulted from this burgeoning of stations was very chaotic. Not only was there no standard or consistent presentation of programming, but stations could change frequencies unexpectedly, frustrating potential listeners. This state of chaos grew so that by the middle of the decade listeners could complain of hearing not one but numerous stations on similar frequencies, all competing simultaneously for the public's attention. Many of these difficulties were addressed in the Radio Acts of 1927, an initial attempt to clear up the confusion on the airwaves.¹

Partly spurred by the restraints imposed by this act, broadcasters at the end of the decade began to recognize what format and programming succeeded on radio. The broadcasting day was vigorously regimented and segmented into hour and half-hour units. Scheduling had to be done days or weeks in advance. In addition, the notion that a regularly and consistently scheduled show would garner a larger and more devoted audience gradually became common knowledge among broadcasters. By the time of the Radio Act of 1934 the larger and more sophisticated stations such as CBS and NBC had already evolved into corporate structures consisting of a central broadcasting station leading a network of affiliated stations throughout the country. With the exception of educational institutions, most of the amateur and other smaller broadcasters had been eliminated from increasingly stiff competition. As the fittest of broadcasters survived, their formulae for successful programming crystalized. In addition to the standardization of presentation (regularly scheduled shows, mostly a half hour in length), a handful of genres proved durable, such as comedies, musical presentations, and drama. (Though present, news programs would excel at the end of

¹ "The Radio Act of 1927" in Documents of American Broadcasting, ed. Frank J. Kahn (New York: Appleton-Century-Crofts, 1973), 36ff.

the 1930s, when the significance of world events forced them into prominence.) Rather than leading to new ways of attracting audiences, the success of these few genres led to a routinization of programming. Stations preferred to add more of the same types of show rather than to explore format or content.

But there were also external factors influencing programming, in particular the rules adopted by the Federal Communications Commission (FCC). Created by the Radio Act of 1934, the FCC was invested with the ability to permanently revoke licenses of broadcasters found to be in violation of the letter or the spirit of the law. Responding to pressure from various public interest groups, the Act also required broadcasters to set aside some time as a public service in the form of educational programming. In an effort to please the FCC, the broadcast industry began to recast their approach to broadcasting. Classical music, poetry, and drama suddenly became instruments of education. To emphasize their supposed altruistic nature, broadcasters would make a distinction between sponsored and “sustaining” programming. Emphasis would be placed on “sustaining” programming, which was equated with public service, since it was paid by the broadcasters. The maintenance of such programming made broadcasters less likely candidates for FCC scrutiny.²

CBS saw the Columbia Workshop as fulfilling this requirement. During much of its existence it was scheduled against competing network NBC’s popular Fred Allen Show, labeling it as an alternative to commercial broadcasting. Unlike a comedy show

² Much of this history is covered in Documents of American Broadcasting, ed. Frank J. Kahn, 2nd ed. (New York: Appleton-Centry-Crofts, 1973). It is interesting to note that this section of the Radio Act of 1934 represented a sensitive area for legislators. It continued to be revised until its 1962 revision created the Corporation for Public Broadcasting.

that depends on the rapport between performers and studio audience, the workshop strove for a relationship between itself and the listening audience. There were frequent solicitations for listener feedback, and several shows were repeated due to popular demand. Not only did it satisfy FCC requirements, but by doing so it served as a status symbol. Though the series never achieved a prodigiously large listening audience, CBS could point to the Columbia Workshop as one its more significant programs that dared to be different, and which was totally subsidized.

Commercial involvement

The operation of a broadcasting facility without substantial financial support would be unthinkable today. Until the rise of non-profit corporations, radio depended on commercial sponsorship. Commercial sponsorship in radio had been present since the years following World War I, but its ascent to importance during the 1920s and 1930s was leisurely and gradual. Amateur broadcasters struck up deals with commercial businesses in which the broadcasters would be paid for on-the-air advertisement.³ As the broadcast industry grew, commercial sponsorship became increasingly necessary to its existence. The needs were obvious: money had to pay for well-known personalities, numerous staff, as well as continuing technical development. By the end of the Second World War, radio was well on its way to being supported primarily by commercial advertising.

But with commercialization came a degree of control over programming. Sponsors wanted to attach their names to those particular shows they felt would

³ George H. Douglas, The Early Days of Radio Broadcasting (Jefferson, NC: McFarland & Co. Inc., 1987), 22.

promote their product. In turn, the sponsor would have a voice in the content of the show. Band leader and producer Mark Warnow observed:

Time brought commercialization and the subsequent rise of the advertising agencies and sponsors to positions of dominance. They are the ones who changed radio programming from an end in itself to a means, the means by which they could sell a product. This meant devising a show that would appeal to most people, thereby selling the most product.⁴

History has proven Warnow prescient. Radio (and later television) lost its dynamicism as a creative medium and became the vehicle through which products were sold to consumers.⁵ In the 1930s, however, the power of commercialization had not yet overtaken radio. Sponsored programming existed alongside of sustained programming, and the latter was able to flourish without commercial interference.

Experimentation

The mood of the times also inspired the creators of the Columbia Workshop. The idea of harnessing the potentialities of a machine and putting it to work for the good of humanity pervaded the intellectual world.

We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.⁶

⁴ Mark Warnow, "New Sounds on the Air," Music and Dance in California and the West, ed. Richard Drake Saunders (Hollywood: Bureau of Musical Research, 1948): 88, 129.

⁵ A cry against fear of the sponsor was sounded by Robert van Eps, "The Commercial Scarecrow," Music and Dance in California and the West, ed. Richard Drake Saunders (Hollywood: Bureau of Musical Research, 1948): 91, 147.

⁶ Paul Valéry, "The Conquest of Ubiquity," Aesthetics trans. by Ralph Manheim (New York: Pantheon Books, 1964), 225. Quoted by Walter Benjamin at the outset of his essay "The Work of Art in the Age of Mechanical Reproduction," Illuminations, ed.

This quotation precedes Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" (1936). In that famed essay Benjamin wrote that mechanical reproduction—the intervention of machines—"transforms not only the creator, but the public as well. Everybody who witnesses its accomplishments is somewhat of an expert."⁷ Benjamin observed that everyone became involved in art through the machine—the creators, distributors, and the public. Such awareness invigorated and served as an underlying barometer of the times.

Musical works had already been sparked by the notion of the machine prior to the popularization of radio. Works such as Antheil's Ballet mécanique (1926), originally written for four player-pianos with accompanying instruments, and Varèse's Ionisation (1931), written for an ensemble consisting of only percussion instruments, were among those works that had ignited composers' imaginations and introduced them to a new array of possibilities in the relationship of music and sound. The recognition of radio as an influential force on music was not ignored. Carlos Chavez commented on its potential influence:

I speak of the possibility of a new music because there are at present in sight realizations both innumerable and varied, and because we have seen in the course of this book that new forms of art correspond to new physical means and new sociological circumstances. We are not, then, dealing with the art of a more or less distant future, but of the present in which we live.⁸

But Chavez is reserved in his observations. Thinking only about music, his range of

Hannah Arendt, trans. by Harry Zohn (New York: Schocken Books, 1968), 217.

⁷ Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 231.

⁸ Carlos Chavez, Toward a New Music: Music and Electricity, trans. Herbert Weinstock (New York: W.W. Norton, 1937), 167.

vision is limited. Possessing a broader view of the arts, there were others who foresaw nothing short of a revelation:

Broadcasting has constituted a new experience for the artist, his audience and the theoretician: for the first time it makes use of the aural only, without the almost invariable accompaniment of the visual which we find in nature as well as in art. The results of even the first few years' experiments with this new form of expression can only be called sensational. An alluring, exciting world has been revealed...⁹

But the 1930s was also an era of worldwide depression. To be totally involved in technological innovations implied a neglect of the world's social ills. Benjamin recognized that mechanical reproduction could transform art by liberating its consumption from a fascist and elite world to that of the masses, regardless of class distinction. His influence can be detected in Chavez's vision:

It seems to me that all that is sensible is to speak of the constantly greater use of the media at our disposal. Our optimistic position is that, if the resources of nature have no limitations, the intelligence, imagination, and sensibility of men are also infinite.¹⁰

The apotheosis to these overly idealistic ideas is where radio offers the solution to the problems of the world. None other than conductor Leopold Stokowski espoused ideas that appeared to be a mixture of education, politics, and religion:

Radio is one of the greatest mechanical means toward evolution of Mind and Spirit. It has done miracles in the past. Its future depends on the degree of our imagination, vision, and willingness to serve instead of exploiting our fellow men.¹¹

⁹ Rudolf Arnheim, Radio, trans. Margaret and Herbert Read (London: Faber and Faber, Ltd., 1936), 14.

¹⁰ Chavez, Toward a New Music, 180.

¹¹ Leopold Stokowski, Music For All of Us (New York: Simon and Schuster, 1943), 235.

Radio, if well used, could be one of the greatest methods the world has ever developed for combating ignorance. It could be an instrument for making the peoples of the earth to understand each other at a distance that they would be less likely to lose their balance of mind and allow those passions that lead to international warfare to overwhelm their reason. The human race is evolving into a broader sense of international relation...Radio...would be a valuable instrument for bringing the world to a new international understanding and technique....By bringing East and West into touch with each other, radio can endlessly stimulate the flow of ideas and the expression of life in art.¹²

Not everyone was as wildly idealistic as Stokowski, yet a certain mood of experiment did pervade the mood of the times. With the three factors mentioned above being prevalent in the 1930s, it was inevitable that those involved in radio would eventually find the means for exploring broadcasting.

There were experiments in radio presentation on CBS prior to the workshop's debut. San Quentin Prison Break (broadcast on January 16, 1935) was a dramatization of an actual prison escape containing the elements of drama, documentary, and news report. Unlike a news report, however, there was no narrator. Instead, the events and dialogue—carefully recreated by William Robson from court testimony and press reportage—were allowed to speak for themselves. (Robson would eventually become the second director of the Columbia Workshop.) This broadcast, one of many isolated radio experiments, succeeded in putting the listener in the center of action, rather than having it relayed through the intervention of a narrator.¹³

¹² Leopold Stokowski, "New Vistas in Radio," Atlantic Monthly 155, no. 1 (Jan. 1935), 16.

¹³ Apparently successful, this play was later rebroadcast as part of the regular Columbia Workshop series on Sept. 10, 1936.

While isolated broadcasts such as the San Quentin Prison Break would be notable, the creation of a regular series could provide a sustained effort for the growth and development of radio techniques. The founding of the Columbia Workshop was mostly due to the vision of Irving Reis, who began his career at CBS as a studio engineer.¹⁴ Working on shows such as the Buck Rogers serials, he became fascinated with technical challenges. When faced with having to create a sound for Rogers's spaceship, Reis made use of a noisy air-conditioning duct. At other times Reis tried experimenting with various kinds of microphone filters to see what kind of effect they produced. When his suggestion that a forum be provided whereby such experiments could be tried on a regular basis, the Columbia Workshop was born.

The first Columbia Workshop was broadcast on the evening of July 18, 1936.

The announcer laid forth a credo:

The Columbia Workshop dedicates itself to the purposes of familiarizing you with the story behind radio, both in broadcasting, as well as in aviation, shipping, communication, and pathology, and to experiment in new techniques with a hope of discovering or evolving new and better forms of radio presentation, with especial emphasis on radio drama; to encourage and present the work of new writers and artists who may have fresh and vital ideas to contribute.¹⁵

Reis wanted to use radio not only as the vehicle of presentation, but as the focus of discussion in its application to various non-entertainment fields. Admirable as this sounds, it is a direction that was rarely explored. From its inception in the Summer of 1936 to December 1937 (when Reis left CBS to pursue a career in the film industry),

¹⁴ Erik Barnouw, A History of Broadcasting in the United States, v. 2. The Golden Web: 1933 to 1953 (New York: Oxford University Press, 1968), 65.

¹⁵ Columbia Workshop script, July 18, 1936, 3.

the series presented demonstrations of radio broadcast techniques and radio dramas.

(Under Reis's successor, William Robson, the focus would be narrowed down to mostly radio dramas.)

Presentations of Technical Demonstrations

Under Reis's leadership, the workshop presented a potpourri of programs dealing with drama, technical explanations, and demonstrations. Though not always apparently related, many of the technical demonstrations affected the composition of radio music.

These demonstrations generally fall into two groups: those dealing with broadcasting apparatus, and those dealing with sounds being broadcast. Among those in the first group were several shows dealing with the development of microphones. During the formative stages of radio, broadcasters had come to realize the necessities for creating broadcast studios with optimal sound conditions. Yet these conditions (such as acoustic isolation and sound-dead ambiance) came about in response to the limitations of the microphone. By 1936, scientific developments had broadened the possibilities in microphone construction and usage. No longer were announcers and performers forced to stand huddled around a single pickup. The invention of the parabolic microphone, as illustrated on the broadcast of August 22, 1936, showed that a single microphone could pickup actors' voices from different areas of a studio. It also showed that this innovation could be put to dramatic use. The microphone demonstration was followed by Helen Bergeron's There Must Be Something Else in which different sound qualities of actors' voices, obtained by their varied placement around the studio, enhanced the differentiation of their respective characters.

In addition, the use of mixing multiple microphone setups was also demonstrated. The second broadcast, July 22, 1936, entitled Broadway Evening, had no particular plot. The concept was that a couple would walk down Broadway, stopping here and there to observe points of interest. The innovation of this show was that although the actors were located in the studio, an additional microphone was positioned on the street. In picking up ambient street sounds, Reis tried to simulate the sound of a couple really walking down a street.

Not all innovations, however, were generated from broadcasting equipment. Through a variety of techniques, the Columbia Workshop's staff was able to provide enormous and evocative variety to the sounds. Among their more unusual efforts was a show entitled Letting the Cat Out of the Bag (Oct. 24, 1936). This was an interview and demonstration with Brad Barker and Madeleine Pearce, who specialized in sound effects. Beginning with sounds of living things such as cats, cows, and babies and eventually finishing with vehicles, natural disasters, the pair was able to create an unusual variety of sound effects through the use of their voices. The idea of replacing natural sounds with synthetic ones was justified as being more reasonable, since it was not always possible to find a train crash or earthquake to record. Perhaps more important was the notion that the sound effect be suggestive to the listeners. The narrator of the show explained that in many cases an actual recording of a sound may not be as effective as a synthesized one. By implication, sound effects could be created for situations where actual sounds may not even be noticed. In this way, any sound, or even anything thought to produce a sound, be it crashing planets, sea serpents, a tree, became part of the aural element of a radio broadcast. The experimental nature of the Columbia Workshop allowed for dramas of increasing dramatic complexity.

These dramas would require newer techniques and newer sounds to convey narrative in ways that had not been previously attempted.

It is surprising that the initial shows of the Columbia Workshop did not contain any music. This might have been intentional, however, since there was a high saturation of music of all kinds on the air. A series such as the Columbia Workshop, which aimed for different results, needed to be free of music's domination. The series's first musical offering was a dance band, Emory Deutsch and his Streamlined Rhythms, presented on Aug. 29, 1936. Presentation of this band seems to have occurred more out of a programming replacement rather than a deliberate act.

With the exception of his first scoring assignment, Dauber, Oct. 17, 1936 (to be discussed in a later chapter), Herrmann did not write for the Columbia Workshop until December. The first show in which music played an integral part was the Demonstration of Orchestral Techniques, presented on Oct. 25, 1936. Despite a didactic name this show was important for several reasons, both musical and political. To understand the reasons for this broadcast some background is necessary.

As discussed above, the forces at CBS that allowed the Columbia Workshop to come into existence tried to foster programming which would function not only as entertainment but for the public good. As part of that effort and with great fanfare, CBS announced a contest for composers in which the winners would be commissioned by CBS. The winning pieces would be broadcast at least twice, providing what appeared to be a great amount of exposure—so important to new composers during the Depression. Despite the use of the word “contest” it was CBS itself that selected the winning composers. Though the talents of Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris, Walter Piston and William Grant Still are undeniable, they

represented a very accessible style—one that CBS could assume would not alienate listeners.¹⁶

Outwardly the commissions were a way to keep new music alive. But the cumulative quality of the publicity surrounding these commissions points to a different purpose, that of satisfying the FCC's requirement of broadcasting for the public good. Each step of the Columbia Composers Commissions was astutely publicized, from the initial announcements through the presentation of the finished works several months later.¹⁷ The “winning” compositions were played on a series entitled Everybody's Music, as if to notify the public (and of course, the FCC) that here was a product, music, that transcended class boundaries and could be accessed by all. Only in its first year was each step of the Columbia Commissions reported by the press. In succeeding years programming for the public good took other and more popular forms such as news programs, particularly in light of the increasing pre-World War II rumblings in Europe. With such a shift it was inevitable that the commissions would not survive a broadcast environment competing for more weightier matters, and they were discontinued in their third year.

The usual public relations schedule of events would be expected to take a hiatus after announcement of the recipients, resuming once the musical works were completed and ready for their premieres. In an effort to continue publicity after the announcement of the award recipients, CBS selected the Columbia Workshop as the venue for a

¹⁶ Aaron Copland, one of the recipients of the first year's contest, discusses his relationship to the commission and his resulting work, Music for Radio (Prairie Journal) in Aaron Copland and Vivian Perlis, Copland 1900 through 1942 (New York: St. Martin's Press/Marek, 1948), 254.

¹⁷ “Composers: CBS stakes claim,” Newsweek (Oct. 17, 1936), 44.

presentation. Supposedly for the benefit of the winning composers, and most certainly for purposes of publicity and the listening audience, CBS demonstrated how a classical composer might employ more modern compositional techniques that were being used on radio. Though its effect on the five composers might have been limited, this show is a very revealing as a historical document, for it demonstrates the idea of radio music as being distinct genre.

To give further credence to the idea that CBS was programming in the public interest, the demonstration was narrated by Deems Taylor, a name most listeners would immediately associate with musical culture and musical appreciation through his many radio appearances as narrator of musical concerts. “This program is not only for your enjoyment but also for [the composers’] information,”¹⁸ he admonished. Aware of the broadcasters’ need to transform programming from entertainment into a benefit for the public, Taylor revealed: “You’re not at a concert—you’re in a laboratory.” Such words justified CBS’s experimental approach in exploiting musical programs for the public good and thereby fulfilling FCC requirements.

Taylor named the five composers who were the recipients of the Columbia Commissions, introduced the two who were in the studio (Copland and Still), and began to discuss music that was “designed primarily to be heard over the radio.”

Characterizing the difference between concert and radio music as being that the latter had developed many more tone colors than the former, Taylor explained:

This development came about in a very natural way. The bulk of music you hear on your radio set is—for better or for worse—dance music. Now the average dance number

¹⁸ This and subsequent quotations from this show are based on a recording of the show, “Demonstration of Orchestral Techniques” Columbia Workshop, Oct. 26, 1936, The Museum of Television and Radio, audio tape R76:0028.

as it is played on a broadcast or in a nightclub consists of one popular tune—that is a strain of 8, 16, or 24 bars—repeated over and over. In order to counteract the monotony of this endless repetition, the radio or jazz band arranger tricks your ear by shifting the tune to various keys, or by playing it in various ingenious new combinations of instruments.

The implication was that the radio composer would ordinarily use more effects than would occur in a concert hall setting. Where a popular song might be played with many repetitions, the choices of tone color for each repetition might have been the force to provide it with momentum.

The musical portion of the program consisted of three works: Golliwog's Cakewalk by Debussy, Träumerei by Schumann, and the “Farandole” from L'Arlésienne Suite no. 1 by Bizet. Each work was played twice: first in a traditional symphonic orchestration, and then in an orchestration by Amadeo Di Fillipi, of the best arrangers on the CBS staff. Di Fillipi created these orchestrations for this broadcast demonstration and in particular made them illustrate a large variety of orchestral techniques and tone colors. The resulting works are quite unusual in that the instrumentation shifts every few bars (reminiscent of Webern's orchestration of the ricercar from Bach's Musikalischer Opfer). Amusing and entertaining as the musical portion of the program is, it is Deems Taylor's commentary that is significant for radio study.

Taylor continued and explained the nature of various effects used by radio composers and arrangers:

Some of these combinations and effects are produced by variations in methods of playing. Others owe their existence to the peculiar mechanical conditions of broadcasting, whereby, owing to the fact that a player can

step up to the microphone, with the rest of the orchestra in the background, he can produce solo effects that would be ineffective or even inaudible when played in a concert hall.

Up to now most of these new tone colors have never been used in serious music, and we think they might be.

Taylor thus revealed further evidence of the existence of distinct differences between radio and concert music. The technical nature of radio broadcasting allowed for sounds that would not be otherwise possible and opened up a new palette of tone color.

Though the goals of the Columbia Commissions and the Columbia Workshop found an appropriate but only a single union with this broadcast, it is worth noting the outcome of the first year's commissions. The works completed were Aaron Copland's Music for Radio, Louis Gruenberg's opera Green Mansions, Howard Hanson's Symphony no. 3, Roy Harris's Time Suite, Walter Piston's Concertino for piano and orchestra, and William Grant Still's Lenox Avenue (later revised and turned into a ballet). The venue selected for their world premieres was the series Everybody's Music, a title reflecting the desire to popularize music by transcending traditional boundaries of status.

The six commissioned works vary in their embrace of new radio compositional techniques that had been demonstrated on the Columbia Workshop. Those by Hanson and Piston show very little evidence of being influenced by Amadeo di Fillipi's masterful orchestrations; possibly their creation predated the Columbia Workshop demonstration, or even the Columbia Commissions. Those by Copland and Still did show some influence (such as the supple use of saxophone and the highlighting of soft instruments through discreet microphone placement, devices common to both works).

Roy Harris's Time Suite also revealed a distinct attempt at creating idiomatic radio music, but through temporal means. He created a series of short "movements" based on increments of time—the same increments that would be expected to fill in air time between broadcasts. (Unfortunately the score to this work is lost.)

Of the composers commissioned, however, the most extensive exploration of idiomatic radio music came from Louis Gruenberg. Having been catapulted to fame in 1933 by the success of his opera Emperor Jones, Gruenberg selected the same genre for his commission and wrote his radio opera Green Mansions, based on the fantasy romance by W. H. Hudson of the same name. His comments on the world-premiere broadcast on Oct. 17, 1937 (nearly a year after the Columbia Workshop demonstration), revealed his advanced awareness of the medium:

Green Mansions represents an endeavor to create a non-visual opera. That is to say, an opera for the imagination alone; and in its present form, I believe, quite unsatisfactory for the ordinary stage.¹⁹

Unlike the majority of operas, Gruenberg tried to personify various inanimate objects as well as non-traditional characters in various ways. The wind, sky, flowers, jungle spirits, animals, even various narrative descriptions were assigned different voices or sounds, resulting in a work that would have been barely possible to stage. As if that were not enough, many of these sounds were achieved in unusual ways, e.g., through a musical saw, voices speaking through megaphones. As a result, Gruenberg grasped the idiomatic characteristics of radio more readily than his colleagues. In other words, through means idiomatic to radio.

¹⁹ The New York Public Library for the Performing Arts, Music Division, Louis Gruenberg Papers, JPB 80-22, Everybody's Music, script, Oct. 17, 1937.



What the Columbia Commissions reveal is the recognition of a distinct genre of radio music. This was characterized by (1) new techniques of orchestration by way of new or exaggerated techniques of playing instruments, and of utilizing the mixing capabilities of the broadcast studio to produce combinations that would not be acoustically viable; and (2) an awareness of temporal limitations of radio—that music must be strictly limited by the time allowed to it.

Once accomplishing both artistic and public relations objectives, the concept of commissions did not maintain CBS's interest. The following year's commissions were approached with much less fanfare. There was barely any publicity and no broadcast demonstration of radio techniques. By the time the six works had their premiere in the summer and fall of 1938, plenty of new and idiomatic music had already been heard on the radio, mitigating the need for a formalized set of commissions. Though the works resulting from the second year of the commission were not particularly dissonant or austere, for the third year the Columbia Commissions severely limited the recipients to composing variations on folk tunes. Occurring in the months prior to World War II, the changing mood of the times must have judged this as a regressive exercise. With such apathy, the commissions could not last, and their demise was announced in Modern Music.²⁰

In December of 1936, several weeks after the demonstration discussed above, Bernard Herrmann assumed his position as musical director of the Columbia Workshop. By the time of the premieres of the first Columbia Commissions, Herrmann had already composed scores to many of the workshop's programs. Though he did not compose all

²⁰ Goddard Lieberman, "On the Air," Modern Music 16, no. 2 (Jan.-Feb. 1939): 133.

the shows in the series, his evolution as a composer and the workshop's development are linked with one another. The focus in later chapters will be on Herrmann's contributions to the Columbia Workshop, while other presentations will also be cited.

Chapter 4: Music on the Radio in the 1930s

Introduction

The 1930s were a period during which a combination of technical advances, federal regulation, and economic development allowed radio to mature into a medium of mass communication. As broadcast programming increased in sophistication, the role of music—always prominent in radio’s evolution—became further enmeshed with various types of genres heard on the radio. To understand the genres and contexts in which composers like Bernard Herrmann created their radio work, it is necessary to understand how music functioned on radio in the 1930s.

A Brief History of Music on the Radio

At the time of their earliest experiments in transmission the founders of broadcasting always included music as part of their programming. Reginald Aubrey Fessenden broadcast musical excerpts on Christmas Eve, 1906. In a notable experiment, Lee De Forest facilitated the first live broadcast from the Metropolitan Opera in 1910. Subsequently he regularly included music as part of his programming. Thus the concept of music as broadcast content was present from radio’s earliest stages, and continued throughout its growth.¹

In its years of development during the 1920s, the idea of radio as a mass medium was only beginning to take hold. Yet there was plenty of music to be heard on

¹ A thorough coverage of early broadcasting history will be found in Erik Barnouw, A History of Broadcasting in the United States: vol. 1: A Tower in Babel (New York: Oxford University Press, 1966).

the air, most of it consisting of recitals or small-scale informal concerts of familiar and unadventurous music usually performed by people of moderate or local talent. This amateur style of music-making had been prevalent during the nineteenth century in America. By continuing this archaic tradition, radio was attempting to convince a new public of its sense of respectability and social conformity.²

The amount of music broadcast over radio steadily increased throughout the 1920s and 1930s.³ As the quantity increased so did the varieties of music. When used for a specific purpose or goal particular to the medium, music broadcast over the air became transformed, recreated according to the needs of a new genre. The most important of these genres for this study are popular dance music and background music.

a) Dance music

The gradual overtaking and supplanting of classical by popular music on the air in the early years of the Depression was due to the recognition of radio as a tool of mass media. Popular music had never absent from the air. Yet it was through a process of trial and error that stations eventually came to realize which types of music appealed to particular audiences. Young people made up a large portion of the budding radio audience, and they wanted dance music played by the bands of the day. Though seemingly innocuous, the demand of dance music over the radio created significant

² George H. Douglas, The Early Days of Radio Broadcasting (Jefferson, NC: McFarland & Co. Inc., 1987), 168.

³ The amount of classical music broadcast over the Columbia Broadcasting System nearly doubled in just the five years between 1933 and 1938. See Columbia Broadcasting System, Serious Music on the Columbia Broadcasting System: A Survey of Series, Soloists and Special Performances 1927-38 (New York: Columbia Broadcasting System, 1938), p. [2].

developments. Already by 1929 there were numerous bands playing on the air, often in live broadcasts from nightclubs.⁴ Isham Jones, Ben Selvin, and Paul Whiteman are a handful among the many bandleaders of the day who cultivated a distinguished sound (thanks to their arrangers) and whose popularity was enhanced through exposure on radio. Through this venue of popular music, modern music could be introduced. Originally considered too subversive for broadcast, jazz was eventually able to find its way onto programs furtively. One ruse a band could use was to sneak in a jazz number after playing several selections of Tin Pan Alley standards. Another method was to program jazz variations on classical works thereby muting the contemporary and subversive effect by providing a familiar and nineteenth century context. This willingness and need to expand repertoire was symptomatic of experimentation at the time.⁵

Singing style also experienced change. Until the mid-1920s, the trained soprano voice prevailed in recitals. But restricted frequency response of radio receivers at the time were unkind to extremes of pitch and favored the middle range of tenor and alto voices. The technical limitations of the medium brought forth a new singing style. The rise to fame of Vaugh De Leath was characteristic of this shift in vocal style. Rather than penetrate the airwaves with a piercing soprano, De Leath, whose alto voice exuded a calm personal charm, found a vocal delivery to match her temperament, one based on a soft and gentle approach which became known as crooning.⁶

⁴ Serious Music, 182-83.

⁵ Douglas, The Early Days of Radio Broadcasting, 169. Experimentation as a characteristic of the 1930s is discussed in the chapter on the Columbia Workshop.

⁶ Douglas, The Early Days of Radio Broadcasting, 170.

By far the most prominent kind of music broadcast was that of dance bands. Due to the regulation of the musicians' union forbidding extensive use of recordings, radio stations usually had live broadcasts of the leading bands of the day. Up to the conclusion of the broadcast day at about 1 or 2 AM, the evening hours would be occupied by live broadcast of many different dance bands from major cities across the country. Seeking the kind of music that could be found on recordings, young people craved to hear music with a contemporary sound.⁷

The prevalence of bands and their musical requirements sometimes had a direct influence on broadcast music. An individual song had to be played numerous times to accommodate the practicalities of ballroom dancing. But there were a limited number of times a song could be heard before it became tiring. In order to prevent tediousness and boredom, band arrangers had to be creative orchestrators. The most skillful of these arrangers created a seemingly endless succession of tonal colors by setting off various instruments of the band against one another or by combining them in interesting ways.⁸ The technique of transposing the song a half-step higher for an additional refrain also gained in popularity during this period of experimentation.⁹

Despite the increasing numbers of hours devoted to music, its role became progressively more specialized. The growth of radio and the need to derive financial benefit from it prompted broadcasters to study the kind of programming that was

⁷ Douglas, The Early Days of Radio Broadcasting, 169.

⁸ An example of how this was done will be discussed later in the chapter discussing the Columbia Workshop series.

⁹ Many of these techniques were highlighted by Deems Taylor in the Columbia Workshop presentation devoted to the Columbia Commissions, discussed in the following chapter.

successful with audiences.¹⁰ In the realization that non-musical programs often captured a greater audience during the day, music was gradually marginalized, programmed only late at night or on Sundays. Howard Barlow, a conductor of the CBS radio orchestra, recalled:

The soap opera in the afternoon appealed to the housewife whose life was pretty much drudgery. . . That of course forced music out of the afternoon spots, because they couldn't sell music—even dance bands couldn't be sold at that time. . . Then the dramatic shows and the comedians..and other people came along. The formula was very simple. . . The comedians clicked; and they forced through the rating services, which was an unfortunate thing because the services were used in a manner never intended. All of this contrived to force music—good music—more and more into the background. There was a time when music was the chief fare of radio. . . That disappeared when comedians came in; because with them the rating services, which are far too limited in their scope to be of any particular value, also came along.¹¹

But as concert music was being pushed aside, background radio music was becoming a regular fixture of broadcasting.

b) Background Music

Transcription disks from the early 1930s reveal that little background or transitional music was used in daily broadcasting. The gradual incorporation of functional music in radio stems from a confluence of factors, most important among

¹⁰ Such studies are the predecessors of the Arbitron rating system used today in determining radio audience ratings, much like the Nielsen Company's rating system for television.

¹¹ Howard Barlow, "The Reminiscences of Howard Barlow," interview with Frank Ernest Hill (Radio Pioneers Project, Columbia University ([New York]: Oral History Research Office / Radio Unit, 1951), 131.

them being the necessity for live music and the growth of radio drama. The regulations of the musicians' union, the American Federation of Musicians led by its president James Petrillo, insured that radio stations would have their own orchestras, since they were not allowed to make extensive use of broadcast recordings (see chapter 1). As prototypes, composers and arrangers found precedents for the use of music in silent and sound films, theatre, and vaudeville.

One of the immediate influences on radio, the theatre, had a long tradition of using incidental music. By the outset of twentieth century, music within dramatic presentations had clear and established functions.¹² Introductory music, transitional music, underscoring during dialogue and melodramas were standard components of Broadway musicals and dramas of the 1920s. It should come as no surprise that narrative presentations in other mediums such as film (silent and sound) and radio would seek inspiration from this theatrical legacy. (It is not coincidental that three of the most important and influential film composers of the 1930s, Erich Wolfgang Korngold, Alfred Newman, and Max Steiner, began their careers composing for the stage.)

Though many plays had some music composed specially for them, in many cases a lot of music heard in a play would have been recycled from previous productions or collated from other sources. This music might have originated from any number of places: concert music, opera, operetta, folk music, and popular music. What is significant is that despite varied sources, the use of this music created a new repertoire whose function was intended to accompany spoken word and drama.

¹² John L. Fell, "Dissolves by Gaslight: Antecedents to the Motion Picture in Nineteenth-Century Melodrama" *Film Quarterly* 23, no. 3 (Spring 1970): 22-34.

Whether for the stage, the screen, or for the airwaves, the methods in which music was used were the same. Indeed, in many cases the music used in the three mediums was the same.¹³

The strongest evidence revealing the influence of these narrative mediums on radio lies in the creation of various music libraries. Though original music could have been composed for each new individual drama or silent film, in practical terms this would have created an enormous amount of work for composers. To satisfy the prodigious need for music in theatrical or cinema presentations, there came into being music libraries. These repositories of music evolved through gradual accumulation of existing works, taken from a variety of sources. Librarians were usually the people in charge of selecting, arranging, and composing music for theatrical or cinema presentations. When new music was required for new presentations, it would eventually be added to the existing library.

The rapid growth of silent film in the 1920s necessitated the availability of an enormous amount of music. To answer this demand composers created generic compositions. To facilitate their use and reuse, musical excerpts were organized and grouped based on their function or the mood they would suggest. The origins of musical excerpts were disregarded in favor of how they would sound in a needed context. Individual works by Beethoven, Schubert, Massenet, and a host of contemporary second- and third-rate composers would be grouped together based on their mood. Categories such as “humorous,” “grotesque,” “patriotic,” “horror,” and

¹³ In a number of cases these narrative associations still persist today. The Ride of the Valkyries (from Wagner’s Die Walküre), the finale of the overture to Guillaume Tell by Rossini, and the Skater’s Waltz by Waldteufel are just a few of the works whose narrative use dates back to the early part of the twentieth century.

numerous others were created to enhance the narrative experience, be it on the stage, screen, or over the airwaves. The systematic classification of these moods were sometimes codified in publications such as in the Carl Fischer Analytical Orchestra Guide: A Practical Handbook for the Profession.¹⁴

It was a logical consequence that with the rise of silent film such libraries increased not only in number but in complexity and detail of musical selections and moods. Whereas the first two decades of the twentieth century witnessed the rise of collections of musical repertoire, the 1920s saw continued growth and a maturation in the use of musical moods. Pre-existing music from the classical and operatic repertoire, though still used extensively, were proving to be too brief and mutable. Abandoning lengthy and exact quotation, composers for silent film often used classical music as models, expanding and elaborating upon particular musical themes and textures, to create and evoke moods. Schubert's song Der Erlkönig, for example, served as the basis for several works by the craftsmen of the day, who took the continuously repeated triplets introductory measures as a point of departure, exemplifying the narrative characteristics of "hurry," "horror," and similar moods.¹⁵

Large radio stations operated in a similar manner. Both the National Broadcasting System (NBC) and the Columbia Broadcasting System (CBS) maintained vast libraries of music.¹⁶ While there is no evidence that the music was organized by

¹⁴ Julius S. Seredy, Carl Fischer Analytical Orchestra Guide: a Practical Handbook for the Profession (New York, Carl Fischer, 1929).

¹⁵ Such works include Agitato No. 3 by Otto Langey. (New York: G. Schirmer, 1916).

¹⁶ Alfred Human, "NBC Librarians Sing for Broadcasting," Musical Courier (June 1943), 7. An article profiling CBS music librarian Julius Mattfeld provides an rare view of a highly structured department. See Alfred Human, "Music Library is 'Heart' of CBS Network," Musical Courier (July 1943), 8.

mood¹⁷, a publication of the Columbia Broadcasting System, Dramatic cues based on Broadcast Music, Inc. orchestral library shows that such a system, possibly organized by a cross-referenced index, must have been well-established by the time of its publication in 1942.¹⁸ Though lacking any credits, it is undoubtedly the work of librarian Julius Mattfeld as well as the numerous staff conductors, composers, and arrangers (some of whom, like Herrmann, would go on to compose music for film and television).¹⁹ Modeled on works such as Seredy's Carl Fischer Analytical Orchestra Guide, this publication, probably intended as an in-house organ, codifies and reveals how music was selected for the radio based on its mood or function. As with silent film music, most of the individual selections were usually brief discrete pieces called cues. A "key to moods" at the front lists twenty-five general categories such as agitato, comedy, military, novelty, and religious. Going to the page reference listed with each general category are listings of more specific moods, each correlated with names of composers and works, detailing the specific location of the appropriate mood. Under the general category of agitato, one can find four entries for "argument" listing excerpts from works by Bizet, Elgar, Thomé, and Wagner.

The procedure outlined in CBS's Dramatic Cues was virtually the same as that used in creating scores for silent films. It provides confirmation of the growth of background radio music. During the course of the 1930s the use of background music increased on radio, encompassing introductions, endings and transitions between shows, accompanying commercial messages (what became known as the jingle). By

¹⁷ Published music was organized by composer, and commissioned music was organized roughly by date of composition.

¹⁸ New York: Columbia Broadcasting System, [ca. 1942].

¹⁹ Herrmann's own particular system will be discussed in a later chapter.

1937 music was even being used as background music for news broadcasts such as the radio version of The March of Time. From its pervasive use it may be concluded that radio music drew heavily upon the techniques used for creating silent film scores. This was facilitated by the existence of the in-house music library which provided composers and arrangers with models for perpetuating the music composer and/or arranger of silent films.

Function of music

The techniques used in a new medium usually take time to be recognized and codified. Early attempts at formulating radio music techniques began to appear towards the end of the 1930s in books on radio writing and direction. These initial efforts often fall short of a full description of the functions of radio music due to the limitation of the authors' occupations. Writing in 1939, Max Wylie and Erik Barnouw saw music merely in the context of a dramatic show, the latter reducing its presence to three narrative functions: mood, action, and commentator.²⁰

By the end of World War II a much more sophisticated understanding of music's functions had been revealed and codified. Director and producer Albert Crews saw that music belonged to the larger category of sound (including sound effects and qualities of sound made by those speaking). After mentioning the characteristics of

²⁰ Max Wylie, Radio Writing (New York: Farrar and Rinehart, 1939); Eric Barnouw, Handbook of Radio Writing (Boston: Little, Brown & Co., 1939). Barnouw would later distinguish himself by writing the indispensable A History of Broadcasting in the United States; Barnouw's interviews for this history became the basis of the Radio Pioneers Oral History Collection at Columbia University.

sound (e.g., pitch, volume, quality, duration, distance, juxtaposition, and acoustical relationship) he enumerated nine different uses of sound:

1. To set a scene or establish a locale
2. To project action, both real and dramatic
3. To create mood or atmosphere.
4. To achieve climax, or extend and intensify climax.
5. To establish time.
6. To indicate entrances and exits.
7. To act as theme signature or trademark for a program.
8. To serve as a transition device between scenes.
9. To contribute to a montage effect.²¹

Clearly many of these can be combined, for example, one piece of music functioning as a transition can also set both the locale and time. Intersecting these uses, he lists six different principal uses of music:

1. To serve as theme, trademark or signature.
2. To make the transition between scenes or between sections of a program.
3. To serve as a sound effect.
4. To serve for accentuation or as pay-off.
5. To provide comedy.
6. To serve as background.²²

²¹ Albert Crews, Radio Production Directing (Boston: Houghton Mifflin, 1944), 73-74.

²² Crews, Radio Production Directing, 80.

Morris Marmorsky, a staff member of the National Broadcasting Company, was one of the few professional composers to write about radio music. Unlike other writers, he perceived two basic ways in which music was used: as a bridge (between sound events) or as background (underscoring sound events). Marmorsky enumerates his own list of different kinds of bridges and backgrounds, though they generally duplicate those of Crews. These authors provide a basis upon which discussions of the function of radio music can proceed.

There is another side to the codification of radio music technique. That authors could point to radio and say with certainty the extent of scoring procedures indicated a consolidation of practice. Unlike the period of the 1930s, where experimentation was active and new techniques were being explored, the post-war era witnessed the ossification of an active radio music genre. The growing influence of television only hastened radio's demise as a place of musical activity.

Chapter 5: The Melodrams

Introduction

The first works Bernard Herrmann wrote for the radio were a series of poetry settings. Called “melodrams,” the first of these works was composed in 1934, two years prior to Herrmann’s initial encounter with drama on the Columbia Workshop. These works were Herrmann’s initial exploration of the relationship between music and text. Even after he began composing for radio dramas, Herrmann continued to rely upon some of the principles he learned in setting poetry to music.

This chapter will examine the melodrams for the purpose of uncovering Herrmann’s attempts to deal with the relationship of music and text. As such, it will lay the foundations for the main part of this dissertation dealing with Herrmann’s music for the Columbia Workshop.

Poetry on the Air

From radio’s beginnings through the start of the Second World War, broadcasters experimented with program content. Compared to the various kinds of music programs and entertainment, poetry had a small niche on the broadcasting schedule. Until it fell out of favor once commercial sponsorship of radio became common in the late 1930s, the limited success of broadcast poetry was in no small part due to the presenting voice. A charismatic and mellifluous voice provided the stimulus to enhance poetry reading on the air. Critic A. M. Sullivan derided those narrators who were “enamoured of their own

voices and use poetry as an exhibitionistic medium.”¹ But David Ross, an announcer at CBS, felt that a sonorous voice was only part of what made spoken poetry viable programming.

I have heard it claimed that radio is a one-dimensional form of entertainment. . . It has been assumed that the appeal is to the ear alone and is, therefore, less rich in its potentiality as entertainment than the polydimensionality of the stage. This estimated limitation is not sound psychologically. . .the speaking voice is not enough—any more than a Cremona violin is in itself sufficient [for the production of good music]. Artistry, intelligence and sincerity must be behind them.²

Ross was nicknamed “the man with the golden voice” and quickly became one of the best known announcers on radio. His radio show “Poet’s Gold” survived many seasons in the constantly changing programming environment of early radio broadcasting. As an advocate of literary art, Ross’s agenda for promoting poetry on the air was intentional and his selection of poems deliberate:

In making my choices, I have favored the poem whose nature is best realized when spoken aloud. Assuredly these poems can be scanned with the eye, and with rich pleasure, yet to read them in silence is to stifle their essential music. My experience as a speaker of poems on the radio drives home the belief that a poem can be made to yield far greater delight when read aloud. I suggest each reader try speaking these poems aloud for himself or to a group of friends. He will discover a wide difference between the poem seen and the poem heard. He will discover that while the silent treatment will undoubtedly give pleasure, the oral method will enlarge the poem by another dimension, that of musical enchantment.³

¹ A. M. Sullivan, “Radio and the Poet,” Commonweal (November 30, 1934), 139.

² Howard Rockey, “The microphone turns to experiments in drama,” Theatre Magazine 53 (Apr. 1931), 39-40.

³ David Ross, Poet’s Gold (New York: Dial Press, 1933), iii.

Years later, in liner notes for a recording of selected poems, he recommended musical accompaniment as a means for further enhancing the poems's moods—no doubt a judgement developed through his work on the radio.⁴

The Circumstances of Composition

Two slightly varying accounts exist of how Herrmann first came to compose background music for David Ross's poetry readings. In one, Johnny Green claims "as God is my judge" that he was responsible for hiring Herrmann for the Columbia Broadcasting System.⁵ (He was present at the debut concert of the New Chamber Orchestra which Herrmann conducted on May 17, 1933.) Among Green's responsibilities at CBS were composing accompaniments to Ross's poetry readings on the weekly show "In the Modern Manner." One week he found himself too busy and asked Herrmann, who was his conducting assistant, to write the musical accompaniment. He must have found Herrmann's composition superior, for he commented, "From that point on I avoided writing them like the plague because I wasn't in his league."⁶ Green does not figure at all in Lucille Fletcher's version of the story. According to her, Herrmann encountered David Ross in the CBS elevator.⁷ While riding to their destinations, Ross casually suggested that Herrmann create a background score to a poem to be read on his program (called "The Columbia Variety Hour" in this version of the

⁴ As stated in his liner notes to Poet's gold: readings Caedmon TC 1741 (New York: Caedmon, p1984). This recording was first released in 1952.

⁵ Johnny Green, "A Conversation with John Green," Film Music Notebook 2, no. 4 (1976): 21.

⁶ Green, "A Conversation with John Green," 21.

⁷ Fletcher's account of the meeting between Herrmann and Ross appeared in "One Iceberg, Please: The Strange Story of Radio's Musical Cue Man." Detroit Free Press (May 14, 1939, Screen and Radio section), 9.

story), not realizing that the twenty-four-year-old composer would take him seriously. He must have been surprised when Herrmann produced a score containing a setting of John Keats' La Belle Dame sans Merci.⁸

Whatever the exact circumstances, Herrmann's first radio composition, La Belle Dame sans Merci, was broadcast September 20, 1934.⁹ Additional works followed: The City of Brass in December 1934 (the text arranged from Thousand and One Arabian Nights in the translation by Edward Powys Mathers), A Shropshire Lad (based on "Reveille," "When I Was One-and-Twenty," and "With Rue My Heart is Laden" from A. E. Houseman's work of the same title), a Poem Cycle consisting of three short lyrics by various authors (The Willow Leaf with an anonymous Chinese lyric, Weep No More Sad Fountains with an Elizabethan lyric probably by John Dowland,¹⁰ and Something Tells by David Ross), Annabel Lee (by Edgar Allen Poe), and Cynara (the poem originally titled Non Sum Qualis Eram Bonae Sub Regno Cynarae by Ernest Dowson), the last being broadcast in June 1935.¹¹ Not until the premiere in November 1936 of his

⁸ As an apparent act of gratitude Herrmann not only dedicated the work to Ross but even produced a narrator's part containing the text of the poem laid out upon a piano reduction of the score. This is the only one of the melodrams to have such a part.

⁹ The date is established by an acetate recording of the broadcast located in the Bernard Herrmann Archive, Arts Library, University of California—Santa Barbara.

¹⁰ This text is sometimes attributed to John Dowland, as it appeared in his Third and Last Book of Songs or Ayres (1603).

¹¹ The dating of these works is conjectural. Though City of Brass has "Dec. 1934" inscribed on the title page there are no dates of composition on the other manuscripts. Unlike La Belle Dame sans Merci there are no transcription recordings of the other works. There are, however, two series of numbers on each manuscript representing the CBS library acquisition number known as the "X File." The X File contained original compositions and arrangements commissioned by CBS. Cynara was given the last of both series of numbers (X1108 and X1781). That information together with an auditor's stamp of June 4, 1935 (not indicating the date of composition but rather when Herrmann was paid for it) strongly suggests that it was the last of the melodrams to be composed. A Shropshire Lad similarly lacks a date, though it is numbered X1709. In the CBS Collection, X1708 is an arrangement of the popular song "Ciribirin" and contains a

Nocturne and Scherzo (an instrumental work), followed in December by the beginning of regular work for the Columbia Workshop, did Herrmann regularly compose for radio.

These poetry settings represent a special part of Herrmann's output for radio, as virtually all his subsequent radio works were incidental music to dramas. The music heard in radio dramas was rarely one continuous work but was comprised of a series of discrete musical pieces known as cues. With these cues scattered throughout the drama, the total duration of music would be a fraction of the total length of the program (which, in the case of the Columbia Workshop, lasted thirty minutes). These poetry settings, though dependent on a text like the radio dramas, differ in that they are continuous musical works. In this way they are similar to musical genres such as symphonic tone poems, and depend on musical means not only to reflect the narrative or evoke imagery, but also to create a sense of musical form. Because they form a homogeneous and self-contained group, these poetry settings provide a convenient way to approach the study and development of certain aspects of Herrmann's compositional technique.

Fortunately there are two documents in which Bernard Herrmann reveals some of his ideas on the coordination of music and text. The first dates from 1938 when he was already excelling as music director of the Columbia Workshop. Herrmann was allowed to devote a single program in this series to the presentation of the poetry settings he had composed a few years earlier. Unlike their original presentation in the context of a program on poetry, this time attention was drawn to their musical settings. In the course of the presentation four of these works were performed, and Herrmann apparently

fragment of a program note, indicating that it was used by Lucrezia Bori for a broadcast recital on Wednesday, May 6, 1935. It can be inferred that A Shropshire Lad was composed at this time.

provided the information which formed the basis of the announcer's script.¹² He stated how the term "melodrama" was inappropriate since it usually referred to an actual dramatic scene accompanied by music. Instead he coined the term "melodram" in whose definition he included accompanied poetry recitations.

It is possible that Herrmann adopted this term from the German language, as it referred to a genre of accompanied poetic recitation. Known in English as "melodrama," the genre dates back at least to the eighteenth century, and maintained a thread of interest during the nineteenth century. Among the notable compositions in this genre are a few by Beethoven (in his incidental music for dramas, such as in Leonora Prohaska), Schumann (two settings of Hebbel, Schön Hedwig, op. 106 and Ballade vom Haidenkaben, op. 122, no. 1, and one of Shelley, Die Flüchtlinge, op. 122, no. 2), Wagner (Ach neige, du Schmerzenreiche, a setting from Goethe's Faust), Richard Strauss (Tennyson's Enoch Arden and a shorter poem by Uhland, Das Schloss am Meere), and the third part of Schoenberg's Gurrelieder. Herrmann might have been thinking of this last-named work in choosing a genre name for his poetry settings, since he was familiar with it.¹³ That he chose to give his poetry settings a genre name indicates the recognition that his compositions were not simply isolated works but belonged to the historical continuum of accompanied recitations.

The second document is a lecture-demonstration Herrmann gave at the George Eastman House in 1973.¹⁴ As an introduction to remarks on film sequences for which he

¹² This script is marked with timings indicating the length of each work. A fifth work, Weep No More Sad Fountains, was scheduled but not performed due to excessive length. The Museum of Television and Radio, audio tape R76:0281 and script S76:0086.

¹³ Herrmann quoted a small passage of music from Gurrelieder in his La Belle Dame sans Merci.

¹⁴ Untitled talk at the International Museum of Photography, George Eastman House,

had composed the music, Herrmann presented a telescopic, personal, and somewhat biased history of music-and-text settings. Without indicating the existence of his own poetry settings, he used the term “melodram” in a historical context, seeing it as the genre which the ancient Greeks used for spoken word accompanied by music.

The Relationship of Music and Words: Balance and Coordination

The main issue that occupied Herrmann in the melodrams was the relationship between spoken word and music. He viewed the history of this combination as a struggle between the demands of each to be heard:

In the melodram the Greeks encountered a problem that has remained with us from that day to this: whenever people get on the stage and start to talk, and some instrument in the pit begins to play, you can't hear what the people are saying. This has been one of the great recurring problems in theatre.¹⁵

According to Herrmann there had been isolated attempts at creating melodram throughout history. Monteverdi is mentioned as the beginning of modern attempts to recreate and develop melodram but veering in the direction of opera (sung words) instead. Despite attempts by Gluck, Mozart and others, the first true blending could only be accomplished where the volume of both music and text could be artificially controlled through the medium of radio:

Melodrams is [sic] a form of poetry presentation peculiarly suited for radio because the use of a separate microphone for the reader and orchestra makes possible a blending of the two elements in which the audience loses no essential sound, a circumstance virtually impossible in a concert hall

Rochester, NY in October 1973. Published in Sound and the Cinema, Evan William Cameron, ed. (Pieasantville, NY: Redgrave Publishing Co., 1980), 117-135.

¹⁵ Sound and the Cinema, 117.

where a voice would be forced to read against a large symphony orchestra.¹⁶

The ability to combine successfully narration and music would not have been a challenge if the sole purpose was merely to hear both elements. Herrmann's experimentation in composing the Melodrams led him to realize the accompaniment's potential for setting text. He realized that proper balance is really just the prerequisite for achieving the integration and interdependency of poem and music. By experimenting with different kinds of balances Herrmann created a repertoire of devices to express the relationship of words and music.

Herrmann explored possibilities of combinations. In The Willow Leaf the narrator is in love with a child "not for her house" but "for the willow leaf she has let fall into the water" (see example 5.1). In the second stanza of the short poem the narrator is "in love with the willow leaf" not because it portends spring but because the girl "traced there a name. . .and the name is mine." It represents the return of the girl's affection to the narrator. Favoring understatement, the narrator does not openly confess love for the child (until the concluding line) but for the object she has released—the willow leaf. This confession of love for the leaf is accompanied by small flourishes on a solo flute gently supported by violas and cellos in pianissimo pizzicatos—one of the barest of orchestrations in all the melodrams. In so doing Herrmann has matched the understated text with an equally delicate orchestration. There is no fear that music would overpower the narrator here.

¹⁶ Melodrams script, 1.

Example 5.1: The Willow Leaf, measures 56-71

Allegretto



Flute I

Viola

Violoncello

Clarinet in Bb 1, 2

Xylophone

Triangle

Harp

Celesta

Violin I

Violin II

Viola

I am in love with the willow leaf, not that he speaks of green spring coming to us again,

but that the dreaming girl etched a name with her embroidery needle, and the name is mine. I am in love with a child dreaming at the window.

But Herrmann was not afraid of using the sound of a full orchestra. At the climax of a drunken revel, the unfaithful narrator of Ernest Dowson's Cynara calls for stronger wine but is "desolate" and "sick of an old passion." Nevertheless, as in the previous three stanzas, the narrator intones that despite his lapses he has been faithful to his Cynara "in my fashion." As if the wine were taking effect on the mind of the narrator, which is now "gone with the wind," the entire orchestra whips up into a blustery fortissimo with the strings and woodwinds in very high registers while the brass plays the thematic ideas in marcato (see example 5.2). In this instance Herrmann has not tried to restrain the force of the orchestra but leaves it to the sound engineers of radio to find the proper sound levels by which words and music can match.

Beyond the possibilities of a narrator set against a very soft or very loud orchestra Herrmann experimented with other ideas involving balance. Another image of the wind, this time in Annabel Lee, provides an opportunity for an orchestral crescendo (see example 5.3). When the wind "blew out of a cloud, chilling my beautiful Annabel Lee," the full orchestra begins to play. The first measure of this passage has woodwinds playing a chromatically ascending line in triplets, while strings and brass execute a jagged melodic and bass figure. This measure is then repeated and modified in the five succeeding measures, each one playing the original idea a semi-tone higher. Portraying the fatal wind, these successive transpositions build up to the final words of the passage where they remain suspended by a fermata—strings in high tremolos and woodwinds arpeggiated a dissonant major-seventh chord in sextuplets—a climax able to take the life of the poem's namesake. Some ingenuity would be required of the sound engineer who would be able to mix voice and orchestra and yet retain the latter's crescendo.

Example 5.2: Cynara, measures 111-17

Fast

The image shows a page of a musical score for measures 111-117 of the piece 'Cynara'. The score is for a full orchestra and includes a vocal line. The instruments listed on the left are: Flutes 1, 2; Oboe; Clarinets in Bb 1, 2; Bass Clarinet 1, 2; Bassoon; Horn in F; Trumpet in Bb; Trombone; Tuba; Snare Drum; Bass Drum; Harp; Violin I; Violin II; Viola; Violoncello; and Contrabass. The tempo is marked 'Fast'. The score begins with measure 111, which has a dynamic marking of *f*. The music features complex rhythmic patterns and melodic lines across all instruments. At the bottom of the page, the lyrics 'I cried for madder music and for stronger wine,' are written under the vocal line.

111

Flutes 1, 2

Oboe

Clarinets in Bb 1, 2

Bass Clarinet 1, 2

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Snare Drum
Bass Drum

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

f

I cried for madder music and for stronger wine,

Example 5.3: Annabel Lee, measures 117-24

The musical score for measures 117-24 of 'Annabel Lee' includes the following parts:

- Flute
- Oboe
- Clarinet in Bb (two staves)
- Bass Clarinet
- Bassoon
- Horn in F
- Trumpets in Bb 1, 2
- Trumpets in Bb 3, 4
- Trombones 1, 2
- Cymbal
- Drum 1 (Cymbal)
- Drum 2 (Snare drum (open snare))
- Harp
- Vocal I
- Vocal II
- Viola
- Violoncello
- Contrabass

And this was the reason that, long ago, In this kingdom by the sea, A wind blew out of a

Example 5.3 (continued)

This musical score is a page from a score book, showing measures 41 through 44. The score is arranged in a standard orchestral layout with multiple staves. The instruments and parts shown are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in C (Cl.)
- Clarinet in Bb (Bb Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Horn (Hr.)
- Trumpet in Bb 1, 2 (Bb Tpt. 1, 2)
- Trumpet in Bb 3, 4 (Bb Tpt. 3, 4)
- Tom-tom (Tm.) 1, 2
- Percussion 1 (Perc. 1) - Bass drum (with sticks)
- Percussion 1 (Perc. 1) - Triangle
- Harp (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Via.)
- Vicelin (Vic.)
- Double Bass (Cb.)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The percussion parts include specific instructions for the bass drum and triangle. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral style.

cloud, by night, Chilling my Annabel Lee;

Coordination

The balance between voice and music in the melodrams involved more than just turning the dials of a sound mixing board. Herrmann understood that his first works for radio represented an experiment in the coordination of text and music. The script for the Columbia Workshop presentation states that The Willow Leaf and A Shropshire Lad represent a simpler form of melodram where

. . .no attempt is made to follow specifically, word for word, the action of the verse. . .an example of mood setting.¹⁷

The music and text of The Willow Leaf work almost independently of one another. The musical accompaniment reveals a coherent and viable composition on its own. Except for the initial words of its three stanzas, the text of The Willow Leaf is not constrained to specific measures but is allowed free expression over the music. This allows the poem to be more easily heard as a distinct work unto itself, its narration asserting itself over the accompanying music. Forcing music into the background denies it the role of an active participant. The self-sufficiency of both music and text, and the lack of more than a few points of synchronization between them precludes a deeper interaction beyond that of “mood setting.”

The quotation above implies that a more elaborate form of melodram was created by a close correspondence between word and music. A text that is saved for a particular moment in the music suggests an effort to create a close correspondence of words and music. This suggests a compositional process in which a composition can be held together at times by the text with musical elements following, and at other times by the

¹⁷ Melodrams script, 2.

strength of musical elements. There can be many gradations of coordination as well, for example, when just several words out of a stanza may be subject to a precise coordinating feature, leaving the remainder of the paragraph to be filled in. Manipulation of these elements not only creates variety but also can work up to or down from a climax.

Herrmann describes his setting of John Keats's La Belle Dame sans Merci as one where "the music becomes inseparable from the poem, and follows the action word by word." The initial lines of this poem serve as a good illustration of Herrmann's ability to have the music submit to the words of the text, but also show his ability to manipulate the relationship between music and text (see example 5.4).

- 1 Ah, what can ail thee, knight at arms,
Alone and palely loitering?
The sedge is withered from the lake,
And no birds sing.
- 5 Ah, what can ail thee, knight at arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.
- 9 I see a lily on thy brow
With anguish moist and fever dew,
And on thy cheek a fading rose
Fast withereth too.

Lines 1-4 are each set with different sonorities. The individuality of these sonorities is made more conspicuous through their contrasting ranges and different instrumental combinations. Without narration, one searches in vain for some sense of cohesion. There is virtually none, save for the binding force of the text. Herrmann then modifies this initial idea. A one-bar figure produces a pause after line 4, and serves as a connective link to lines 5 through 8. As in the first stanza each line is set to a different sonority but now the orchestration remains nearly always strings, and some control is

Example 5.4: La Belle Dame Sans Merci, measures 15-32

Slowly

Flutes 1, 2

English Horn

Clarinets in Bb 1, 2

Bass Clarinet in Bb 1, 2

Bassoon

Horn in F

Trumpet in Bb 1

Percussion 1 Cymbal

Percussion 2 Bass drum

Violin I

Violin II

Viola

Violoncello

Contrabass

Ah, what can
all thee,
knight at arms,

Alone
and
palely
loitering?

The sedge
is withered
from the
lake,

And no
birds sing.

Ah, what can
all thee,
knight at
arms,

So haggard
and so
woc-
begone?

The squirrel's
granary is
full,

And the
harvest's
done.

Example 5.4 (continued)

The musical score consists of eleven staves. From top to bottom, they are: Flute (Fl. 1, 2), Horn (E. Hn.), Clarinet (Cl. 1, 2), Bassoon (Bsn.), Trumpet (Bb Tpt. 1), Percussion (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ppp* and *pizz*. Below the staves, the lyrics are written in four columns, corresponding to the vocal line.

I see a lily on thy brow With anguish moist and fever dew And on thy cheek a fading rose Fast withereth too.

exercised over the ranges of the instruments in an effort to reduce their disparity. The link between the second and third stanza is filled with 5 bars of musical figures. When the narration resumes with the third stanza different sonorities are still used for each line, but this time the foreboding musical figure first introduced in the link between lines 4 and 5 now appears in the measures underlying lines 9-10, eventually relieved by a more plaintive melodic figure for lines 11-12. Thus the first three stanzas represent not just the

dependency of words on music but illustrate the contrast between disparate chords and the gradual introduction of cohesive musical ideas. Thus, the relationship of text and music in the beginning portion of La Belle Dame Sans Merci is characterized by the text providing the cohesive stability that allows disjunct musical elements to be heard against it.

The City of Brass illustrates a different relationship between text and music.

Here,

the full resources of the symphony orchestra are employed to set the background, to intensify the emotional context and to amplify your subconscious reaction by tonal color and dynamics. In this highly complex musical treatment meaning and story are subordinated to the sound value of the poet's words and the orchestra's voices.¹⁸

Certain musical devices based on both balance and coordination emerge as particularly suited to enhancing the meaning of the text. One such pattern is where text is to be read during periods of low activity or musical pauses (such as a fermatas). In City of Brass the initial utterances of the narrator are heard over a trembling diminished fifth—a fully orchestrated unmeasured tremolo sustained by a fermata (see example 5.5). The halting of the pulse allows greater attention to fall on the words, which provide the setting and circumstances of the work that follows. Though not all succeeding text passages coincide with pauses, they occur frequently at changes of orchestral texture, underscoring the spoken text.

Another pattern of balance and coordination is where a text is read during a repetitive or generally unobtrusive orchestra figure. In La Belle Dame sans Merci,

¹⁸ Melodrams script, 4.

Example 5.5: The City of Brass: measures 5-8

Piccolo 1, 2
 Oboe
 Clarinet in Bb 1, 2
 Bass Clarinet in Bb 1, 2
 Euphonium
 Horn in F 1, 2
 Trumpets in Bb 1, 2, 3, 4
 Trombones 1, 2
 Tuba
 Timpani Eb, A, C, Db
 Percussion
 Bass drum
 Tam-tam
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabass

Enter and learn the story of the rulers,
 They rested a little in the shadows of
 my towers.
 And then they passed.
 They were dispersed like those shadows
 When the sun goes down;

the stanza beginning with the words “And there we slumbered on” precedes the climax of the poem (where, through his dream, the knight is informed of the outcome of his situation). This stanza begins the description of a dream. Apparently Herrmann thought the words were powerful enough that he refrained from making a very active orchestral complement. An unusually stark orchestration is used to alternate between unearthly sonorities: violins and celesta in an extremely high register along with violoncello and bassoon in a low register. The sparse alternation of the two sonorities, devoid of nearly any melodic activity, allows the text to assume foreground importance (see example 7.11).

Form

Since Herrmann’s choice of poems are (with one exception) complete works in themselves, the question of musical form would not seem to be a significant compositional issue. But just as language depends on lines and paragraphs for its structure, music must rely on its own internal devices for formal organization. Rather than solely mirror the poem’s formal structure by creating a musical setting working in parallel, Herrmann’s ingenuity led him to experiment with the relationship of text and musical forms. It is possible to recognize that Herrmann’s concept of balance—discussed above in conjunction with text setting—can apply not only to the foreground relationship of music to text, but to formal organization as well. As the issue of form was significant in Herrmann’s radio dramas and his later film work, it is necessary to see how it was used in his earliest radio works.

Weep You No More Sad Fountains presents a simple rendering of musical form.

The two stanzas of text are set in virtually the same way. Making allowances for the need of musical continuity at the end of the first stanza and for the need of conclusion at the end of the second, the setting is like a strophic song.

A slightly more advanced approach appears in Something Tells. Of the poem's three stanzas, the outer two have similar material while the second stanza is set by a section that contrasts in terms of tonality and orchestration. The opening section consists of an introductory fanfare (A_1), followed by a more subdued passage (A_2). To allow for a dynamic ending, the procedure is reversed for the third stanza: The transition from the musical material of the second stanza (B) to the third is the subdued passage over which the text is read (A_2), followed by a the concluding passage bearing a strong resemblance to the introductory fanfare (A_1):

Music:	$A_1 - A_2$	B	$A_2 - A_1$
Text:	Stanza 1	Stanza 2	Stanza 3

Cynara illustrates a more developed method than the previous two examples for dealing with a strophic poem.

Last night, ah, yesternight, betwixt her lips and mine
 There fell thy shadow, Cynara! thy breath was shed
 Upon my soul between the kisses and the wine;
 And I was desolate and sick of an old passion,
 Yes, I was desolate and bowed my head:
 I have been faithful to thee, Cynara! in my fashion.

All night upon mine heart I felt her warm heart beat,
 Night-long within mine arms in love and sleep she lay;
 Surely the kisses of her bought red mouth were sweet;

But I was desolate and sick of an old passion,
 When I awoke and found the dawn was gray:
 I have been faithful to thee, Cynara! in my fashion.

I have forgot much, Cynara! gone with the wind,
 Flung roses, roses, riotously with the throng,
 Dancing, to put thy pale lost lilies out of mind;
 But I was desolate and sick of an old passion,
 Yea, all the time, because the dance was long:
 I have been faithful to thee, Cynara! in my fashion.

I cried for madder music and for stronger wine,
 But when the feast is finished and the lamps expire,
 Then falls thy shadow, Cynara! the night is thine;
 And I am desolate and sick of an old passion,
 Yea, hungry for the lips of my desire:
 I have been faithful to thee, Cynara! in my fashion.

The poem consists of four stanzas of six lines each. The last three lines of the first stanza (lines 4-6) are repeated with slight variation as the last three lines of each stanza. The line “I have been faithful to thee, Cynara, in my fashion” is heard at the end of each stanza without variation. In this way it serves as a refrain, and its four appearances help to delineate the poem's strophic form.

Herrmann's treatment of this refrain is a key to observing his presentation of musical form. The musical work begins with an instrumental introduction which establishes a thematic figure hovering around A flat (see example 5.6). The first instance of this figure (measures 9-11) begins and ends on A flat, while the second (measures 27-31, at the end of the introduction) moves to rest on D, after which the narrator begins. As the narrator approaches the final lines of the first stanza, this figure's motivic significance is revealed to be a musical analogy to the refrain. Introduced with descending fourths (measures 44-45), the figure is restored to a conclusion on A flat (measures 46-48) as it accompanies the recurring line. A countertheme (a variant of the

around E flat) is heard as an afterthought (measures 48-49). The refrain of the second stanza prepares the figure with an extended group of descending fourths (measures 60-62). But now the figure is modified. It resembles the counter-theme (measures 48-49) since it now centers around E flat (measures 63-65).

Example 5.6: Cynara continuity

Introduction



Stanza 1 refrain



I have been faithful to thee, Cynara,
in my fashion

Stanza 2 refrain



I have been faithful to thee, Cynara,
in my fashion

Waltz "Mad Music" Stanza 3 refrain



I have been faithful to thee, Cynara,
in my fashion

"Mad Music" End of Waltz Stanza 4 refrain



I have been faithful to thee, Cynara,
in my fashion

Before the narrator continues, an extended waltz begins (measure 66). When the narrator begins the third stanza (measure 84), it is underscored by the music quoted in example 5.2. The third stanza's refrain occurs shortly thereafter (measures 104-108), without the descending fourths which introduced it in the first and second stanzas. This time it is a modification of the variant ending in D minor, heard at the end of the introduction. But the waltz continues (measure 111) as the narrator begins the fourth stanza crying for "madder music" as was illustrated in example 5.2.¹⁹ The waltz then ceases (measure 116), and the music changes to a variant of that which underscored the first stanza. The fourth and final refrain (measures 130-34) restores the text and music to what was heard in the first refrain (measure 44-48).

The recurring motivic figure underscores the poem's refrain and also the strophic nature of the poem. But the figure moves back to A flat only for the Introduction, the first, and fourth stanzas. This works to destabilize the strophic quality of the inner refrains. The third refrain in particular, lacking the descending fourths which introduce it in the other stanzas, is virtually sublimated to the waltz. This waltz imposes its own form and serves to break down the the strophic nature between the third and fourth stanzas.

Herrmann's desire to dissolve the regularity of a strophic form is probably due to the poem's narrative. For the first three stanzas, the narrator recollects events in the past. He summons the drunken image of dancing in the third stanza as a means of putting his memory of Cynara "out of mind." Whereas this stanza is still spoken in past tense, the

¹⁹ Interestingly this is one of several places in Herrmann's oeuvre where a dance is made to take on attributes of a frenzied atmosphere. Other examples from this period in his life are: Miser Steven's death dance, and Scratch's variations on "Pop Goes the Weasel," both from The Devil And Daniel Webster, as well as "The Ice Skaters" from the Currier and Ives Suite.

fourth switches to the present, finding the narrator still “desolate and sick of an old passion.” The presence of the waltz and resulting sublimation of the third stanza (and its refrain) allows a long range musical and dramatic climax to occur on the fourth stanza, written in the present tense. Together with the recurring motive and its varied manifestations, these forces allow Herrmann to create a musical and dramatic span which deemphasizes the strophic nature of the poem, and accentuates the climax in the final stanza.

Conclusion

Just as an art song represents a symbiotic fusion between words and music, the melodrams represent not just accompanied poems but attempts at finding ways to create effective musical-dramatic presentations. Herrmann gained experience creating a correspondence between text and music, one that used the resources of the orchestra to explore the balance of sound. Through exploration of the text-music relationship he learned how to negotiate each of their needs, and occasionally endowed his accompaniments with meaning not present in the text. In addition, he learned how to integrate musical structure against that of the text.

Though the melodrams allowed Herrmann’s compositional originality to be revealed, it would be another year before he composed extensively work for the radio. After he was appointed music director of the Columbia Workshop, the majority of his subsequent works would be incidental music for radio dramas. But the elements that Herrmann used in his melodrams would continue to surface throughout his radio and film career. His first radio play was actually a dramatization of Masefield’s Dauber—a long poem similar in scope and length to Coleridge’s The Rime of the Ancient Mariner,

which, as a dramatized radio play, Herrmann also supplied with incidental music.

Experimentation with the modes of balance between music and text enabled Herrmann to provide effective backgrounds for poetic soliloquies that would appear in certain dramatic presentations, such as those of Norman Corwin, in particular his well-known On a Note of Triumph. These radio plays in turn would be of incalculable value when Herrmann began to compose scores for films.

Prior to working for CBS, Herrmann's musical output had been varied, as he was trying his hand at different genres. The melodrams, his first radio compositions, allowed him to explore many aspects of the relationship between music and text. They laid the foundation for his later work, composing for radio dramas on the Columbia Workshop.

Chapter 6: Early Dramas

Introduction

Bernard Herrmann's musical settings of dramas for the Columbia Workshop can be arranged in three chronological categories, each representing a period in his compositional development:

1. Initial works composed between October 1936 and April 1937
2. Works composed between April 1937 and 1939
3. Collaborations with Norman Corwin

The present chapter examines the first category of initial works which are characterized by the emergence of specific compositional techniques. The maturation of these techniques is the concern of chapter seven. Chapter eight illustrates a synthesis of earlier techniques by investigating a sampling of Herrmann's collaborations with author Norman Corwin, including some of his final works for the Columbia Workshop.

Method

Beginning in the late 1930s, a number of books were published on how to write, direct, or produce radio programs. As the craft is portrayed in these publications, there is little doubt that those involved with dramatic broadcasting in the 1930s knew that music could have a powerful effect when heard in conjunction with a radio play. Playwrights, directors, and producers sought to portray music as an essential ingredient of dramatic presentations. But describing exactly in what way it was essential or how it functioned

was often an elusive goal. In his Radio Writing, Max Wylie goes as far as to reprint the entire script of the Columbia Workshop presentation of Mr. Sycamore together with Herrmann's score—an extremely rare occurrence—to illustrate how a story can be enhanced with music.¹ Wylie's description, however, lacks the vocabulary necessary to explain precisely how Herrmann's score that enhances the drama; he leaves it to his readers to draw their own conclusions. Other noted radio authors such as Erik Barnouw and Arch Oboler also were not able to go beyond a handful of cursory remarks.² Radio directors such as Albert Crews appeared to have a clearer understanding of the varied ways in which music could function in a dramatic context.³ At the twilight of radio's heyday, a few composers took to writing and began to discuss the ways music was used in a radio drama.⁴ Yet even the more successful of these descriptions do not go beyond proscriptive lists of functions. Only George Davis's Music Cueing presents situations where problems of a hypothetical script are resolved by musical examples.⁵ But Davis's comments are brief and his examples show only simple and straightforward situations.

There are very few studies that attempt to analyze the use of music in radio drama.⁶ Nevertheless, the information provided by broadcast practitioners and codified

¹ Max Wylie, Radio Writing (New York: Farrar and Rinehart, 1939), 338-62. Mr. Sycamore by Robert Ayre, adapted by Leopold Proser, was broadcast on April 4, 1937. Unfortunately no recording exists of this broadcast, thereby disqualifying it for inclusion in this study.

² Arch Oboler, "The Art of Radio Writing," Fourteen Radio Plays (New York: Random House, 1940); Erik Barnouw, Handbook of Radio Writing (Boston: Little, Brown & Co.), 1939.

³ Albert Crews, Radio Production Directing (Boston: Houghton Mifflin, 1944), 147-61.

⁴ The best among them is Morris Marmorsky, "Composing for Radio" in Music in Radio Broadcasting (New York: McGraw-Hill, 1946), 47-65.

⁵ George Davis, Music-Cueing for Radio-Drama (New York: Boosey & Hawkes, 1947).

⁶ See chapter 1, note 11. These studies are narrow in scope and superficial in their approach.

in textbooks on writing, directing, and producing can provide a basis for study. This chapter begins the examination of Bernard Herrmann's music for radio plays. By analyzing how his music functions within the drama, it is possible not only to trace the course of Herrmann's musical development but also to observe the increasing sophistication adopted by authors of radio dramas. Specific musical techniques will be identified and will serve as a preparation for understanding their more complex use in the succeeding chapters.

After The Melodrams

Though the composition of seven melodrams for full orchestra in the 1934-35 season would seem like an auspicious start, there is no evidence that Herrmann continued to compose anything for CBS until the following year. Since he was hired as a conductor, his writing of the melodrams should be viewed as an exceptional occurrence, prompted by his personal desire for compositional opportunities. There was no immediate follow-up.

Herrmann's apparent sole effort at composing music for a radio show occurred sometime between June 1935 and fall 1936. This was for The Freddie Rich Show featuring CBS bandleader Freddie Rich and sponsored by Palmolive. It was an "audition" (what is known today as a pilot show), a try-out for a series that never materialized.⁷ Based on numbering in the manuscripts there were probably at least six cues—the short discrete pieces of music that comprise a radio score—although only two

⁷ The manuscripts also indicate that band leader Mark Warnouw (the brother of composer Raymond Scott) was conductor of this program.

have survived.⁸ Labeled “Intro” and “Fanfare,” they are one- to two-minute flourishes which are generic enough to have been reused in later shows.⁹

Even at this early stage of his career, “Intro” shows Herrmann aware of enhancing his compositional technique through quotation. The end of the cue contains a dominant-seventh chord with an augmented fifth repeated three times before moving to a tonic. This distinctive cadence bears a strong and probably deliberate resemblance to the flamboyant cadence (also featuring an augmented fifth) which concluded the March of Time theme from newsreels of the day. Just as a movie audience would be conditioned to expect something to follow this familiar cadence, so too would radio listeners associate this musical sound with expectancy, and be prompted to continue listening to the broadcast to hear what would follow.

Despite the lack of opportunities to compose at CBS, Herrmann was not idle during this time, for numerous activities outside of CBS kept him busy. His responsibilities as conductor of the New Chamber Symphony (beginning with its first concert on May 10, 1933, through its disbanding in the summer of 1935) meant several concerts and tours, including one that took him to Havana in 1935. During the same year he composed his Currier and Ives Suite, written for a ballet presentation at Radio City Music Hall, as well as a ballet for the short-lived Broadway play The Body Beautiful. Also in 1935 Herrmann began composition on what would be his last work in an non-

⁸ These two cues, numbered in CBS’s X-file as 2483 and 2488, indicate that four additional numbers, 2484-2487, were probably also composed by Herrmann. Their current location is unknown.

⁹ The “Intro” cue does appear in several episodes of Suspense from the 1940s.

tonal style, the *Sinfonietta*.¹⁰ Completed in 1936, it was his first published work, appearing in October under the imprint of the New Music Edition.

Herrmann also received a special commission from CBS to write a concert work for radio. He produced the Nocturne and Scherzo, whose premiere was broadcast on September 27, 1936, led by Howard Barlow (Herrmann's fellow conductor at CBS to whom the work is dedicated). Charles Ives had a particular interest in the broadcast because it was the radio premiere of the Fugue from his own Fourth Symphony. After the concert, Herrmann sent Ives transcription recordings of the broadcast, eager for the elder composer's comments. Of the Nocturne and Scherzo, Ives wrote:

We all enjoyed your music—it is fine, stirring & seemed well played. To me it is natural, strong-moving and spontaneous—inspired by something bigger than nice designs on paper which seems to be the basis of too much music. The scherzo has a real outspoken stride and activity and the nocture a dignity and beauty.¹¹

In the exchange of letters between them, Herrmann wrote excitedly about Ives's works, and was somewhat more modest about his own composition. It is strange, however, that Herrmann never mentioned the premiere of another of his works that was to have a far greater influence on his life, his first score to a radio drama.

¹⁰ There had been several works written in atonal style, the last of them being the Sinfonietta, published in 1936.

¹¹ Draft of a letter from Charles Ives to Bernard Herrmann, Oct. 19, 1936, Charles Ives Collection, Music Library, Yale University.

Dauber

The presentation of John Masefield's Dauber on October 17, 1936 was an experiment for the Columbia Workshop in that it was the series' first dramatization of a poem.¹² For its broadcast adaptation, Burke Boyce used a combination of excerpts from the original poem, prose renderings, and dramatizations; David Ross was the narrator. It is not known whether Ross was responsible for having suggested that Herrmann compose the accompanying score. But given his experience in encouraging and collaborating with Herrmann on the melodrams (in particular Annabel Lee, a poem whose tragic sea setting bore a strong similarity to Dauber), and given Ross's strong belief in the need to support poetry readings with musical accompaniment, it is possible that Ross recommended Herrmann to workshop director Irving Reis for this adaptation. Thus Dauber became the first Columbia Workshop presentation to feature an original score, a fact proudly announced at the beginning of the broadcast and repeated at its end.

Masefield's poem is an evocation of sea-faring life and a meditation on the frailty of the human spirit. The protagonist is a young aspiring painter who has joined the crew of a fishing vessel in search of broadening his life's experiences. Yet he is taunted by the crew for his inexperience and is condescendingly nicknamed Dauber. During a brief flashback Dauber recalls his father rejecting him for wanting to be a painter, a memory which adds to his feelings of inadequacy. The crew continues to mock Dauber, and while he is asleep they take his paints and turpentine and smear the combination over his canvases. After several similar humiliations aboard ship, Dauber finally has a chance to prove himself during a fierce storm. The ship is faced with danger unless someone has

¹² Museum of Television and Radio, audio tape R76:0148 and script S76:0015.

the strength and agility to climb the mast. Dauber seizes the opportunity, and the crew is in awe of his stamina. Suddenly, a sharp wind arises, causing Dauber to fall from the mast onto the deck. With his dying words he now realizes that he has found the experience he sought, but that it is too late to use it.

The original poem emphasizes atmosphere and mood over narrative. Its accumulation of regular rhythms and recurring rhyme scheme create irony and build to a climax while revealing its understated message.¹³ While atmosphere is appropriate to the intimacy of a poem, a drama must clarify the action to be presented. Apparently it was felt that for dramatic broadcasts the narrative content had to take precedence over retention of the poem's characteristic meter and rhyming scheme. The story was extracted and highlighted at the expense of the poetic form, with much of the colorful description of setting removed, as well as the meter and rhyme. Several stanzas were retained for the narrator's introductions and interjections, which gave way to the kind of natural speech that might be found on a sailing vessel inhabited by a roughneck crew. The resulting disparity in language was somewhat jarring and was accentuated by the contrast between David Ross's refined voice and the crew's boisterous declamation.

Dauber's orchestration suggests that Herrmann viewed the work as another melodram, as exemplified by the nautical character of cue eight (see example 6.1).¹⁴ Unlike his subsequent dramatic accompaniments where he would often select a group of instruments to create a specific sound, in his first dramatic accompaniment Herrmann

¹³ Each stanza is seven lines with a rhyme scheme of: a, b, a, b, b, c, c. The seventh line is always the shortest, impelling the reader on to the following stanza, whose first line is always the longest.

¹⁴ University of California at Los Angeles, Arts Library, Special Collections, CBS Television and Film Music Collection, Collection number 72, Dauber, box 11 (score) and 597 (parts).

Example 6.1: Dauber, cue 8, measures 1-3 (beginning)

Andante

Flute
[pp]

English Horn
Solo

Clarinets in Bb
1, 2
pp

Bassoon
pp

Horn in F
muted
pp

Trumpet in Bb 2
pp

Harp
pp

Cello
pp

Violin I
ppp

Violin II
ppp

Viola
ppp

Violoncello
ppp

Contrabass
ppp

The wester came as steady as the Trades; Brightly it blew, and still the ship did shoulder

Example 6.1: Dauber, cue 8, measures 4-6 (concluded)

The musical score consists of 14 staves. The instruments are: Flute (Fl.), E. Horn (E. Hr.), Clarinet 1 & 2 (Cl. 1, 2), Bassoon (Bsn.), Horn (Hr.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (Tbn.), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score shows measures 4, 5, and 6. Measure 4 contains a complex rhythmic pattern with many sixteenth notes. Measure 5 features a 'mezzo' dynamic marking. Measure 6 concludes the phrase with a final chord.

The brilliance of the water's
white cockades

Into the milky green of
smoky smoulder.

The sky grew bluer and
the air grew colder.

Southward she
thundered while
the westers held,

usually relies on the full orchestra to accompany most of the narrative. This orchestra is enhanced by two percussionists (playing a variety of instruments), harp, and two keyboard players. Such scoring is luxurious when compared to his subsequent work for radio. This similarity in orchestration to the melodrams allowed for the use of quotation from them. Cues ten, eleven, and thirteen are lifted directly from Annabel Lee.

This example also reveals a compositional style reminiscent of the melodrams. Nevertheless, within the ample use of stereotypically musical gestures such as dramatic string arpeggios, agitated trills in the woodwinds, and histrionic harp glissandi, Herrmann creates a distinctive texture filled with stereotyped musical figures suggesting a voyage at sea. Against the sustained tones in the brass and tremolos in the low strings, two clarinets in mid-range arpeggiate E minor chords in triplets, while the violins execute open fifths also in triplets in a much higher register. To this is added flute passage work in continuous quintuplets. Finally a plaintive solo English horn melody emerges from the evocative if overdone polyrhythmic background.

The cue's texture reveals fascinating details which call for the close attention that could have been found in a concert hall. But heard underscoring dialogue on the radio, most of these and other passages' effects are lost, thus revealing the general problem with Dauber.¹⁵ In their attempt to create atmosphere, those responsible for the presentation offer too many aural stimuli. Transcription disks of the broadcast make it clear that all

¹⁵ It should not be forgotten that amplitude modulation (AM radio) provided a very restrictive dynamic range, where extremes of register would be either greatly distorted or barely heard. One can not rely entirely on transcription recordings (made through direct transmission lines in the broadcast studio) to know what level of detail was heard by the listening audience.

forces were trying hard not to get in each other's way. There is still so much going on, however, that it is hard not to be confused and distracted by the motley voices of heavily accented actors being lusty sailors, David Ross's comparatively low-key narration, an array of sound effects, and a full orchestra. There are times when words get buried under the multiple ambiences, making it difficult to follow the narrative.

Even the score sounds over-composed. Because Herrmann had not yet discovered the means of composing in shorter figures, his music here tends to progress in long phrases, such as the English horn melody of cue eight. While long musical phrases might be used appropriately at the beginning and end of a program, during the course of the narrative excessive musical length is often unwelcome, since it often hinders narrative movement. When underscoring dialogue, lengthy, musically active cues occasionally drown out the speakers. The musical bridges between some scenes are so melodramatic and last so long as to become distracting. They attract too much attention and siphon off interest from the narrative continuity.

None the less, Dauber gave Herrmann his first chance to work on a dramatic story. Over the course of time, no doubt with the help of director/author Irving Reis and other staff at CBS, Herrmann's compositional skill for radio drama developed and matured. Despite its problematic presentation, Dauber was not the last time poetry was heard on the Columbia Workshop. In subsequent programs poetry would be presented in a more controlled format with fewer attempts at its dramatization.

Between Dauber and Rhythm of the Jute Mill

The Columbia Workshop did not immediately try to follow up Dauber with another dramatic presentation accompanied by music. Instead, the series presented a variety of programs highlighting techniques of radio broadcasting. These techniques included sound effects created by voices (Letting the Cat Out of the Bag featuring interviews and demonstrations with Brad Barker and Madeleine Pearce, broadcast October 24, 1936), the demonstration of orchestration techniques (for the benefit of the Columbia Composers Commission's five recipients as discussed in chapter five, broadcast November 7), and the use of theatres as broadcasting studios (broadcast November 21). The program of November 28 was a didactic discussion of the American Patent System. The sole dramatic production in the weeks following Dauber was a continuation of Orson Welles's dramatization of Hamlet on November 14, where he presented a thirty-minute condensation of acts three through five. As with the presentation of the first two acts (on September 19) there was no accompanying music. Bernard Herrmann would have to wait two months before writing another score for a production of the Columbia Workshop. The play was Rhythm of the Jute Mill by William Robson, which aired on December 12, 1936.¹⁶

¹⁶ Herrmann frequently dated his manuscript according to the intended day of broadcast. The manuscript of Rhythm of the Jute Mill is dated December 5, indicating that it had been intended for broadcast one week earlier. The December 5 program was pre-empted by news coverage of a political speech.

Rhythm of the Jute Mill

William Robson (who would later succeed Irving Reis as director of the Columbia Workshop) adapted Rhythm of the Jute Mill (broadcast December 12, 1936) from a true story.¹⁷ Karlos Moldo, a composer, is obsessed with completing his symphony but cannot find the musical inspiration. His wife is worried about their lack of money, and her nagging concern irritates the composer so much that he threatens to kill her. The financial problems are real, however, so Karlos seeks money from Mr. Harris, his pawnbroker. Mr. Harris insists that Karlos pay him for previous loans, otherwise he'll sell a valuable ring Karlos had previously pawned. Dejectedly, Karlos tells Mr. Harris to stop by his apartment where he will pay him. Later that afternoon Mr. Harris comes to collect, but Karlos insists that he listen to his symphony. The pawnbroker has no patience, and after repeated interruptions and a heated altercation, Karlos shoots him. Mrs. Maldo now returns to the apartment. She was so upset at her husband's threat that she has brought the police, who quickly discover Mr. Harris's body.

The judge at Karlos's trial finds him insane and gives him a life sentence. In prison he is sent to work at the jute mill. While at work he has a revelation: The mechanical sound of the mill provides him with the inspiration needed to complete his symphony. Several weeks later Karlos conducts the prison orchestra in the symphony's premiere with a specially invited audience. The work is so successful that an agent convinces Karlos to sign a recording contract. Months later he receives the disk in the

¹⁷ Museum of Television and Radio, audio tape R76:0270 and script S76:0019. The performing materials are located at The New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 92-21, box II-108, folders 363 (score) and 364 (parts).

mail. But upon playing the recording, the composer is thrown into shock: his symphony has been turned into a popular song.

Rhythm of the Jute Mill is a more coherent work than Dauber. The latter, despite its dramatization, depends heavily on language and atmosphere. In Rhythm the emphasis is always on the story, which is kept at the forefront of attention through the gradual unfolding of unexpected turns of plot. The accumulation of narrative tension is released only at the very end by the final ironic twist.¹⁸

The narrative of Rhythm of the Jute Mill requires and depends on music, since the protagonist Karlos is heard composing and obsessing over his musical composition. It is notable that Bernard Herrmann's score for this drama is thirty-eight pages, the largest amount of music he ever wrote for a single radio play (including those which were one hour long, twice the length of Rhythm). The quantity of music attests to its principal role in the narrative.

Herrmann's music achieves this role through its transformation from associating with humans to becoming part of technology. Karlos portrays music as deriving from the language of human emotions. Music is the means by which he hopes to portray mankind's spirit. But the composer goes too far in his estimation of music, giving it more importance than human life. In order to deal with other people, Karlos uses a tool of technology, a gun. The result of using this tool separates him from music since there is no access to a piano in the prison. He is condemned to work at another tool of technology, the jute mill. This machine becomes his new instrument. Karlos learns to

¹⁸ It is worth noting that when author Robson succeeded Irving Reis as head of the Columbia Workshop at the beginning of 1938, the direction of the series shifted away from technical experimentation into one that concentrated on presenting interesting stories.

hear the jute mill's rhythm—the music of technology—and through it finds the inspiration for completing his composition. But ultimately his symphony, a combination of emotional music and machine music, takes on a life of its own, favoring the latter. The musical work finds fame only in its publication as a recording, a format requiring a machine to realize the music it contains. Karlos may be the composer of his symphony, but the final irony is that his musical composition continues in its own direction and existence in a mechanized world. Like the changes experienced by the protagonist in this play, the transformation of music elevates its presence to that of an active participant.

The challenge in writing a score for Rhythm of the Jute Mill was to use both background music and source music (diegetic music) that would enhance the narrative. Some portions of the score resemble Dauber's musical style, particularly in those passages that use the entire orchestra to convey romantic and melodramatic moods. But while the style may be similar, the way in which music functions in the two plays is different. The music in Rhythm of the Jute Mill (as well as dramas subsequently scored by Herrmann) carries greater narrative weight, and therefore is more complex.

After an opening announcement the listener hears the orchestra play the first cue, a tortured and histrionic introduction centering around E minor, beginning with a two-bar theme played twice (see Example 6.2). This repetition announces and reinforces the theme, and prepares the listener to recognize the object of Karlos's obsession. Several melodramatic flourishes are heard (strongly reminiscent of silent film music), and the orchestral storm subsides (see Example 6.3). A chord of resolution on E minor is reached; within seconds a piano solo begins recapitulating the first theme (much like a piano concerto). Only when the music breaks off after four measures and dialogue

Example 6.2: Rhythm of the Jute Mill: Cue 1, measures 1-5

The image displays a musical score for the piece "Rhythm of the Jute Mill" (Cue 1, measures 1-5). The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe
- Clarinet in Bb (1, 2)
- Bassoon
- Horns in F (1, 2)
- Trumpets in Bb (1, 2)
- Trombone
- Harp (with a *glissando* marking)
- Timpani
- Piano
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The score features various musical notations including rests, notes, slurs, and dynamic markings. The Flute and Oboe parts begin with a series of sixteenth-note runs. The Harp part includes a prominent *glissando* effect. The overall texture is rhythmic and melodic, typical of a film score cue.

Example 6.3: Rhythm of the Jute Mill: Cue 1, measures 10-13 and Cue 1A

Cue 1 (end)

Flute

Bassoon

Horn in F

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano

Cue 1A

begins does the listener realize that this is not a continuation of the orchestral introduction, but a new diegetic cue that initiates the drama, where a composer is composing at a piano. The theme is played several times in different ways but breaks off each time as the composer tries unsuccessfully to find a suitable continuation.

In moving from the program identification and opening announcements to the beginning of the drama, the music functions as a transition between the external (i.e., non-narrative, or discursive) parts of the program and the narrative.¹⁹ There is no announcer setting the scene, introducing the characters, or saying what kind of story is about to unfold. Music has sole responsibility for conveying a mood of tension and uneasy foreboding. By blurring the boundaries between the discursive and narrative parts of the program (with the help of thematic repetition), Herrmann forces attention to remain fixed on the music, and thereby builds and sustains the feeling of anxiety before and after the start of dialogue. The change in music's function from background music to being a part of the narrative has the effect of gathering the listener's abstract feelings of fear and focusing them onto a tangible object—the piece of music being composed. This unusual effect intensifies the situation and the listener's relationship to it, and brings the music to narrative life. It is hard to imagine a verbal announcement that would have communicated fear and dread as successfully as this musical cue. With this intentionally deceptive beginning, the listener understands that music is a character that will play a significant role in the drama.

¹⁹ Rick Altman discusses the ability of sound to operate with a dual function, discursively (i.e. outside of the narrative content of a radio program), and as part of the narrative. Rick Altman, "Deep-Focus Sound: Citizen Kane and the Radio Aesthetic," Quarterly Review of Film and Video 15, no. 3 (1994): 12-13.

It was discussed in an earlier chapter how the notion of technology—a frequent concern of the time—influenced the arts. Technological concerns affect Rhythm of the Jute Mill in two ways, as a tool to enhance the broadcast, and as a narrative issue.

As the Columbia Workshop had offered several programs on the nature of technological advances in broadcast technique, Robson saw opportunities where technology could be used to enhance the narrative of his play. To take a non-musical example, Karlos's obsession with completing his symphony forces him to retreat from the world. He doesn't even hear the judge sentence him to life in prison. Instead, his consciousness speaks to him, telling him that people waste his time because they prevent him from completing his symphony. This scene makes use of a filter (the topic of an earlier show in the workshop) which could alter the tone and ambience of voices. The actor portraying Karlos speaks through a filter, and the result sounds as if it is coming through an amplified telephone receiver. But because Karlos's voice is set off in contrast to the judge's clear voice, we immediately know that the filtered voice represents the inner thoughts of Karlos's deranged mind. In this case, the filter has clarified the difference between a normal speaking voice and an imaginary voice from inside the mind.²⁰

The filter is also used to alter the sound of music at the dramatic denouement when Karlos hears the jazz version of his work on a recording. As discussed above, Karlos's composition takes on a life of its own by its embrace of technology. The orchestra is made to sound tinny, like a shellac recording of the day. This filtered sound not only convinces the listener that this is a recording, but heightens the irony, as the

²⁰ Filtered voices will have a significant role in Split Second (to be discussed at the end of this chapter).

quality of the “recording” is in contradistinction to the subtle sounds of the symphony heard during the concert. Such scenes must have been opportune moments for the workshop to experiment and learn how to create impressionistic sounds in order to heighten narrative tension.

But technological concerns also involve the narrative. To underscore the interaction between man and machine, Bernard Herrmann had portions of his musical score represent machines. To be sure, the idea of “machine music” was nothing new. Arthur Honegger’s Pacific 231 (1923), George Antheil’s Ballet Mécanique (1924-26), Benjamin Britten’s score for the film Nightmail (1936), and Raymond Scott’s Powerhouse (1936)²¹ are just some of the many compositions that, emblematic of the time, incorporated machine-like elements (often through extra-musical associations manifest in percussion instruments or mechanical devices). It was Herrmann’s task to enhance the narrative by making the listener immediately aware of the use of machine-like sounds within music.

The most obvious of these cues is that representing the jute mill itself. Labeled “machine cue,” it is scored for an ensemble of winds, brass, harp, piano, strings, and percussion (see Example 6.4). Bass and string instruments alternate tritones in a steady quarter note march, and clarinet and bassoon hold on to a continuous trill, while flute, harp and celesta interject high-pitched tritone quips.²² Once this ostinato pattern is

²¹ Although Powerhouse was first recorded in 1937 (and therefore after the broadcast of Rhythm of the Jute Mill), Raymond Scott had worked at CBS since 1931 and had experimented with sound and unusual instruments using the station’s facilities since 1934. Given Herrmann’s burning interest in contemporary music, it is most probable that the two composers knew each other.

²² Not surprisingly, Herrmann was to reuse this music again in his first film, Citizen Kane, where a variant of this cue underscores the montage sequence showing Susan Alexander Kane’s operatic career turn into a nervous breakdown.

Example 6.4: Rhythm of the Jute Mill, cue 10A, "Machine cue," measures 1-4

[♩ = ca. 96]

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute: Features a complex rhythmic pattern of eighth and sixteenth notes.
- Oboe: Plays a melodic line with long, sustained notes.
- Clarinet in Bb: Provides a steady accompaniment with dotted rhythms.
- Bassoon: Similar to the clarinet, with a consistent rhythmic accompaniment.
- Horn in F and Trumpet in Bb: Both parts are marked "muted" and play a melodic line with sustained notes.
- Timpani and Cymbals: Provide a rhythmic accompaniment with cymbal crashes.
- Harp: Features a melodic line with "gliss" markings and a steady accompaniment.
- Celesta: Plays a melodic line with a complex rhythmic pattern.
- Violin I and Violin II: Both parts play a melodic line with a steady accompaniment.
- Viola: Provides a melodic line with a steady accompaniment.
- Violoncello: Provides a melodic line with a steady accompaniment.
- Contrabass: Provides a melodic line with a steady accompaniment, marked "Pizz".

established, the oboe, French horn, and trumpet enter with the main theme of the composer's obsession. To add an uncanny reality to Karlos's gradual recognition of music within the noise of the jute mill, the first sounds heard are of actual machines. Only after several seconds of a mechanical rhythm does the orchestra fade in and remain aurally superimposed over the machine sounds. The resulting combination makes the machine noise sound like music and makes the orchestra sound like a machine. Their aural amalgamation and narrative symbiosis put the listener inside Karlos's mind as he gains recognition of how he can complete his symphony: through a fusion of music and machine.

While some parts of Rhythm of the Jute Mill resembled the romantic style of Dauber (mentioned above), other portions of the score were clearly twentieth-century in conception. In writing about radio music Carlos Chavez commented, "If engineers constantly seek the perfection of instrumental means, then musicians ought to seek the constant development of related new expressions."²³ By utilizing his contemporary compositional style, Herrmann sought to expand the musical language of dramatic music.²⁴ Among the ways he accomplished this was through use of repetition, in particular ostinati, a musical technique used by many composers of the twentieth century. Ostinati were particularly appropriate to the styles of composition that emerged in the 1930s, that of economy and streamlining.

²³ Carlos Chavez, Toward a New Music: Music and Electricity, trans. Herbert Weinstock (New York: W.W. Norton, 1937), 154.

²⁴ It should be remembered that Herrmann always felt most comfortable with contemporary music. The concert programs he conducted usually reflected favoritism toward living composers. See Martin Silver, "Unusual Repertoire: Bernard Herrmann and the CBS Symphony, 1938- 1950," Cum Notis Variorum 108 (December 1986): 7-9.

In scoring radio dramas the use of ostinati serve a practical purpose. The use of a short repeated pattern allows for the easy excision or addition of music to cover the length of the scene changes and unexpected pauses while waiting for actors to speak their lines. (Particularly useful when scoring films, this compositional technique was used by Herrmann until the end of his life.) Ostinati provide the flexibility to deal with unexpected events that can happen during a live radio broadcast.

But ostinati serve additional narrative functions in Rhythm of the Jute Mill. The second cue is also built upon an ostinato. It is the musical bridge between the opening scene in Karlos's apartment and his encounter with Mr. Harris, the pawnbroker. Four eighth notes in low instruments of G—B-flat—A—C-sharp are set out above a four quarter-note repetition of G—A—B flat—D flat. Above these ostinati occur several iterations of the opening theme, each notably dissonant. There are two functions served by this juxtaposition: setting and psychological atmosphere. Karlos meets Mr. Harris on the street. The ostinati introduce and seek to replicate the ambient noises of the street (some of which are supplied as the music ends). Just as the opening scene was punctuated with repetitions of the main theme, this bridge continues the effect of repetitions of the theme in a much more dissonant context to blend with the sounds of people walking and cars.

Ostinati also underscore Karlos's obsession with trying to compose his symphony. The abundance of dissonance suggests that Karlos's problems will not be solved by visiting Mr. Harris. The incessant eighth-note rhythm communicates the protagonist's accumulated worries and heightens the listeners' anxiety. The total emotional effect foreshadows increasing trouble. Thus the cue functions in three ways:

as a bridge from the interior of Karlos's house to the exterior scene that follows, as a setting for the street, and as psychological underscoring.

One way in which Rhythm of the Jute Mill represents a nascent stage in Herrmann's radio music output is in its lack of underscoring. It has been remarked above that the underscoring in Dauber resulted in cacophony. Apparently not wanting to repeat that mistake, there is barely any underscoring in Rhythm (with the exception of a few words exchanged during the scene where Karlos's symphony is played by the prison orchestra). Even during the final denouement Karlos does not utter more than a few exclamations during the playing of the "recorded" music. His dialogue continues only after the music has finished. Clearly, the workshop production team wanted to avoid the problems encountered in Dauber. The problem of how to underscore would be tackled gradually in the succeeding productions, including the next drama, Gods of the Mountains.

With music playing an active role in the drama, Rhythm of the Jute Mill provided Herrmann with opportunities to explore the boundaries between diegetic and non-diegetic music. Herrmann was thus able to make music an indispensable participant in the drama, and did so through the adoption of a contemporary musical language. The recognition of the possibility of multiple functions for musical cues was very significant for several reasons. It allowed for a more economical use of music, allowed for smoother narrative flow, and allowed the music to contribute to the narrative by revealing information (such as psychological states and moods) not evident in the spoken words.

Gods of the Mountains

Bernard Herrmann's next original score for the Columbia Workshop was Gods of the Mountains, which was broadcast on December 19, 1936.²⁵ Adapted from the novella by Lord Dunsany, the story concerns seven itinerant beggars. As they approach a village, they wonder how they can impress the townspeople and persuade them to offer food and clothing. Seeing seven statues of gods on an isolated mountainside, the leader of the beggars decides that their band should pretend to be the gods of that mountain in order to make a dramatic impression on the villagers. The beggars enter the village, but the villagers are at first skeptical of their claim. After a brief interrogation the villagers become convinced, declare the beggars to be the gods from the mountain, and shower them with clothing and food. That evening a few villagers apologize to the beggars for doubting them: they must be the real gods because the statues are no longer on the mountain. This news worries some of the beggars, but their leader dismisses the story. During the night the beggars hear loud footsteps. It is the real gods who approach the beggars and turn them to stone one by one. The next day the villagers, upon seeing the formerly live "gods" now as stone, believe that their initial doubt caused the gods to change back into stone. Thus they resolve to strengthen their religious beliefs.

This drama provides an opportunity to study how Herrmann dealt with three significant issues: 1) instrumentation, 2) underscoring, and 3) quotation.

1. Instrumentation

Whereas Dauber and Rhythm of the Jute Mill are concerned with the recent past or contemporary situations, Gods of the Mountains unfolds in a mythic place and time.

²⁵ Museum of Television and Radio, audio tape R76:0009 and script S76:0020.

This was the first dramatization in which Bernard Herrmann exercised his skill at creating an exotic atmosphere. He accomplished this by use of uncommon instrumentation.

As in his other early scores for the Columbia Workshop, Herrmann used a chamber orchestra.²⁶ Among the instruments usually found in a production are flute (often doubling on piccolo), oboe (often doubling on English horn), clarinet, bassoon, two horns, trumpet, trombone, one percussionist, and a small complement of string players. In Gods of the Mountains the string section is reduced to a solo violin, while the ensemble includes a piano (doubling on celesta), a harp, and two percussionists whose instruments include snare drum, bass drum, thunder drum, chimes, xylophone, glockenspiel, cymbals, Chinese temple blocks, and tam tam.

Herrmann's singularity comes about through his creative use of the orchestra at his disposal (see Example 6.5). From the startling opening dissonance of the score the listener is acutely aware of a distinctive sound. This is in part due to the highly dissonant dyad C-sharp and D, and the gapped scale, suggestive of an oriental or arabic atmosphere.²⁷ It is also due to the use of reinforced doubling.²⁸ While the wind instruments articulate the opening theme, the percussive instruments of piano, harp, and chimes (with exclamations from the flute) add a penetrating color to the sonority. The

²⁶ New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 92-21, box II-109, folders 366 (score) and 367 (parts).

²⁷ The orientalism suggested by the initial pitches arises in part out of their association with the octotonic mode that pervades so many works of an oriental flavor from the turn of the century. See Richard Taruskin, Stravinsky and the Russian Traditions: a Biography of the Works Through Mavra (Berkeley: University of California Press, 1994), 694ff.

²⁸ In addition to the reasons stated, it is possible that this distinctive sound was conceived to counterbalance the limitations of radio's frequency response.

Example 6.5: Gods of the Mountains, cue 1, measures 1-4

[J. ca. 84]

Flute

English Horn

Clarinet in Bb

Bassoon

Horns in F 1, 2

Trumpet in Bb

Trombone

Timpani (Hard hammers)

Chimes (Steel hammers)

Harp

Piano

lack of triadic sonorities (all instruments are doubling or decorating the theme), and the concentration of sound above middle C creates a stark contrast to the timpani's tritone utterances.

There are multiple purposes to this very extreme use of orchestration. It is used as a point of demarcation to begin both the Columbia Workshop broadcast and the story that is a part of that presentation. It also suggests an exotic locale, that, in light of the dyadic clusters and lack of harmony, foreshadows a story of danger or tragedy. Finally, from a practical point of view, this penetrating sound is intended to capture and keep the audience's attention.

The idea of sounds created by combinations of extreme registers can be found throughout Gods of the Mountains. In cue two, for example (during its repetition), harp and timpani provide a quarter note contrast to the same four pitches played in whole notes by the bassoon (see Example 6.6). While the two horns carry the main melodic material, flute, solo violin, and celesta play a counterpoint in half notes against the rest of the texture.

Gods of the Mountains uses a fairly substantial orchestra, unlike most of Herrmann's later works for radio. Subsequent chapters will show the use of smaller groups of instruments and increasing ingenuity in creating non-conventional sounds.

2. Underscoring

In Dauber Herrmann had tried to underscore some of the narrator's interludes with animated musical bridges. The result was a confusing chaos of sound. In Rhythm

Example 6.6: Gods of the Mountains, cue 2 (beginning)

[♩-ca. 66] II. Time only

The musical score consists of eight staves. The top staff is for Flute, starting with a treble clef and a key signature of one flat. The second staff is for Bassoon, starting with a bass clef and a key signature of one flat. The third staff is for Horn in F, starting with a treble clef and a key signature of one flat, with a *muted* marking. The fourth staff is for Timpani, starting with a bass clef and a key signature of one flat. The fifth staff is for Bass Drum (Timp. sticks), starting with a treble clef and a key signature of one flat. The sixth staff is for Harp, consisting of two staves with bass clefs and a key signature of one flat, with an *8va* marking and a dashed line below. The seventh staff is for Celesta, starting with a bass clef and a key signature of one flat. The eighth staff is for Solo Violin, starting with a treble clef and a key signature of one flat, with a *muted* marking. The score is marked 'II. Time only' at the beginning of several staves. A tempo marking '[♩-ca. 66]' is placed above the first staff. Various musical notations such as slurs, ties, and dynamic markings are present throughout the score.

Flute

Bassoon

Horn in F

Timpani

Bass Drum (Timp. sticks)

Harp

Celesta

Solo Violin

II. Time only

II. Time only

II. Time only

II. Time only

II. Time only

II. Time only

II. Time only

II. Time only

muted

muted

8va

Example 6.4: Gods of the Mountains, cue 2 (continued)

of the Jute Mill there was a brief sequence where, during the prison symphony concert, the warden exchanged a few words with the agent who eventually made a recording deal with Karlos. There the requirement of source music allowed the workshop staff to approach dialogue over music in a cautious manner. Yet the agitated character of

Karlos's symphony, although it allowed the dialogue to be heard, was still intrusive. In this case it was the sound engineer who adjusted the settings so that the music would be sublimated to the dialogue.

Having learned from experience, Herrmann approached Gods of the Mountains with care. The narrative begins by introducing the group of itinerant beggars who are in need of food and shelter. In choosing to visit the next town they wonder how they can convince the townspeople to give them provisions. After Agmar, the leader of the group, declares "Why, we shall go as gods," a musical cue begins and continues under the dialogue. It is Herrmann's first attempt (after Dauber) to underscore a speech during a scene (see Example 6.6).

Whereas the melodrams depended on the sound engineer to balance the single voice against the various orchestral textures, with this drama Herrmann showed how careful he was in providing an underscoring which complemented the sound of dialogue rather than overwhelm or distract from it. He conceived an accompaniment of quiet low timpani notes with muted horns so that the music would not interfere with the words. As the beggars exchange words with Agmar, the music is repeated with the additional accompaniment of flute, bassoon, solo violin and celesta. Apparently this caution came about through trial and error. Herrmann's manuscript indicates that he originally conceived of the cue with the full set of instruments from the start, but later decided to include the additional ones only at a second repetition of the cue, after the aural relationship between voice and music had been established. This can be surmised from Herrmann's using a red pencil to indicate "II. Time only" over those particular instruments. This contention is supported by the fact that Herrmann was always careful

not to include any extra markings in his scores, and that there is no other radio score where Herrmann makes this kind of marking.

Underscoring a portion of dialogue within a scene is an important narrative and expressive device, as music can serve to highlight the text that is being underscored.

Writing near the end of radio's heyday, composer George Davis codified the practice of underscoring:

The appearance of music during the action-of-a-scene must be judiciously synchronized lest it impair the illusion of the play. The conditions to be tested are: the exact point where music may enter; the degree of volume; the tempo; the style and harmonic quality; thematic relationship; timing of special effects; the point of cessation of music. All these conditions must be considered in relation to the pace and dramatic values of the scene.²⁹

Background music can be significant not only for highlighting text but also for its entrance and exit within the narrative context. Recently, film scholar Rick Altman has examined sound in the film Citizen Kane and noted that Orson Welles's consistent use of a sound "spike" (i.e., a noticeable entrance of sound, often distinguished by its volume) at the beginning of a narrative sequence is a practice inherited from radio.³⁰ In 1936 this technique was still being tested and its narrative potential was still in its infancy.

In this cue from Gods of the Mountain the entrance of music immediately after the phrase "we shall go as gods" serves to highlight the significance of those words and those that are subsequently underscored. With muted horns playing mostly in parallel fifths, the music continues the suggestion of "oriental" mood initiated by the opening cue. By occurring at the point at which Agmar describes his plan, the presence of music lends

²⁹ George Davis, *Music-Cueing for Radio-Drama*, 9.

³⁰ Rick Altman, "Deep-Focus Sound," 6-8, 13.

an air of seriousness and portends grave consequences for the beggars' deception. It also creates the impression of a substructure within the drama. Whereas the dialogue prior to the music's entrance is in short phrases, after Agmar's pronouncement his speech is in longer sentences, as if to suggest the solemnity of a god. Pairing this part of the drama with music articulates the style of the dialogue with greater clarity. Far more than being "background music," Herrmann's radio music is designed to be an active participant in the drama.

A more adventurous use of underscoring occurs later in the drama. At the point where the beggars have been accepted as gods by the townspeople and are enjoying their deception, a distraught townsman speaks to them:

Man: It is terrible when you wander in the evening. It is terrible on the edge of the desert in the evening. Children die when they see you.
 Agmar: In the desert? When did you see us?
 [music cue ten begins]
 Man: Last night, master. You were terrible last night. You were terrible in the gloaming. When your hands were stretched out and groping. You were feeling for the city.³¹

This dialogue instills fear among the beggars, and in their subsequent exchange they begin to realize that the stone gods of the mountain have become animate and are approaching. For this situation Herrmann created cue ten. Its examination offers an opportunity to see how the orchestration and rhythm work in the service of the narrative (see Example 6.7).

As is apparent throughout the score, a special sound is immediately discernible in the orchestration: low woodwinds, Chinese temple blocks, bass drum with a directive to

³¹ Gods of the Mountains, script, 26.

Example 6.7: Gods of the Mountains, cue 10, “Danger”

[♩ = ca. 69]

The musical score is arranged in a system of staves. The top four staves are for woodwinds: Flute, Oboe, Clarinet in Bb, and Bassoon. The next three staves are for brass: Horn in F 1, Horn in F 2, and Trumpet in Bb. The Trombone staff is below the brass. The bottom three staves are for percussion: Temple Blocks (Deep), Bass Drum, and Harp. The Flute, Oboe, and Clarinet parts feature a melodic line with slurs and accents. The Bassoon part has a lower melodic line. The Horns and Trumpet parts play sustained notes with accents. The Trombone part has a melodic line with a slur and accent. The Temple Blocks, Bass Drum, and Harp parts play a rhythmic pattern with slurs and accents. The Harp part includes the instruction 'Beat rhythm on sound board'.

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F 1
Horn in F 2
Trumpet in Bb
Trombone
Temple Blocks (Deep)
Bass Drum
Harp

At the rim use timpani sticks, small hammer

Beat rhythm on sound board

play on its rim with small hammers, and harp with instructions for the player to beat on the instrument’s soundboard. Exoticism is produced not only through the presence of these sundry instruments but through their combination, which creates a sonority not

previously heard. (This cue marks the first appearance of the Chinese temple blocks in the score. The beating on the harp's soundboard is fairly new as well, having been heard only for two bars in cue three.)

Though there are more instruments here than in cue two, Herrmann does not let them overpower the speakers. He has flute, oboe, and clarinet playing at the lowest parts of their registers. This group alternates with muted brass, the bassoon in its lowest register, and with the trombone in a fairly low register, taking advantage of its slide to intone the initial theme with glissandi. This careful scoring allows the dialogue to maintain prominence. These instrumental additions not only convey the sense of a different geographical and temporal world in which the drama takes place. Their new sonority also sensitizes the listener to the new narrative development.

Unlike the previous examples of quiet underscoring, this entire cue contains continuous activity in the form of repetitions of the particular rhythm that appears in its first measure. An inheritance from the nineteenth century, the use of an ostinato pattern such as this with unusual rhythmic figures was intended to evoke a mood of danger or foreboding.³²

As mentioned in chapter four, it should not be forgotten that many (if not most) listeners had been conditioned to accept such musical codes from silent film music and stage shows. Irénée Bergé's Agitato: Anxious Expectation, an example of generic silent

³² Perhaps the most famous example is the triplet rhythm of Schubert's song "Die Erlkönig." Additional examples include Wagner's Die Walküre, Act 1, the bridge between scenes 2 and 3, where the drama hangs on the repeated yet irregular timpani beats; Act 2, scene 4 from the same opera, the exchange between Siegmund and Brünhilde, at the point at which Siegmund refuses to follow the latter's instructions; and the closing scene from Act 2 of Wagner's Parsifal ("Und flöhest du von hier").

film music, illustrates the use of a repeated rhythm not unlike that found in Gods of the Mountain (see Example 6.8).³³

Example 6.8: Agitato by Irénée Bergé, measures 1-4, and 28-32

The image shows two systems of musical notation for piano. The first system, labeled 'Moderato' and 'pp agitato', shows measures 1-4. The bass line features a repeating eighth-note pattern, while the treble line has a more complex, syncopated melody. The second system shows measures 28-32, where the bass line continues the eighth-note pattern and the treble line has a melodic line with some rests and ties.

CBS's inventory of music categorized by mood lists Rachmaninoff's Prelude op. 23, no. 5 in G minor, as well as Elgar's Salut d'amore as works indicative of "restlessness" and "suspense."³⁴ The similar classification of both works is probably due to the repetitions of noticeable rhythms, the Rachmaninoff characterized by the two sixteenths among the eighth notes, and the Elgar by the consistent use of syncopation. The manner in which these works immediately convey a particular mood through their

³³ Irénée Bergé, Agitato: Anxious Expectation, arranged by Ross Jungnickel, Photoplay Series no. 5 (New York: Ross Jungnickel, 1922). Another example is Adolf Minot, Dramatic Agitato for dramatic action (New York: S. M. Berg, 1917).

³⁴ Dramatic cues based on Broadcast Music, Inc. Orchestral Library ([New York: Columbia Broadcasting System, n.d.]), 5.

rhythmical clarity made them suitable for radio music. In conceiving cue ten, Herrmann knew that listeners had been conditioned by the conventions of silent film music and radio music. This prompted him to use a figure whose distinct rhythm would have suggested danger—an inheritance of silent film music.

For the first time in the play evidence is presented that the gods from the mountain are not inanimate stones but actual beings who are beginning to make their presence felt in terrible ways. There is no dialogue that explicitly states “the gods have become alive and are approaching,” yet that is what the listener surmises from the dialogue quoted above.

In an article about radio writing, in a section concerning the interaction of drama with music, noted radio author Arch Oboler (creator of NBC’s “Lights Out”) once wrote:

What is left unsaid, in a properly constructed play, lives on *under* the scene, is re-created in the awakened emotions of the audience a thousand times more effectively than if it were pounded out in words.³⁵

In other words, Oboler says that there is part of a radio play that is left unstated, and that this unspoken drama lives in the emotional state of the listener. Thus music can be used not only as an enhancement to the emotions present in the drama, but also as a means to support and strengthen those aspects of a drama that are not explicitly stated.

In the case of cue ten, the restless music provides a tangible representation of the beggars’ worries. It is not only that the exotic orchestration serves as an aural reinforcement for the mythic setting, nor is it just the orchestra’s non-interference with the dialogue, but rather it is a combination of these factors in addition to rhythmical

³⁵ Arch Oboler, “The Art of Radio Writing,” xv-xxix.

impulse that create a presence almost akin to that of additional characters, the gods who are approaching.

Thus the music for this cue functions in multiple ways. By using sounds not previously heard in the drama, the music (1) renews the sense of an exotic and foreign setting, (2) evokes fear and dread, and (3) gives voice to the listener's expectations of a dire outcome.

It is noteworthy that Herrmann seems to have added the title "Danger," indicating that this cue was probably used in other dramas when music indicating danger was needed. In this manner Herrmann created his own library of mood music, thereby continuing the tradition of codes established by silent film music. However, as I will show in the following chapters, Herrmann's increasing experience in scoring radio shows led him to depart from silent film stereotypes and gave rise to an individual approach to music.

3. Quotation

The idea of a story taking place in an exotic locale is not limited to Dunsany's Gods of the Mountains. Given the circumstances of British colonialism affecting parts of the Middle and Far East, numerous authors (e.g., Rudyard Kipling, James Hilton), created stories set in exotic countries. When written or adapted for theatrical presentation, these stories required suitable musical accompaniment. The repertoires of silent film music contained a number of works, either adapted from European classical composers or newly composed, that were used to evoke or underscore far-off places. Among them was an instrumental adaptation of Rimsky-Korsakov's song Plenivshisroxoy Solovey, op. 2,

no. 2. Arranged for a typical chamber orchestra and published as Eastern Romance, this work was found among the repertoires of generic silent film music cues.³⁶ The melodic introduction of Eastern Romance is shown in the example below. Its purpose was to instill an “oriental” or exotic atmosphere. This is immediately apparent from the music whose opening melodic gesture contains the outlines of a modal scale with augmented seconds (see Example 6.9).

Example 6.9: Eastern Romance by Nicolai Rimsky-Korsakov



By altering some of the notes, Herrmann was able to create the opening theme of Gods of the Mountains (see Example 6.5).

It has been noted in chapter two how Bernard Herrmann used musical quotation as part of his compositional method. There were at least two other occasions where, to present an exotic locale, Herrmann used the same or similar material. Three years after the Columbia Workshop presentation of Gods of the Mountains, Orson Welles called upon Herrmann to provide a score for his adaptation of Green Goddess.³⁷ The composer simply reused the opening cue of Gods to set the tone of this drama which took place in

³⁶ An arrangement by Otto Langey was published as Eastern Romance, Capitol Photoplay Series (Galaxy no. 124), New York: G. Schirmer, 1918.

³⁷ Green Goddess was broadcast on February 10, 1939. It was performed by Welles and his Mercury Theatre Company on the Campbell Playhouse.

the East Asia. It is interesting to note that Herrmann also took advantage of his original source material and used the Rimsky-Korsakov Eastern Romance as source music.³⁸

In 1946 Herrmann was assigned to work on the Twentieth Century-Fox film Anna and The King of Siam. In seeking a musical gesture that would underscore the East Asian setting of the film he made use of Eastern Romance once again. Using an even more unusual orchestration than he had in either Gods of the Mountain or Green Goddess, he adapted the opening figure, adding a flourish in eighth notes that makes a closer alliance to the theme's origin in Rimsky-Korsakov (see Example 6.10).

Example 6.10: Anna and the King of Siam, opening theme.



Adapting a Rimsky-Korsakov theme for a radio show, reusing it for a different radio show, and then re-adapting it for use in a film again illustrates Bernard Herrmann's technique of musical quotation and his inheritance from his mentor Charles Ives.

³⁸ A copy of Eastern Romance was found among Welles's papers dealing with the production of Green Goddess. Orson Welles Collection, Lilly Library, Indiana University, Bloomington, IN, box 6, folders 25-26.

Split Second

Split Second, broadcast on March 14, 1937, was a particularly interesting presentation.³⁹ Written by Columbia Workshop director Irving Reis, the play explores the boundaries of radio narrative. An announcer introduces the show's premise:

“Split Second has no plot. It moves to no methodical dramatic conclusion. It will attempt experimentally through the dimensions of this medium, to re-create the crises in one man's mind when his existence is threatened.”⁴⁰

Though unusual for a radio drama of the time, Split Second (in spite of the announcer's assertion) does have a narrative. Bruce, a jaded playwright, and his friend Ed go out for a motorboat ride. Though Ed worries about his friend's inclination to speed, Bruce is supremely confident of his navigational abilities. While they make a sharp turn an accident occurs and the boat capsizes, leaving the two passengers stranded in the middle of the water. Ed has been seriously injured. The only way for him to survive is for Bruce to swim the long distance to shore to obtain help. Bruce sets out on his journey, but as he swims he feels his life threatened by the formidable obstacle of water. Opposing forces in Bruce's consciousness challenge each other to work for or against his life. Saddled with the reality of his increasing fatigue he begins to experience a series of flashbacks involving personal doubt which alternate with the reality of his physical struggle. As a boy he fired a slingshot at a bird, not realizing its fatal consequences. As a teen he pledged his love to his girlfriend, but as a young man he chose to pursue a career as a playwright rather than keep his promise to his girlfriend,

³⁹ Museum of Television and Radio, audio tape R76:0279, script S76:0027.

⁴⁰ Irving Reis, Split Second, script, 1.

who forsakes him in an emotional scene. Later he incorporated this incident into one of his plays, but the play was poorly received. A final flashback has Bruce being put under anesthesia prior to an appendix operation. He feels his life passing by as he loses consciousness and hears his inner voices battle one another and then call out to him. Struggling to overcome the sound of the voices as he feels his life passing away, Bruce desperately asks about the outcome of the operation. The voices cease. A lone voice responds by saying he does not know anything about an operation. Wondering if he has reached life's final destination, Bruce asks where he is. The voice reveals itself to be that of a hospital attendant who explains to Bruce that he had nearly drowned just yards before reaching shore. Fortunately, a search party had already gone looking for him and has rescued Ed.

It is not difficult to see how Split Second was unlike previous dramatic shows on the Columbia Workshop. Dauber, Rhythm of the Jute Mill and Gods of the Mountains used music primarily as a way to convey mood, settings, or diegetic elements. Though Dauber had a brief flashback, and Rhythm of the Jute Mill had a short scene involving voices of the mind, the larger part of Split Second was told either in flashback or in the protagonist's mind. Bruce is swimming to shore during most of the drama, so it is his voices which take on the narrative momentum. None of the previous radio plays were as extensively reliant on psychological drama.

Reis already had demonstrated the technical means through which it was possible to give the impression of disembodied voices. The Dream Maker, the Columbia Workshop broadcast of September 26, 1936, was a fifteen-minute technical explanation and illustration of how filters could alter a person's voice in any number of ways, from

making it seem diminutive to enhancing it with volume and overtones. This demonstration was followed by Charles Burton's Shadows That Walk In, a fifteen-minute playlet designed to illustrate how filters could be put to the service of a narrative text.⁴¹ What was needed were the emotional means by which an audience would believe that these electronically altered voices were really the utterances of a person's inner mind.

In determining how to incorporate background music within a radio drama, composer George Davis observed:

The scene which convinces by virtue of its naturalness, which is a photographic delineation of a "slice of life," does not need music....Where a scene, however "real," is cast in a mood which carries overtones of story-content not explicitly indicated, these overtones may be emphasized by music...Realism, then, generally requires no musical corroboration; whereas, Idealization and Imagery will be sanctioned by the spell of music.⁴²

It was music that could provide the means to convince an audience that the filtered voices were coming from inside the mind of the protagonist. Far from thinking of music as an optional or superficial resource, Reis conceived his play as requiring a musical background to convey successfully the "unreal" aspects of psychological drama and to intensify its emotional impact.

The importance placed upon music in the Split Second broadcast is immediately apparent. The announcer says "The Columbia Workshop, under the direction of Irving Reis..." but is forcefully interrupted by the music. Only after the chords of the initial musical cue have been heard and established does the announcer complete the series

⁴¹ Filters were also used for sound effects. As mentioned earlier, the final scene of Rhythm of the Jute Mill used a filter to make the sound of the live orchestra appear to sound like a tinny jazz band emanating from a shellac disk.

⁴² Davis, *Music-Cueing for Radio-Drama*, 9-10.

opening and other credits. Throughout this introduction the music does not cease but temporarily recedes into the background between announcements and credits, finally fading out only after all the credits have been completed.

The opening bars of Split Second are designed to shock the listener (see Example 6.11).⁴³ The voicing of this half-diminished seventh chord, which is repeated with a driving quarter-note rhythm, places the dissonant major second D-E in the highest voices, while the bass's B-flat ensures that the tritone formed between the highest and lowest voices intensifies the sonority's pungency. Not only is the chord played fortissimo but it is strengthened through the percussive character of the orchestration — in particular the chord in the piano's high register and the major second hammered by the chimes.

At a time in radio history when announcers spoke at a moderate pace with leisurely seconds of dead air between programs and announcements, the sudden appearance of this shock chord (to use the expression later adopted by film music practitioners) would have violently forced its way into the forefront of listeners' hearing and immediately focused their attention. By having the chord appear before the announced program name, Herrmann and Reis were experimenting with having music take responsibility for focusing listeners' attention. A dissonant chord appears to have been among the most effective means for achieving this focus.

Beyond its shock value, what are the other characteristics of this ear-catching beginning? The opening musical cue of a radio drama can serve multiple functions, both outside of and within the narrative.⁴⁴ By choosing to have music at the outset of the

⁴³ New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 92-21, Box II-110, folders 375 (score) and 376 (parts).

⁴⁴ Altman, "Deep Focus Sound," 12-13.

Example 6.11: Split Second, cue 1, measures 1-5

[♩ = 80]

Flute
[*sf*] < <

Oboe
[*sf*] < <

Horn in F
[*sf*] < <

Trumpet in Bb
muted
[*sf*] < <

Chimes
ff

Piano
ff

Violin I
[*sf*] < <

Violin II
[*sf*] < <

Viola
[*sf*] < <

Violoncello and Contrabass
[*sf*]

program, Herrmann was able to assign multiple functions to a single musical cue. Its opening presence serves as a structural frame, introducing not only the program series (the Columbia Workshop) but also the start of the drama (Split Second).

With regard to narrative functions, an initial musical cue can evoke the time and place as well as set the drama's mood and pace.⁴⁵ Writing in 1939 about Bernard Herrmann's craft, author and radio playwright Lucille Fletcher (who was Herrmann's wife at the time) described the necessity for musical gestures whose effect and meaning would be felt immediately:

The cue music composer seldom has more than 30 seconds to gain his effect," [Herrmann] says, "and often a discord will make a quicker impression than a snatch of beautiful melody. Dissonant harmonies also express unpleasant emotions like fear, hatred, melancholy and the like much more effectively than do diatonic chords or squarecut melodies."⁴⁶

Apparently speaking through the words of his wife, Herrmann felt that dissonant sonorities not only received greater attention but also allowed greater flexibility in serving the varied needs of the drama. Unlike the suggestive dissonances of Gods of the Mountains, those that begin Split Second carry no associations of time or place. They dramatically set an ominous mood, foreshadow danger, and give the expectation of some horrific event. The unyielding quarter-note rhythm, heard throughout the drama, maintains this mood throughout the course of the narrative, finding relief only at the

⁴⁵ Among the many textbooks on radio writing that display lists of these functions are Earle McGill's Radio Directing, Albert Crews' Radio Production Directing, George Davis' Music-Cueing for Radio-Drama, and Morris Mamorsky's "Composing for Radio."

⁴⁶ Lucille Fletcher, "One Iceberg, Please: The Strange Story of Radio's Musical Cue Man," Detroit Free Press (May 14, 1939), "Screen and Radio," 9.

conclusion. In taking full advantage of the flexibility granted by a dissonant sonority bereft of melodic obligations, Herrmann achieved a new compositional technique by having invested this initial cue with formal and narrative, as well as emotional functions.

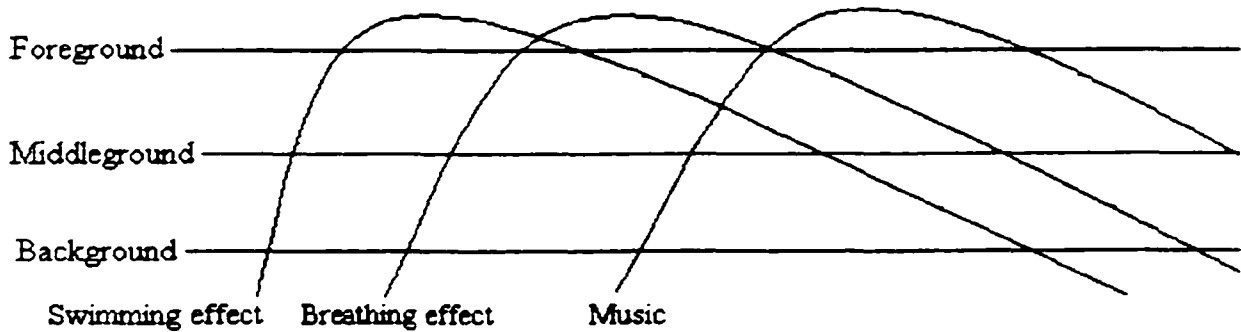
In the manner of musical economization that was typical of the 1930s (discussed in chapter three), the return of the opening musical cue in the body of the drama represents a further streamlining of musical resources and greater understanding of the possibilities of multi-functional music cues.

The opening cue (or its variant, the third cue) is heard a number of times throughout the broadcast in different contexts. When Bruce has begun to swim to shore we hear his effortful swimming on which is superimposed the sound of his labored breathing. The opening cue is then reintroduced briefly. When it diminishes in loudness, the voices of Bruce's consciousness begin to speak to one another.

Borrowing the graphic design used by Erik Barnouw in his Handbook of Radio Writing,⁴⁷ it is possible to visualize the interaction of sound elements in Split Second as diagramed in Example 6.12. What happens is a shift in the narrative from the real to the imaginary. This portion of the narrative begins in a realistic manner with Bruce's dialogue, then moves through an expressionistic focus on the noises of his swimming, and then his breathing, which pave the way for hearing the voices of his mind. The transitions between these aural perspectives are accomplished through music. Music therefore functions as the bridges between these different points of view, allowing the listener to sense a single progression of narrative sound.

⁴⁷ Erik Barnouw, Handbook of Radio Writing (Boston: Little, Brown, & Co., 1939), 68.

Example 6.12: Diagram of fade-ins and fade-outs of sound, music, and dialogue.



But these musical bridges carry narrative weight. Sound is presented as an accumulation: first Bruce's voice, then his swimming, then his breathing, to which is added the music of the first cue. The resulting impression is of extreme intensification. The regular rhythms of swimming and breathing find a corollary and confirmation in the cue's relentless quarter-note rhythm. Through accumulation, the focus of attention goes from outside the human body (the swim strokes) to inside the body (Bruce's breathing) to inside the human mind (the music which introduces the voices of Bruce's consciousness). For quite a number of seconds one hears only sound effects and music. This lack of dialogue allows attention to fall upon the music and serves to give it narrative function. In so doing it comes to "speak" the emotional and physical feelings of the situation. Thus music functions not only as a bridge and intensifier but as an active narrative participant, a guide that leads the listener from the external world to inside the mind of the protagonist.

Bernard Herrmann's use of *ostinati* has been mentioned in the discussion of Rhythm of the Jute Mill. Douglas Coulter, one of the producers of CBS and the

Columbia Workshop, described the emotional effect of what was to become an increasingly important compositional device:

In the words of Mr. Herrmann, music can provide an emotional cyclorama; that is to say, by the ceaseless repetition of the same theme or key, the characters are thrown into relief against a changeless musical background.⁴⁸

It is probable that Herrmann had this type of musical-dramatic interplay in mind when he conceived of the initial cue of Split Second. Far from distracting from the action of the play, this kind of musical background can highlight that which is heard against it. By providing a musical background which ceases to vary, Herrmann was able to highlight and intensify those things which do vary, namely the dialogue and sound effects.

But Herrmann accomplished something in Split Second that he had not been able to do with Gods of the Mountains. By having music fade in and fade out during the course of the play (music which was familiar to listeners from its forceful introduction in the initial cue), he created the impression of music being part of its own narrative continuum. Not only does his music punctuate the verbal dialogue, but the verbal dialogue similarly complements the musical work. In effect, Herrmann created the beginnings of a dual narrative, one being the spoken words, and the other being the musical composition. Though presented in a primitive state in this radio play, this technique would gradually take on greater importance in Herrmann's work.

Though not the only musical idea of Split Second, the initial musical cue is the most frequently heard and is the most significant of the show due to its multiple

⁴⁸ Douglas Coulter ed., Columbia Workshop Plays (New York: McGraw-Hill Book Co., 1939), xv.

functions. As the opening cue, it functions as the conspicuous start of both the Columbia Workshop series and the specific drama to be heard. It also carries emotional impact, working as a shock-chord that immediately attracts the audience's attention while instilling a sense of urgency and fear, thereby compelling the audience to maintain interest.⁴⁹

Heard within the context of the drama, the cue functions as a means to bridge scenes of different times (between the present and the past), different settings (between Bruce swimming in the water and his flashbacks to earlier times), different moods (Bruce's desperate struggles in the water and his flashbacks to more tranquil periods in childhood and to his pressured life). In addition, it functions as a transition between the real and emotional worlds, and as a sound effect similar to a heartbeat but one that produces intensification of mood. The initial cue therefore is a recurring motive, and through its ability to sustain multiple functions, is one that lends unity to many disparate scenes.

Conclusion

Bernard Herrmann's initial months of composing for the Columbia Workshop were a period of learning. While first attempting to replicate the style of composing previously used for his melodrams of 1934-35, he quickly learned that a full orchestra playing a lush romantic score overwhelmed a drama that integrated dialogue, sound

⁴⁹ It is interesting to note that this exact chord with similar scoring plays a similar role in Herrmann's score for the Mercury Theatre production of Dracula, broadcast on July 11, 1938. In contrast to the 1937 Split Second, the varied use and function of the chord in Dracula is almost virtuosic.

effects, and music. By paying attention to the needs of each drama, Herrmann was able to gain an understanding of the compositional needs of background music. In the course of several months he developed a sensitivity to the ways music functions within and outside of a radio drama.

This chapter has examined a few techniques and characteristics from Herrmann's early radio dramas for the purpose of identifying recurring traits in his compositional technique. Succeeding chapters will examine how these traits take on increasing significance as the dramas and music are composed with greater subtlety and complexity.

Chapter 7: Columbia Workshop Plays, 1937-39

Introduction

This chapter will continue the threads introduced in the previous chapter to examine the development and refinement of Bernard Herrmann's compositional output for the Columbia Workshop. Herrmann's response to sounds occurring within radio dramas influenced his compositional style and enabled him to create a special relationship between music and narrative. How he refined this technique by incorporating sound into music will be explored. As has been seen in previous chapters, Herrmann's reuse of music is a significant feature of his work. In this chapter his growing level of sophistication will be observed by examining the way musical reuse functions in relation to the narrative, using the means of investigation developed in chapter six.

Background And Historical Context

Bernard Herrmann was the music director and principal composer of the Columbia Workshop for nearly three years, before leaving for Hollywood to work on his first motion picture, Citizen Kane. From the composition of Dauber (broadcast on October 17, 1936) through his last regular composition for the workshop, The Use of Man (broadcast September 14, 1939), Herrmann had the opportunity to develop and refine his skills in writing and supplying music for radio dramas. Before continuing the primary discussion, it is beneficial to summarize the historical context of Herrmann's radio work and that of the Columbia Workshop.

The Workshop was not the only series for which Herrmann provided music. He was frequently the music director of Orson Welles's Mercury Theatre of the Air, which commenced in the summer of 1938.¹ Among other shows for which Herrmann occasionally provided music were The March of Time (a news magazine which alternated reporting and reenactments of current events), Lux Radio Theatre, The Socony Workshop,² Men Against Death, and the Four Corners Theatre.³ With so many assignments throughout the year, there was rarely a week when Herrmann was not working on at least one dramatic program.

An interesting distinction is made on the Columbia Workshop program of September 7, 1939. Entitled The Arrangement and Production of Musical Programs, this was a joint presentation between the Workshop and another series, Norman Corwin's So This is Radio. In the space of thirty minutes the program presents an aural collage of behind-the-scenes efforts that are needed for radio's musical presentations. Librarians, copyists, instrumentalists, messengers, directors, and engineers are part of the cast of this program, which tries to show how many different kinds of people are involved in putting music on the air. At one point, the microphone takes the listener to the office of program director Davidson Taylor.⁴ Taylor explains that he assigns different composers to different kinds of shows, be they variety, comedy, soap operas, dramas, or others.

¹ The Mercury Theatre of the Air grew out of Welles's earlier series, First Person Singular. After the famous War of the Worlds broadcast on October 30, 1938 (for which Herrmann arranged and conducted the accompanying music), the series received sponsorship and was renamed the Campbell Playhouse. Herrmann continued to be the most frequent music director of the series.

² Ted Gilling, "The Colour of the Music," Sight and Sound 41 (Winter 1971-72): 36.

³ Lucille Fletcher, "One Iceberg Please: The Strange Story of Radio's Musical Cue Man," Detroit Free Press (May 14, 1939) "Screen and Radio," 9.

⁴ Taylor worked for CBS for only a few years. In the early 1940s he became Dean of the

This reenactment reveals that by 1939 CBS had already established the categorization of its composers based on the style of music and the kinds of shows for which they would write. Whereas composers such as Lyn Murray and Johnny Green were associated with popular music, composers such as Bernard Herrmann were identified as specialists in providing music of a more serious nature.

In the late 1930s Herrmann's was a familiar name to regular listeners of CBS. He was heard on weekly concert broadcasts of The American School of the Air and had established his reputation as a conductor whose programming eschewed famous musical works in favor of those less well known. He also championed works of fellow contemporary composers. A 1938 article, while briefly mentioning his participation in the notorious War of the Worlds broadcast, concentrates instead on his activities as a "musical archaeologist," unearthing little known works and bringing them before the radio audience.⁵ With a reputation built on his affinity for classical music,⁶ Herrmann was viewed as a composer of a serious nature.

Despite being its music director, Herrmann did not score every program for the Columbia Workshop. It is unknown whether he was responsible for assigning broadcasts to various composers. Those presentations for which he did not write, however, highlight a number of other composers and arrangers on the CBS staff. Charles Paul supplied the musical setting for S.S. San Pedro, (an adaptation of a story by James G. Cozzens

Arts at Columbia University.

⁵ Leonard Carlton, "Music Director for WABC Has the Collecting Habit," New York Post, November 29, 1938.

⁶ As discussed in chapter 4, it should be remembered that programming classical or "serious" music was viewed in part as a public service. Broadcasters were always wary that their licenses would be revoked by the FCC if their public-service obligations were not fulfilled.

broadcast September 5, 1937), Never Come Monday (based on a story by Eric Knight and broadcast on April 23, 1938⁷), and an adaptation of Stephen Crane's The Red Badge of Courage (broadcast July 9, 1938). He Doubles in Pipes by Hilda Cole, about the retirement of "Joe Swing," required a swing score that was composed by bandleader Mark Warnow (who also composed music for another show, Crosstown Manhattan). Adaptations of Alice in Wonderland (a two-part show broadcast September 26 and October 3, 1937) and Alice Through The Looking Glass (broadcast December 23 and 30, 1937) used the music of the team Paul Sterrett and Leith Stevens, and employed music in lieu of sound effects.⁸ Lyn Murray, who would be a friend of Herrmann's until the 1960s, arranged and conducted the music for Reunion (broadcast June 18, 1938).

Though he would later show disdain for most of his colleagues in the film industry,⁹ Herrmann's respect for his fellow radio composers was evident. At the end of the Workshop presentation of several of Herrmann's melodrams on May 14, 1938, the announcer promised that if public response warranted, Herrmann would program a Workshop concert of music heard on the series written by other composers.¹⁰ He also frequently programmed works by his CBS colleagues for presentations of the CBS Symphony Orchestra.

In a 1971 interview Herrmann stated that he wrote music for "two or three thousand radio dramas."¹¹ At first glance, this figure seems wildly inaccurate since there

⁷ A repeat broadcast on June 25, 1938 had a new score composed by Herrmann.

⁸ Leith Stevens later became a noted film composer.

⁹ "You have to be a good composer before you can be a 'film composer,' and I wouldn't call most of my colleagues composers." Bernard Herrmann quoted by Kevin Thomas in "Film Composer Settles a Score," Los Angeles Times (February 4, 1968), 16.

¹⁰ That program never materialized.

¹¹ Gilling, "The Colour of the Music," 36.

are fewer than 150 scores to radio shows by Bernard Herrmann in existence. To have written two thousand shows Herrmann would have needed to write a new score each day continuously for nearly six years. Was Herrmann's memory faulty, or was he engaging in extravagant exaggeration? To answer this question, Herrmann's scoring technique needs to be examined.

Narrative Influence on Musical Sound

Many of Herrmann's compositional ideas were inspired by non-musical sounds. These sounds were either written into the script as sound effects or were suggested by the narrative. From the outset of his radio career Herrmann tried to incorporate these sounds into his music to amplify the drama. Over time his technique matured so as to enable musical sound effects to carry narrative weight.

In his earliest works for radio, the melodrams (discussed in chapter five), Herrmann used tone painting to enhance his settings of poems. Lucille Fletcher remarked:

The melodrams were full of cue music germs—effects like the shrill wind or the scuttering of dead leaves in La Belle Dame sans Merci, the moonlight in Annabel Lee, the mental loneliness of the sightless kings in The City of Brass.¹²

Since there is no mention of wind in La Belle Dame Sans Merci, Fletcher was probably confusing that poem with Annabel Lee (see example 7.1). At this early stage of

¹² Fletcher, "One Iceberg Please," 9.

Example 7.1: Annabel Lee (excerpt)

[J. ca. 80]

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flutes 1 & 2, English Horn, Clarinets in Bb 1 & 2, Bass Clarinet in Bb 1 & 2, Bassoon, Horns in F 1 & 2, Trumpets in Bb 1, 2, 3 & 4, Trombones 1 & 2, Tuba, Timpani, Bass Drum, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including dynamic markings such as *p* (piano) and *ff* (fortissimo), and performance instructions like *marcato*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The harp and timpani add texture and rhythmic drive to the piece.

That the wind came out Chilling and killing my Annabel Lee
of the cloud by night

Herrmann's compositional career, his word painting is a superficial enhancement, a reflection of the poetic text. Once verbal references to wind have passed, the music changes to other textures.

The music of Herrmann's second Columbia Workshop drama, Rhythm of the Jute Mill (discussed in chapter 6), shows both simple and slightly more advanced uses of sound effects. A musical bridge effects a transition from the second to the third scene, where the landlord arrives at Karlos's apartment at three o'clock and is eventually murdered. To set the ominous atmosphere for the pawnbroker's entrance, the music concludes with an unsettling sonority. The strings arrive at a cadence, resolving to an E minor chord which they sustain. Above this chord, the chimes and harp sound three half notes a tritone above on B-flat. When Karlos begins the scene by answering the door, the listener understands that the three dissonant notes have the dual function of simulating a doorbell and a chiming clock. But beyond serving as a device for introducing the third scene, this musical effect has no further purpose.

Yet Herrmann's "Machine Cue" (Example 6.1—see pp. 109-11) from the same show does foreshadow a more inventive use of music inspired by sound effects. Rather than present it in aural isolation, the machine sound effect merges with the musical cue inspired by it. In this manner, it is incorporated into Karlos's symphony and becomes part of the narrative.

Consistent with the idea of technocracy (discussed in chapter 4), Herrmann continued to experiment with composing cues that were inspired by mechanical sound effects. In Marconi (broadcast December 9, 1937), a broadcast in honor of the recently

deceased inventor of radio, Herrmann had wind instruments repeatedly play an unusual rhythmic pattern suggesting the sound of Morse Code. For this show, the pervasive Morse Code rhythm serves as a reminder of Marconi's scientific contribution. As in Rhythm of the Jute Mill, this is an attempt to create meaning from a musical sound effect by having it function as a recurring motive.

Two adaptations of stories by Edgar Allan Poe, the Tell-Tale Heart (broadcast July 11, 1937) and Metzengerstein (broadcast December 16, 1937), contain sound effects interpreted through music. Their presence illustrates a new function—the intensification of feeling by means other than dialogue and ordinary sound effects. In both dramas, there are scenes of dialogue where it is necessary to suggest an increase in tension. Underscoring would have been noticeable and possibly intrusive. Instead a clock is used to interrupt the dialogue intermittently. Herrmann amplifies the clock chimes with an accompanying dissonant chord. He has strings play harmonics, replicating the timbre of the clock's high-sounding chimes. By underscoring an ordinary clock chime and giving it an unexpected dissonant sonority in a high register, Herrmann increases the intensity of the narrative by giving voice to a tension which is not apparent in the dialogue. The characters do not know anything is wrong, but listeners are aware of growing narrative tension.

The Tell-Tale Heart is an intriguing program because of director Irving Reis's fascination with sound and his interest in incorporating it for narrative effect (it will be recalled that Reis had been a radio engineer). The first scene takes place in an insane asylum. Two doctors discuss the patient whose history prompts the story, dramatized as a flashback. To sensitize the listener, the doctors discuss the patient's affliction,

hypersensitive hearing. “Did you ever stop to think how many little noises are a part of our daily lives?” asks one of the doctors, as the dialogue gradually seduces listeners into becoming acutely attentive to the world of sound.¹³

Of particular interest is the second scene, where the protagonist watches his sleeping uncle and thinks about killing him. Almost the entire scene is accompanied by the steady rhythm of a heartbeat.¹⁴ So as to exemplify the protagonist’s obsession, the inner thoughts of the protagonist are spoken in a strict rhythm in counterpoint to the heartbeat.¹⁵

There he	sits	There he	sits
Driving me	mad!	Driving me	mad!
Why won’t he	die!	Why won’t he	die!
Die.	Die.	Die.	Die.
If I but	dared!	If I but	dared!
It’s his	eye!	It’s his	eye!

In a similar manner, the introductory music, as well as that which is used for some of the musical bridges between scenes, is composed as a reflection of the obsessive heartbeat (see example 7.2). This technique is not unlike that used for Split Second (discussed in chapter 6), where a steady quarter-note rhythm mirrors the labored breathing of the protagonist. But unlike Split Second, where this rhythm pervades most of the show

¹³ Edgar Allan Poe, The Tell-Tale Heart, adapted by Charles Tazewell, The Museum of Television and Radio audio tape R76:0206, Script S76:0045.

¹⁴ As explained in the show’s introductory and concluding announcements, this sound is an actual heartbeat amplified many times.

¹⁵ An attempt is made to replicate the visual impression of this portion of the script. It is typed in such a way that each column illustrates a steady four-beat rhythm.

Example 7.2: The Tell-Tale Heart, cue 1, measures 1-4

[♩ = ca. 84]

Violin I 1
2

Violin II 3
4

Viola 1
2

Violoncello 1
2

Contrabass

and carries the narrative, after this scene in The Tell-Tale Heart, it is used only for musical bridges. It therefore functions as a way of providing atmosphere for this single scene and of sensitizing the listener to the ominous rhythm. Its return is a reminder or musical motto, and does little to create additional associations and or lend greater narrative meaning.

Ecce Homo (broadcast May 21, 1938) was one of several departures from fiction presented on the Columbia Workshop. Director Pare Lorentz had distinguished himself as a cinematic social critic by way of his films The Plough That Broke the Plains (1936) and The River (1937). He hoped to bring his social message to a new medium with Ecce Homo, his first radio documentary. In planning the broadcast, Lorentz wanted to use a

time clock for a sound effect to dramatize poor working conditions in factories. Lucille

Fletcher describes Herrmann rising to the challenge:

[Herrmann] had to compose a musical representation of [a time-clock] last year when Pare Lorentz presented the industrial drama, Ecce Homo. Lorentz—who was a guest producer—hadn't heard about Herrmann, and at first planned to use a real sound effect time-clock as background for the show. His friends talked him out of it. "Get Herrmann to write you a time-clock," they told him. "It'll make the show." It did. Herrmann has [sic] never been inside a factory in his life, but he whipped up a cue out of a French horn, a couple of Chinese wood-blocks and a piano, and it was better than the real thing.¹⁶

In his textbook on radio directing, Earle McGill, who directed and produced many programs for CBS (including many for the Columbia Workshop), explained how this composed sound effect enhanced the broadcast:

By accent, rhythm, and adroit instrumentation, interesting and telling musical effects attain a mood often beyond the reach of literal sound effects. Pare Lorentz, who prepared the brilliant documentary film, The River, and The Plough That Broke the Plain, brought his penetrating social awareness to radio in a broadcast by the Columbia Workshop called Ecce Homo. The program was effectively directed by William N. Robson, and a special musical score was written for it by Mr. Herrmann. His problem in this case was to convey to the listener musically the insistent mechanical beat of an assembly line against the hard pulsating recital of the nation's industrial products. With such music played as a background to lines read with robotlike precision by the cast, its effectiveness as a sound device over almost any literal sound effect that might be worked out, can readily be seen.¹⁷

¹⁶ Fletcher, "One Iceberg Please," 9.

¹⁷ Earl McGill, Radio Directing (New York: McGraw-Hill Co., 1940), 35. McGill was so taken with this cue that he reprinted it in his book, along with a cue from The Devil and Daniel Webster.

The musical cue representing the time clock returns several times in Ecce Homo as a means of underscoring the laborers' poor and unjust working conditions. As has been noted, the recurrence of a musical cue leads to an intensification of its impact, resulting in a gradual narrative crescendo. What would have been an inventory of social incidents gains a narrative shape, directed toward a climax at the end of the show. The continuous quarter-note pulse—the technique learned from Split Second and the two plays adapted from Poe—was an efficacious means of conveying urgency in setting the appropriate mood.

Whereas the clock chimes in the two plays adapted from Poe are mere enhancements to sound effects, the time clock of Ecce Homo is much more of a narrative element. The way it is used—as a recurring musical sound—indicates a move away from single-use musical sound effects and toward incorporating these narrative sounds into a musical form.

This move is apparent in Georgia Transport, an aviation story, broadcast on November 21, 1937. The plot concerns a male and female flier who are engaged to be wed. For the opening cue, Herrmann devised a texture suggesting the whirring of an airplane engine. Flute, two clarinets, bassoon, strings, and harmonium have an ostinato of chromatically oscillating sextuplets, while trumpet, snare drum, and double bass play tremolos, creating identification with the aeronautical setting. Against this whirring texture, the horns (and later the trumpet) announce fragmentary thematic motives. Later in the story, the female flier must fly a dangerous mission and is temporarily lost during a severe fog. Heard against this new setting, the formerly innocuous cue takes on added

meaning due to the new narrative context. While the listeners are anxiously waiting to hear the fate of the female flier, the sound of the cue now gives rise to a sense of foreboding. The whirring sound now amplifies a sense of anxiety.

The technique of incorporating a musical sound effect into the greater fabric of musical texture and composition and having it interact with the plot is developed further in Outward Bound, broadcast September 15, 1938. The story, well known from its origins as a Broadway play and two film adaptations,¹⁸ concerns a young married couple passionately in love. In attempting suicide, they find themselves on a mysterious ocean liner accompanied by several other passengers who don't know why they are there or what is their destination. Unlike much of Herrmann's music, the score for this drama is very romantic, reminiscent of Wagner's chromatic but tonal language in Tristan und Isolde. The opening cue begins with a low bass note E-flat sustained by bassoon, harmonium, and double bass, followed by the full ensemble entering with a dissonant chord, featuring a D (a major seventh from the bass note) as the highest melodic tone (reminiscent of the major seventh chord that opens act 2 of Tristan; see example 7.3).

Once the action has moved to the mysterious ship, nautical sound effects are heard. One of these is a low sounding foghorn. At the significant point in the narrative when the other passengers realize that the ship is purgatory between heaven and hell, the foghorn's pitch leads directly into the low E-flat of the recurring musical cue. Whereas the listener previously heard the musical cue and the foghorn as two distinct elements, this conjunction reveals that the pitch of the foghorn and music are the same. Though the

¹⁸ The two film adaptations were both produced by Warner Bros., Outward Bound (1930) and Between Two Worlds (1944). The latter film was scored by composer Erich Wolfgang Korngold.

Example 7.3: Outward Bound, cue 1

[♩.ca. 80]

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute, Oboe, Clarinets in Bb 1, 2, Bassoon, Horns in F 1, 2, Trumpets in Bb 1, 2, Trombone, Vibraphone, Harp (with a brace on the left), Harmonium, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as [♩.ca. 80]. The score consists of six measures. The first four measures show a gradual increase in dynamics, indicated by markings *pp*, *p*, *mf*, and *f*. The fifth measure is marked *sf* (sforzando), and the sixth measure is marked *f*. The music features a variety of rhythmic patterns, including dotted rhythms and eighth notes, across the different instrumental parts.

initial cue has been heard several times, its newly acquired association with the foghorn gives it a new context and meaning, one that allows the listener to attribute greater significance to the recurring music. In this manner, the recognition of the conjunction between sound effect and music is made to correspond to the passengers' recognition of purgatory within the narrative.

While machine-based sounds frequently were the stimulus for Herrmann's radio music, natural sounds also provided him with inspiration. One of the more unusual uses of natural sounds was used in Charles Tazewell's Downbeat on Murder, broadcast June 6, 1937. In this drama, the protagonist lives with three unpleasant relatives, Margarita, Hugo, and Adolph. Their talking is so incessant that he imagines each one of them to be musical instruments. The listener is given a chance to hear the relatives speak from the point of view inside the mind of the protagonist, as Margarita's voice alters into a piccolo, Hugo's voice turns into a double bass, and Adolph's transforms into a wa-wa trumpet. At this early stage in Herrmann's career, not much more is made of these musical metaphors. There is an opening cue which uses all instruments (the thunder of a storm is portrayed by a timpani) playing in the same consistent quarter-note texture as was used in Split Seconds, but otherwise there is not much music present in the drama. In this case, the instruments substitute for sound effects (and human voices). Perhaps Herrmann thought that the impact of these metaphors would be ruined if too much music were used.

Daniel Webster and the Sea Serpent, broadcast August 1, 1937, granted Herrmann the opportunity to portray an animal in musical form. Written a year before his more

famous story, The Devil and Daniel Webster, Stephen Vincent Benét's whimsical story is about how American hero Daniel Webster repels the antagonisms of the British navy through the services of a lonely female sea serpent. The sea serpent is first discovered while Webster and friends are fishing on a boat at sea. Due to the visual limitations of radio, Benét's characters describe how the mammal appears and behaves. At first fearing for their lives, Webster's fellow fishermen express interest as the serpent appears to be observing the senator. Underscoring this scene is a cue called "The Serpent." Far from sounding threatening, the music suggests humor and indicates that the sea serpent is interacting in an unusual way. When one of the characters says that the animal is flirting with Webster, listeners understand this to be represented in the music. This forecast turns out to be true when the voice of the serpent finally chooses to speak to Webster (see example 7.4).

The instrumentation of this cue consists of high and low string instruments performing tremolos reinforced with flute and oboe, with solo melodic material given to the bass clarinet, playing close to the microphone in its chalumeau register. While the string tremolos suggest fear, those in the bass clarinet, reinforced by the flutter-tonguing trumpet, point to a more humorous effect. This orchestration was probably determined by the desire to avoid sounding in the same range as the actors' voices. The bass clarinet has a lower range than the three men, and when the serpent speaks, it is the voice of a woman contralto (though her first utterances are made in falsetto). The music is not intrusive, and the unusual orchestration guarantees that it will be heard. In terms of narrative, this cue functions as a sound effect. It does not return again and therefore has no motivic significance. Yet it summarized the bizarre nature of the sea serpent as

something initially threatening, then humorous, in its amorous desires on a United States senator.

Example 7.4: Daniel Webster and the Sea Serpent, cue 4, “The Serpent,” measures 1-8

[J. ca. 66]

Flute

Oboe

Bass Clarinet in Eb
at mike
muted
flutter

Trumpet in Eb
muted
flutter

Snare Drum

Harmonium
Sub bass

Violin I
sul ponticello

Violin II
sul ponticello

Viola
sul ponticello

Violoncello
sul ponticello

Contrabass
sul ponticello

There are times when Herrmann begins or ends a musical bridge with the suggestion of sounds. In both Meridian 7-1212 (written by Irving Reis and broadcast October 10, 1937) and Metzengerstein (adapted from Poe) trumpets with wa-wa mutes suggest

laughing. In the former play, a scene in a bar with two drunks climaxes with a joke and their laughing response. The musical bridge picks up their laughter and leads it into the following scene. In the Poe drama, a transitional musical bridge contains the repeating wa-wa sounds seamlessly blending into the following scene, which begins with raucous laughter at a party. In A Trip to Czardis (broadcast December 15, 1938), a driver yells “giddyap!” and a horse responds. After several seconds of rhythmical horse hoofs, Herrmann lets two trumpets with a triplet figure emerge and carry the sound into the musical bridge denoting a shift in setting and time. In these cases of musical bridges, Herrmann focused attention on a sound and either led away from it or to it through use of matching musical sounds.

A later show, The Use of Man (broadcast September 14, 1939, the eve of Herrmann’s departure for Hollywood), gave him the chance to write musical sound effects that carried a narrative function. The plot concerns a hunter who believes that nearly all the animals in the world have no use to humanity. That night he dreams that he is taken away to a distant world. In this strange place he is put on trial as a human defendant in a courtroom where all participants are animals. Several species are called upon to testify whether human beings have any use to the animal world. A fox, bee, dog, cat, and other animals are called to the witness stand (by means of two creative voice impersonators). When circumstances appear to weigh against humanity’s continued existence, the hunter wakes up from his nightmare. Recognizing the meaning of his dream, he has a new appreciation for animals’ right to exist.

This story is a fantasy in a comic vein, and much of the mirthful atmosphere is supplied by the music, in particular its distinctive orchestration. Cue four, entitled

“Animal Noise,” can serve as a model for the entire score. An uproar begins in the courtroom, and all the animals begin to remonstrate. Herrmann underscores this brawl by an accumulation of unique orchestral sounds. The flute repeats chromatically ascending and descending sextuplets, to which are added quips from the bass clarinet with a shorter ascending figure. The horn adds a wail in quarter notes, the trumpet adds diminished octave wa-wa sounds, a toy whistle contributes ascending *glissandi*, the harp adds ascending and descending *glissandi*, and the Hammond organ has mirror arpeggios pitched a tritone apart (see Example 7.5).

Similar musical figures pervade the first part of the program where the animal characters are not present. Trills, flutter-tonguing, and similar techniques are used for the introduction, the hunter’s sleep, and his travel to the world ruled by animals. The “Animal Noise” cue provides the first explicit correlation between animal sounds and unusual musical figures. Considered retrospectively, Herrmann employs unusual sounds to communicate the animal-oriented (and humorous) atmosphere of the entire show, even when the animals are not present.¹⁹

As mentioned previously, one of the most important things Herrmann learned during his tenure with the Columbia Workshop was the effectiveness of a repeating rhythm. Using a steady pulse (related to the *ostinato* technique discussed earlier), the

¹⁹ These techniques were not forgotten. Twenty years later Herrmann would score films such as The Seventh Voyage of Sinbad (1958), Jason and the Argonauts (1963), and Mysterious Island (1961), which called for musical illustrations of a giant crab, a giant bee, an attacking skeleton, the cyclops, animate statues, and many other supernatural beings. In his score for Journey to the Center of the Earth (1959), Herrmann actually used a serpent to underscore an animal of the same name in the film. In scoring many of these sequences Herrmann used the same unusual orchestral techniques that he had explored during his tenure with the Columbia Workshop.

Example 7.5: The Use of Man, cue 4, "Animal Noise," measures 1-8 (beginning)

[♩ = ca. 96]

Flute

Bass Clarinet

Fl.

B. Cl.

Horn in F

Trumpet in Bb

Toy whistle

Harp

C major

Example 7.5: The Use of Man, cue 4, “Animal Noise,” measures 1-8 (continued)

The musical score consists of seven staves. From top to bottom, they are: Flute (Fl.), B. Clarinet (B. Cl.), Horn in F, Trumpet in Bb, Toy whistle, Harp, and Hammond Organ. The Flute part features a continuous, high-frequency melodic line with many slurs. The B. Clarinet part has a rhythmic pattern of eighth notes with slurs. The Horn in F part has a similar rhythmic pattern. The Trumpet in Bb part has a few notes with slurs. The Toy whistle part has a rhythmic pattern of eighth notes with slurs. The Harp part has a rhythmic pattern of eighth notes with slurs. The Hammond Organ part has a rhythmic pattern of eighth notes with slurs. The score is in 7/8 time and has a key signature of one sharp (F#).

intensity and effectiveness of a story could be greatly increased. Herrmann used this technique to establish a connection between the music and the narrative. Mention has already been made of various shows that use steady quarter-note rhythms and how they relate to the narrative. In Rhythm of the Jute Mill the machine cue (Example 6.1) provides the protagonist with musical inspiration, leading to a symbiosis of technology

and music. Similarly, the time clock of Ecce Homo enhances the aural picture of the factory worker. Related to the body, the initial cues in Split Second and The Tell-Tale Heart suggest heartbeats, an important narrative sound that amplifies the suspense in both dramas.

The opportunities for establishing regular rhythms from heartbeats were limited, so Herrmann found other descriptive angles that would prompt a steady rhythm. The drum is a narrative device in Wilbur Daniel Steele's Prophecy (broadcast January 23, 1939) and Guy Endore's Babouk (broadcast June 27, 1937). Before the plot of Babouk unfolds, the listener is presented with mysterious drumbeats over which uneasy quartal harmonies unfold (see example 7.6).

The opening scene of Babouk takes place on an eighteenth-century slave ship bound for the New World. The protagonist is a slave who, like his accompanying brethren, yearns for someone to liberate him from his inhumane situation. The ship lands on a Caribbean island as a temporary stop. There the newly kidnapped slaves meet other slaves who are waiting to be shipped to the American colonies and sold. They tell of the Babouk, an African mythical hero who is legendary for freeing his oppressed people. Inspired by the tale, the protagonist proclaims himself to be a modern-day Babouk and tries to wage an uprising against his people's oppressors, but with tragic results.

Drumbeats are used as the signature sound throughout the show. At the outset of the show they are the musical sign that defines the cultural atmosphere and displaced setting of the slaves. Halfway through the show, once the protagonist has decided to take on the role of liberator, the drumbeats are heard again and remain in the background almost continuously through the following scenes. The families of the slave traders try to

carry on their social lives with parties, and the island police try to remain calm, but the drumbeats are always in the background. Between scenes, the drums emerge from the background to the foreground and become part of the musical cues. They recede into the background when the dialogue resumes.

Example 7.6: Babouk, cue 1, measures 1-5

[♩. ca. 92]

Clarinet in Bb

Trumpet in Bb

Indian Drum (High)

Indian Drum (Low)

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

muted

muted

muted

muted

muted

In this manner, the drums perform several different functions. When heard in the background of a scene, they work as a sound effect. When a scene ends and a musical bridge assists in changing the setting to the following scene, the drums immediately merge into the musical texture of the bridge. The introduction of music between scenes is made smoother as the drums switch function from sound effect to part of the musical accompaniment. Once the dialogue of the following scene begins, the music stops and the drums resume their status as sound effect.

As a narrative device the drums summarize the cultural world of Africa, its former inhabitants (the slaves), and the slaves' aspirations to freedom in the form of the Babouk. The slaves and their cultural associations participate aurally in scenes where no slaves are present. Their steady drum rhythm endows scenes with psychological tension which increases until the climactic uprising in the final scene.

Based on his previous assignments (such as Rhythm of the Jute Mill, Split Second, and Ecce Homo discussed above), Herrmann clearly knew that a steady beat was an effective means of creating, building, and maintaining tension and expectation. Babouk allowed him the freedom to experiment by having this technique remain continuous through several scenes.

A more subtle use of this principle appears in Prophecy. Based on Wilbur Daniel Steele's short story Sooth, it is one of the more unusual programs produced by the Columbia Workshop. This story intertwines two seemingly independent narrative progressions. Tension is built up by highlighting the disassociation between the two stories until they merge at the denouement. Tension is also introduced at the broadcast's opening. The mysterious disembodied voice of a black soothsayer asks rhetorical

questions of a vision: she sees a “white girl” who is dancing near a dead black boy. This is the prophecy, and it is repeated several times during the course of the show, contributing to the growing dramatic intensity.

The mysterious voice fades out and gives way to a man and woman boating. The woman is weary of life. Despite her high social position nothing interests her. She yearns for her former, simpler life where she could hunt for game with her gun, the only activity that excited her. As the couple decides to return to shore, they exchange greetings with a shipping vessel. Alerted by a crewman of the vessel, the woman detects seals in the distance and contemplates retrieving her gun for one last thrill. The scene changes, and the other story begins. Aboard the shipping vessel is a young black man named Isaiah, a crewmember who is always down on his luck and getting into trouble. The source of his trouble is a childhood encounter with Zara, a soothsayer, which is described in flashback. (This is the same soothsayer who was heard at the outset.) The listener now hears the full prophecy. Zara has a vision of a white woman dancing near a dead black man, Isaiah, who has blood streaming from his body. It is a repeat of the opening lines of the program but now in more detail. Isaiah has tried to escape the frightening vision and its realization, but Zara’s voice continually haunts him. A fellow crewmember suggests they go ashore to have a drink. In the bar, Isaiah encounters a white woman. She makes a pass at him, but he, remembering the vision, becomes scared and runs from the bar to the ship. Back on board, Isaiah is about to go to sleep when he notices seals frolicking in the water. Wanting to cool himself off, Isaiah removes his clothes and goes into the water to swim with the seals. A gunshot interrupts the commotion, and Isaiah’s thrashing in the water is stilled. Accompanied in a dinghy by

her skeptical companion, the white woman is jubilant as she thinks she has shot a seal. “I’m so happy I could dance!” she exclaims. As they head back to shore, the soothsayer’s voice enters one last time to repeat and confirm the prophecy.

The danger in having two disparate narrative threads is that they will fail to cohere and create a single drama. The reiterations of the soothsayer’s prophecy form the connective force tying the two ideas together. In keeping with her otherworldly nature, the soothsayer’s utterances are always accompanied by music. To emphasize the narrative effect of the soothsayer, musical bridges are barely heard in this show. Herrmann underscores the soothsayer’s low voice with a sparsely scored leitmotif hovering around middle C. It is usually played by a woodwind instrument (at various times flute, oboe, bassoon) or French horn and is usually accompanied by strings intoning a tremolo of quartal harmony two octaves above. Most important, Herrmann has an Indian drum (so labeled in the score) intone a steady quarter note beat (see example 7.7).

The prominence of drums is reminiscent of Babouk, where the instrument prompted associations of an African setting. (One of the settings of the leitmotif is actually adapted from Babouk’s opening cue.) In Prophecy drums enhance the supernatural atmosphere surrounding Zara’s pronouncements, suggesting that her power stems from ancient tribal rituals. But unlike the earlier show, the drumbeats in Prophecy are not continuous and are heard only when Zara is speaking. Their occasional use resembles the way the recurring quarter-note rhythm was used in Split Second to highlight dramatic climaxes and to serve as a bridge between scenes.

Like the opposing voices of Bruce’s consciousness in Split Second, Zara’s voice and its accompanying music are understood to be ever-present in Isaiah’s mind. But

Example 7.7: Prophecy, cue 1

[ca. 63]

Flute

Indian drum (low)

Violin I (4)

Violin II (2)

Violoncello (2)

Contrabass (1)

unlike the strong, exaggerated chords and driving harmony of that earlier show, the recurring music in Prophecy is understated. Having been with the Workshop for two and a half years (as well as completing other dramatic assignments), Herrmann understood at this point in his career how to compose with a careful ear for the sound level of dialogue. A heavy orchestration as used in Split Second might have led to aural confusion. Instead, the transparent sound of her cue allows Zara's low voice (lower than the initial flute utterances) to emerge clearly without conflicting with other instruments. This is necessary not only when Zara's voice is in the foreground, but also when her voice (and accompanying music) are heard in the background while Isaiah struggles with the prophecy, either in soliloquy or in dialogue with other characters.

Over the course of his tenure with the Columbia Workshop, Herrmann's awareness and use of sound became increasingly sophisticated. At the outset of his work, his music simply mirrored descriptions of sound events. Soon he began experimenting by highlighting these effects and sometimes trying to replace them, as a means of enhancing music's effect on the drama. As he began to grasp the nature of long-range dramatic structure, he was able to streamline his compositional process and amplify the narrative through special uses of musical sound effects, leading to an intensification of the drama. In this manner he often provided elements not otherwise present in dramatic presentations.

Quotation and Recycling

The groundwork for examining Herrmann's reuse of music was established earlier. It was noted in chapter 3 that Herrmann probably learned of the utility and importance of quotation from his mentor Charles Ives. Following this thread, in chapter five it became apparent how Herrmann incorporated excerpts of pre-existing musical works by Schoenberg and Vaughan Williams into his melodrams. Chapter 6 revealed more extensive musical quotation, how Herrmann based the main theme from Gods of the Mountain on a song by Rimsky-Korsakov and how he then reused Gods of the Mountain for a later radio show, and how he modified it for use in the film Anna and the King of Siam. These examples form the basis for recognizing Herrmann's reuse of music. As his career progressed he depended less on other composers' works and learned how to take maximum advantage of his own music.

Examples of Herrmann reusing music from one radio show to another abound. For example, in his Rhythm of the Jute Mill (discussed in chapter 6), the second cue was described as a musical bridge intended to evoke the sound of tension on the city streets (accompanying sound effects of traffic noises ensured that association). This cue reappears as the first cue of Fifty Grand (an adaptation of Hemingway's story of the same title, about a prize fighter, broadcast July 18, 1937), where it is heard under the sound of a punching bag during the opening credits. In this manner tension is created even before the story has begun. It probably also functions as a bridge between scenes in Nero Wolfe (a program from a different series broadcast during the summer of 1939).²⁰ These are just some examples of Herrmann's recycling of his own music. To varying degrees, it was a practice that would continue for the rest of his life. An extreme example is the 1964 film Jason and the Argonauts where nearly the entire film score is based on material composed earlier in Herrmann's career.²¹ The Journal of Film Music will have an article claiming to document virtually all of Herrmann's reuse of his own material in his film music.²²

The frequent reuse of a number of musical works suggests that Herrmann was seeking quick compositional expedients due to the pressures of composing. On occasion he characterized his working method as slow. In a letter dated September 20, 1943 addressed to Claire Reis, head of the League of Composers, Herrmann apologizes for a

²⁰ The lack of a script for Nero Wolfe makes it difficult to know definitively how this cue was used.

²¹ Jim Doherty, "Mythology in Music: Bernard Herrmann Scores 'Jason and the Argonauts,'" Midnight Marquee, (December 1984), 175-78.

²² The Journal of Film Music (forthcoming) is a project of the International Film Music Society, William Rosar, president. The Society will be the publisher.

delay in completing a commission from the League of Composers and admits to being “a slow and careful worker.”²³ Since Herrmann probably had to compose works on a weekly basis, and given that radio music was ephemeral, intended to be heard once or twice and then forgotten, it could be surmised that he thought composing many new works was unnecessary when existing ones could be reused instead. Herrmann’s recycling of his music could be viewed as economical and practical.

While this perception might be true, there are additional issues to consider. Recent musicological studies have reexamined the attitudes to and reasons for quotation and the reuse of music. Tommaso Albinoni, George Frideric Handel, and Herrmann’s mentor Charles Ives have all been subject to reevaluation in this respect.²⁴ Whereas it was once thought that quotation and recycling were merely expedients, current scholarly thinking takes a more complex and sophisticated outlook toward this musical technique. Rather than dismissing Herrmann’s reuse as an easy alternative to original composition, we should examine the circumstances that allowed such a technique to flourish and how his recycled music functions.

As discussed in chapter 5, the technique of scoring radio dramas at CBS was clearly based on techniques used for scoring silent films. A significant part of the

²³ Letter from Bernard Herrmann to Claire Reis, September 20, 1943, in the Music Division, The New York Public Library for the Performing Arts, classmark: *MNY-Amer. (League of Composers). The work Herrmann eventually composed as a result of this commission was For the Fallen.

²⁴ See: Michael Talbot, Tomaso Albinoni: The Venetian Composer and His World (Oxford: Clarendon Press; New York: Oxford University Press, 1990), 73-75; Mark Preston Risinger, “Handel’s Compositional Premises and Procedures: Creative Adaptation and Assimilation in Selected Works, 1733-44” Ph.D. dissertation, Harvard University, 1996; J. Peter Burkholder, All Made of Tunes: Charles Ives and the Uses of Musical Borrowing (New Haven: Yale University Press, 1995).

evidence suggesting this observation lies in the in-house publication Dramatic Cues Based on Broadcast Music, Inc. Orchestral Library.²⁵ Previously it was observed that this publication is organized by an overall classification of moods such as “aboriginal,” “agitato,” “Americana,” and so forth. The sections devoted to each of these moods are further broken down into specific circumstances. Under “agitato” can be found moods such as “anger,” “argument,” “fight,” “fire,” “gathering clouds,” “hazardous rides,” and more. Each of these specific moods receives several suggestions of suitable music.

Upon closer observation, however, the repertoire of music selected for these specific moods is surprisingly narrow, probably due to the desire to use only public domain works. What makes this publication interesting is how this narrow repertoire is put to multiple uses. The first section of Rachmaninoff’s Prelude op. 23, no. 5 in G Minor, is listed under the following moods and specific circumstances:

AGITATO: Anger, Fight, Gathering Clouds, Restless
 FANFARES: Pompous²⁶

Elgar’s Salut d’Amour is deemed suitable for an even greater variety of situations:

AGITATO: Argument, Restless, Suspense, Trouble Brewing
 DRAMATIC: Appassionata, General Emotion, Sympathy
 NEUTRAL: Emotional, Recollections
 SADNESS: Loneliness²⁷

This evidence shows that the style and technique of scoring radio shows used at CBS encouraged composers and arrangers to realize the potential for musical works by using

²⁵ Columbia Broadcasting System, Dramatic Cues Based on Broadcast Music, Inc. Orchestral Library ([New York: Columbia Broadcasting System, n.d.]).

²⁶ Columbia Broadcasting System, Dramatic Cues, 4, 22.

²⁷ Columbia Broadcasting System, Dramatic Cues, 4-6, 20-21, 41-42, 56.

them in numerous situations. Nearly any work could be used in multiple contexts, functioning differently in each of them.

Although there is ample recorded evidence confirming musical recycling in radio dramas broadcast by CBS, written evidence is not plentiful. Existing scores usually contain only original music. In situations where previously composed music was to be played, new scores were generally not prepared. Instead, conductors and players read from the old scores and parts.

Fortunately several examples of cue sheets exist. These are lists of the musical portions of a program.²⁸ They were serendipitously copied down by instrumentalists in the CBS orchestra on the blank sides of musical parts, and substantiate the practice of musical reuse. For example, the harmonium part for Herrmann's The Last Citation contains a list of cues for an unidentified and undated show. Here are the first eight of seventeen cues, transcribed so as to maintain the manuscript's physical appearance:

- | | |
|-------------------------------------|-----------------------|
| 1. Franck at B | |
| 2. En bateau | |
| 3. Out [i.e. Outer Space] | |
| 4. Je pleure | 4a. Franck, p[age] 12 |
| 5. Cortege | |
| 6. Franck 5 after (5) (page 7) | |
| 7. Same as p[age] 25 | |
| 8. Out of space [sic] ²⁹ | |

²⁸ Official cue sheets, usually stating the name of each cue, its timing, and its licensing status (publisher and whether it is controlled by ASCAP, BMI or other performing rights organization), are most frequently found in the motion picture and television industries, where they function as legal documentation of productions.

²⁹ Harmonium part for Incident of the Cosmos/The Last Citation. Located at the University of California at Los Angeles Library, Special Collections, CBS Collection, classmark: Collection 072, Box 187.

This hasty jotting suggests an informal approach to musical scoring of radio shows, where the conductor would dictate to the orchestra members what would be played. Apparently the opening number, an unidentified work by César Franck, must have functioned as the main signature music of this show, for it returns at cues 4a and 6 (note that cue 4a was probably added later, as evidenced by its position out of the sequence of numbers – its numbering indicating a cue to be inserted between two existing ones). Similarly, “Outer Space” (apparently the instrumentalist was not exactly sure of the title being dictated) makes its appearance as cue three and returns as cue eight (and later as well).

In contradistinction to this part from an unidentified score, the next example illustrates a very deliberate approach to scoring. Orson Welles’s adaptation of Green Goddess, broadcast February 10, 1939, in the Campbell Playhouse series, was mentioned in chapter 6 with regard to Herrmann’s reuse of music from Gods of the Mountains. Among Welles’s papers is a fascinating pair of documents illustrating how music was tailored for his adaptation (see examples 7.8 and 7.9).³⁰

The page labeled “orchestra cue sheet” was probably intended for orchestra players. The sheet labeled “music cues” is apparently directed to the conductor, Bernard Herrmann. The six numbered musical cues (and one unnumbered) include mention of three different pieces of music, all of them originally composed for other purposes: the Green Goddess theme is the opening music from Gods of the Mountains; Georgia Transport is the first cue of Herrmann’s score for the show of the same name (broadcast

³⁰ Production materials for Green Goddess, University of Indiana (Bloomington, IN), Lilly Library, Manuscripts Department, Orson Welles Manuscripts, Box 6, Folders 25-26.

Example 7.8: Green Goddess, Orchestra cue sheet

Manuscripts Department, Lilly Library
Indiana University, Bloomington, Indiana

ORCHESTRA CUE SHEETTHE GREEN GODDESS**Notes:**

Caution the conductor that the first two cues emanate from the P.A. system.

(1) " GREEN GODDESS INTRO."

Cue: "Good afternoon, this is Orson Welles".

Note:

To be played softly and slowly in four (4). The repeat of the first eight (8) bars is good if necessary. Keep playing till...
Cue: "The Green Goddess" then segue as one number to

(2) " Georgia Transport "

Note: to be played in a moderate two (2) in a bar and very loudly. Play the first eleven bars four (4) times, then continue to the last four (4) bars a little slower and softer. Stop when lights are full up. There's a wait of almost seven minutes.

(3) " In a Critical Situation "

Warning: (by woman) " Do you know these men ? "
Cue : (Welles) " They are my brothers "

Note:

Play first ten (10) bars twice and stop. To be played loudly in a moderate two (2) in a bar. There's another seven or eight minutes rest.

(4) " In A Critical Situation " (again)

Warning: Airplane effect (via P.A. system)

Cue: (Welles) Bombers', lots of them.

Note:

Play first ten (10) bars once (no repeat). Tympani continues after orchestra stops, and diminishes out as the lights come up.

(5) " Dolores Waltz "

Warning: (Welles) " Pleasant Journey, "Dear lady . "

Cue: (Welles) "She would have been a damn'd nuisance anyway."

Note:

Play second strain of number three (3) twice , take second ending and add G minor chord for finish. There will be a short curtain speech by Orson Welles at this point.

(6) " Green Goddess Theme "

Cue: We remain obediently yours. (Cut is good) To be taken in 3/4.

Example 7.9: Green Goddess, Music cues

Welles mss.
Manuscripts Department, Lilly Library
Indiana University, Bloomington, Indiana

MUSIC CUES

1. Green Goddess intro. 1st 8 bars and repeat. At cue segue into Green Goddess. Seque into Dracula Bell. Seque into Georgia transport, beginning at 3rd bar. Play 11 bars and repeat ad lib. On plane crash hit gong and seque to last 4 bars of Georgia Transport.
2. On cue "they are my brothers" ~~substitute~~ Critical Situation, play ten bars and repeat; On 2nd time fromata on 10th bar to low tympany roll.
3. On cue "bombers, lots of them" ~~repeat~~ first 9 bars Critical Situation and seque to Dracula Bell.
4. On cue "damn nuisance anyway" Dolores Waltz 2nd strain of # 3, 1st and 2nd ending. Fromata on 2nd ending.
5. Theme(out version)

Nov. 21, 1937, on the Columbia Workshop); In a Critical Situation is generic silent film music composed by Giuseppe Becce;³¹ the Dolores Waltz is composed by Emil

Waldteufel; and the "Dracula Bell" was composed by Herrmann for the Mercury Theatre on the Air presentation of Dracula (broadcast July 11, 1938).

These cue sheets tell only part of the story. In the actual broadcast, Becce's In a Critical Situation was replaced by more of Herrmann's music from Gods of the Mountains, part of the "Danger" cue (Example 6.2) discussed in chapter six. By

³¹ Giuseppe Becce, In a Critical Situation (Berlin: Schlesinger, 1926).

choosing his own music over Becce's, Herrmann wanted to create a more homogenous and modern sound for the entire score to Green Goddess.

Example 7.8 attests to the careful attention given to coordination of words, music, and sound with which Herrmann and Welles crafted the dramatic presentation of Green Goddess. The pinpointing of measures and length of musical excerpts indicates that timings had been made, and that music had been tailored to meet these strict requirements. It is interesting to note the differences between the entrances of musical cues and their continuation. Precise dialogue cues are provided to ensure exact entrance of music, but once the music has started, less attention is paid to its coordination with words of the drama until the directions indicate the cessation of music.

The manner in which music was used in Green Goddess shows concern for creating a show with a consistent musical sound and language. By having the same music ("Green Goddess theme," that is, the first cue from Gods of the Mountains) begin and end the show, Herrmann creates a musical signature that frames the story, providing a feeling of conclusion at the end of the program, as well as identifying the setting as an exotic locale, and creating and resolving a sense of uneasiness.

The reuse of music as evidenced in CBS's scoring practices must have provided Bernard Herrmann with support and confirmation for his technique. Not only could preexistent musical material be worked into the structure and fabric of a new musical composition, but it could be done systematically, as was done in the music scoring procedures for silent film.

Director John Houseman was Orson Welles's collaborator for the Mercury Theatre on the Air (approximately 1937-42). He spoke of Herrmann's scoring practice in an oral history:

. . . Benny. . . would have a whole repertoire of music, and it had wonderful names. . . There was "Frozen Music" . . . and that was always "woooo." [Houseman makes a high sound with his falsetto voice.] And so, as the rehearsal went on, he'd say, "All right, we'll use ten bars of frozen music, and then. . . we'll use that theme and that theme." So it was a matter largely. . . of selection—that doesn't mean that he didn't compose special pieces, but in general these were pieces that he had composed, but which were in the so-called repertory.³²

As with silent film music, one of the results of Herrmann's recycling was the creation of his own repertoire of music. Unlike music that might be particularly tied to a single setting, the music of the "repertoire" was suitable for use in many different situations. There were numerous radio dramas broadcast in weekly installments during most of the year. Many of these radio dramas required background music. Through the use of his personal musical repertoire, Herrmann could draw upon particular cues time and again, adjusting them to suit various dramatic settings and contexts.

The Columbia Workshop presentation of Rime of the Ancient Mariner also illustrates the technique of musical recycling and how Herrmann's repertoire came into existence. Broadcast on February 6, 1937, nearly four months after Dauber, it was one of the Workshop's continuing explorations in how to broadcast poetry, and was the fifth

³² [Interview with John Houseman], Theatre of the Imagination: Radio Stories by Orson Welles and the Mercury Theatre, CD-ROM produced by Jane Gorrell (New York: Voyager, 1995), 20-21. This CD-ROM contains a recording and transcript of the interview.

Workshop program in which Herrmann was involved. Rime revealed that the Workshop learned from the weaknesses of Dauber. Much more of Samuel Taylor Coleridge's poem was read unaltered than was the case with Masefield's poem. Sound effects were used less frequently and were present only to accentuate the narrative at key points rather than fill it with an extra layer of sound.

Only two cues are newly composed for the show: the brief "Arrow Music," used to describe the shooting of the albatross (a two-measure ascending glissando for full orchestra), and a three-measure horn call (three melodic diminished fifths for solo trombone). All other music (save for a hornpipe by Erich Wolfgang Korngold) is recycled from Herrmann's previously composed works. The excerpts are chosen for their narrative similarity. The grim opening music of Rime is taken from the first six measures of Annabel Lee (another poem evoking tragic images of the sea), the cue used to describe the ship is the same as cue eight from Dauber (Example 6.1; also used to describe the ship in that sea-faring story), and the music following the shooting of the albatross is the opening of La Belle Dame sans Merci. These, as well as excerpts from Cynara, The City of Brass, and more extracts from Dauber and Annabel Lee, comprise the musical score to Rime of the Ancient Mariner.

In all likelihood Rime Of The Ancient Mariner never had a fully written-out score. The existing musical evidence, however, is unique. It is a conductor's thematic cue sheet—a numbered listing of all the musical portions to be used on the program, containing musical incipits for the entire musical score, each written on a single staff. Although this conductor's cue sheet is the only one found to contain musical examples, its written annotations make this document interesting for it offers clues as to Herrmann's

reuse of cues. Cue 5A (identified above as the same as cue 8 from Dauber Example 6.1) is labeled “Ship,” cue 9 (excerpted from City of Brass) is called “Death Cue,” cue 10 is designated “Dead Men Cue,” and cue 12 (a slightly revised version of cue 2 from Dauber) is called “Calm.” Perhaps the most interesting cue is 4A which is titled “Cold Music.” The source of this cue is a seven-measure excerpt from La Belle Dame sans Merci (1934), the passage that underscores the following stanza:

And there we slumbered on the moss,
 And there I dreamed, ah! woe betide,
 The latest dream I ever dreamed
 On the cold hill side.

In seeking an appropriate atmosphere Herrmann appears to have focused on the word “cold” (see example 7.10).

Example 7.10: La Belle Dame sans Merci, measures 96-102, “Cold Music”

[♩ = ca. 72]

Bassoon
ppp

Celesta
ppp

Violin I
ppp

Violin II
ppp

Violoncello
ppp

And there we slumbered on the moss. And there I dreamed, ah! woe betide, The latest dream I ever dreamed On the cold hill side

Herrmann creates a wide gap in register between the very high sounds of violins and celesta and the low notes played by the bassoon and violoncellos. In conceiving this sound he was relying on and continuing an earlier tradition of musical stereotyping. The idea of using instrumental groups at extreme opposite ranges to indicate “cold” was already present during the silent film period, epitomized by cues such as Frozen North by Erno Rapee and David Axt (see example 7.11).

Example 7.11: Frozen North, measures 1-6

The musical score for 'Frozen North' (measures 1-6) is presented in a score format. The tempo is marked 'Largo'. The score is divided into two systems. The upper system includes woodwinds and strings, with notes written in a high register. The lower system includes trombones and horns, with notes written in a low register. The dynamic is marked 'pp' (pianissimo). The score shows a wide register gap between the high woodwinds/strings and the low trombones/horns.

In the recorded version of his recollection quoted earlier, John Houseman uttered the “woooo” sound in a falsetto voice, doubtlessly an imitation of the high violins of “Cold Music.” Houseman, speaking sixty years after the music was written, may have misremembered the descriptive title, calling it “Frozen Music.” It is also possible that Herrmann might have substituted various synonyms depending on the dramatic situation. Herrmann was to reuse “Cold Music” many times.

One reuse of “Cold Music” occurred during the broadcast of Discoverie on May 30, 1937. This play, an original story by Merrill Denison, is a dramatization of the historical events surrounding Henry Hudson’s last voyage and his sailors’ mutiny. The final scene of the show depicts Hudson abandoned, cast off by his crew in his little boat, drifting among ice flows on the bay that was to bear his name. In this cold and deserted environment he speaks to himself irrationally – an impression confirmed by the alteration of his voice by means of a microphone filter (a technique that had been used on previous broadcasts such as Rhythm of the Jute Mill). The music used to underscore this scene is “Cold Music” but, in being rewritten into the score of Discoverie, it has been reorchestrated for flute, oboe, bassoon, horn, trumpet, cymbal, celesta, and full strings. Most notably, it has been retitled “Ice Cue.” In this instance, “Cold Music” has been reused because of the association with temperature and desolation. In this context, it not only provides an appropriate musical background for the physical setting, but also underscores Henry Hudson’s unstable mental state. The music has gained an additional layer of association from its new context.

“Cold Music” was used again in The Horla, broadcast on November 7, 1937. This is an adaptation of Guy de Maupassant’s psychological horror story where victims catch a tropical disease and succumb to insanity. In their delirium, victims hallucinate and imagine their minds to be gradually taken over by a mysterious creature, the horla. The story does not have any scenes in cold weather, but takes place in France and in the tropical environment of Africa. As the leading character slowly succumbs to insanity, “Cold Music” is heard as the accompanying music. (This reuse is apparently a change of plan. The score for The Horla at this point in the story indicates a different cue which

was not used on the broadcast.)³³ In this case, there is no reference to anything cold or freezing.

Nevertheless, this use of “Cold Music” illustrates an important concept and provides a paradigm for the recycling of music. Because of the presence of the word “cold” in Keats’s La Belle Dame sans Merci, Herrmann initially associated this music with situations which portrayed cold, hence its use in Discoverie. Apart from its original purpose, however, its reuse in Discoverie created an additional meaning, that of irrationality. When Herrmann reused the cue in The Horla, it was no longer dependent on its original association, but on its added meaning.

From this example it is clear that Herrmann knew that a piece of music did not need to be tied to the single setting or situation of its original compositional purpose, but could be reused in other contexts and settings. In this respect, he was following the practice outlined in CBS’s Dramatic Cues.

Even within the same show, reuse of the same music could result in different meanings, as in Sweepstakes, written by Irving Reis and Charles Martin, broadcast on Oct. 31, 1937. For this show Herrmann borrowed “The Whirlwind Skater,” a movement from his 1935 concert work Currier and Ives Suite. The story of Sweepstakes begins in 1927 and introduces three different people in three discrete scenes: a poor iceman, a poor singer, and a poor elderly man. They are the lucky winners of a sweepstakes lottery that brings them a large sum of money. The characters plan to use the money to improve their lives. Skipping ahead ten years to 1937, the story revisits the characters to see how

³³ Bernard Herrmann, The Horla, cue 6, The New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 91-20, Box II-113, Folders 405 (score) and 406 (parts).

the prize money has influenced their lives. The iceman and singer are in the same condition as they were in 1927, victims of bad and tragic luck. The exception is the elderly man, who had hoped to spend the money on something that would lead people to believe he was an important person. In the 1937 scene two strangers look at his magnificent gravestone (for which the elderly man had used his sweepstakes money) and assume that he had been a great man. The irony is left to the listener to discern.

The portrayal of each person in 1927 and 1937 requires six scenes, as well as the announcer's introduction. A drama with so many disparate sections stands in danger of being too episodic to follow. Herrmann resolves this problem by using the music which begins the program to serve as the unifying connective thread between scenes for the entire program. Not only are the happier scenes from 1927 followed by this music, but the same music leads to and connects the more tragic scenes. Even the final ironic scene closes with the same music, a conclusion that also represents the end of the entire story and show. In this case, the same musical work provides the musical "cement" for the story, connecting and binding each scene into a single narrative flow.

Herrmann understood that he could achieve significant dramatic effects by merely repeating a musical figure or gesture. As quoted in chapter six,

In the words of Mr. Herrmann, music can provide an emotional cyclorama; that is to say, by the ceaseless repetition of the same theme or key, the characters are thrown into relief against a changeless musical background.³⁴

Even in cases such as Sweepstakes where the same music is used many times, each

³⁴ Douglas Coulter ed., Columbia Workshop Plays (New York: McGraw-Hill Book Co., 1939), xv.

instance of this same music is juxtaposed with different narrative situations. Therefore every musical-dramatic combination in a broadcast represents a unique instance since the narrative always changes. From this it is evident that music to a radio drama must ultimately be seen as part of an aural combination of dialogue and music. In light of the symbiosis of music and drama, the question of recycling being an easy alternative to composing new music is moot, because even if the same music is being used repeatedly, the relationship of music to drama will always be different.

Because of this inseparable relationship of music and drama, it is easier to understand Herrmann's statement about writing "two to three thousand radio shows." Existing evidence shows that he composed original music for approximately one hundred and fifty shows, a fraction of the number he stated. But it is also clear that he frequently reused his music in many shows. By scoring shows with preexisting music, Herrmann saw himself as providing "new" scores, since each reuse of music created a new and unique musical-dramatic situation. He could accomplish this based on his own "repertoire," knowing that the reuse of a single musical cue could provide possibilities for numerous dramatic contexts.

Stylistic features of Musical Recycling

The concepts of reuse and musical-dramatic symbiosis affected Herrmann's compositional style. To compose music which is inherently reusable, it had to be adaptable to different contexts and therefore less specifically tied to a particular setting. By eschewing traditional indications used to tie music to a time period or to geographical or cultural settings (such as those found in silent film music), Herrmann was able to reuse

his music with facility. One of the methods by which he ensured this disassociation was by using a contemporary musical language. Avoiding traditional cadences and chord progressions, Herrmann's musical language moved away from harmonic direction. Instead, he created sounds whose purpose was to engage the listener through their originality and newness. The sound of unexpected chords, atypical progressions, and idiosyncratic melodic fragments were Herrmann's means to keep the attention of listeners while avoiding temporal or geographical associations.

This immediacy of sound served another purpose as well. As mentioned by Herrmann in the quotation above, one of the most distinctive characteristics of radio music is its brevity. Most musical cues are no more than one minute in duration. (The exceptions are most often cues underscoring dialogue, either where source music is present in the background, or where a program's initial cue is played through opening announcements and credits.) At the height of radio's popularity in 1945, Gilbert Chase stated:

But I did wish to stress the element of time, because—to use a well-worn phrase that acquires new vigor in this connection—“time is of the essence” in radio....A minute is a long time on the air. You may be willing to accept that statement “on authority,” but until you can actually feel it and appreciate it as a concrete fact, you haven't begun to grasp the realities of radio in terms of its own specific techniques.³⁵

Though prompted by the practical concerns of radio, this desire for brevity, conciseness, and economy in musical composition was a characteristic of the times.

³⁵ Gilbert Chase, “Radio Broadcasting and the Music Library,” *Notes* 2, no. 2 (1945): 91-92.

Aaron Copland, in describing the general desire of composers to rid themselves of the stylistic complexity of the 1920s, summarized the stylistic trends of the 1930s:

Frugality and economy were the order of the day; social and economic conditions could not help but affect the music world.³⁶

Bernard Herrmann embodied these attributes as he quickly learned of radio music's characteristics. As was first observed in chapter 6, he soon turned away from the melodramatic and drawn-out style of his initial efforts, such as Dauber and Rhythm of the Jute Mill, and moved toward a concise style, one partly based on his ability to extract and adapt portions for reuse. Under such circumstances the musical cue's effect had to be immediate, if not nearly instantaneous. The initial sounds of the cue had to clarify exactly its purpose for being heard. By reusing certain musical passages, Herrmann learned to recognize which portions of his music had a particular immediacy.

A musical passage must exhibit flexibility if it is going to be reused with ease. It must be able to withstand being cut, lengthened, or used as underscoring while retaining its particular effect through immediacy of sound, rather than through overall structure. During his years as director of the Columbia Workshop, Herrmann moved away from traditionally constructed melodic ideas and toward creating small, flexible musical units which could be manipulated and edited easily.³⁷

Herrmann often resorts to ostinati or repetitions of brief figures because of their flexibility. Frequently lacking a beginning or end, ostinati allowed for great flexibility in

³⁶ Aaron Copland and Vivian Perlis, Copland: 1900 Through 1942 (New York: St. Martins, 1984), 183.

³⁷ The idea of small musical units is discussed in chapter two of Graham Donald Bruce, Bernard Herrmann: Film Music and Film Narrative (Ann Arbor: University Microfilms Inc., 1986), a published revision of his earlier doctoral thesis.

cutting or extending a musical cue. “Cold Music” provides an illustration (see example 7.10). In its original form in La Belle Dame sans Merci, “Cold Music” lasts eight measures, of which six underscore the spoken poem. But when used in Discoverie, the passage must last longer, as Henry Hudson’s speech requires more time. Conversely, in The Horla, only a few words from the insane protagonist are sufficient to reveal his deranged mental state, so that it is unnecessary to play more than a few seconds worth of music. Composing music whose effectiveness would not be compromised by alterations to its length became a characteristic of Herrmann’s work. The way in which his compositions anticipate and welcome editing reveals to what extent Herrmann understood his craft as a cooperative effort.

Musical recycling also led Herrmann to recognize that when an excerpt was heard in different narrative contexts, there was sometimes little need to change the music. Instead, the different dramatic context compensated for lack of change in the music. This prompted him to concentrate on simplifying musical statements to increase their malleability and flexibility. As noted earlier, Aaron Copland described compositional trends of the 1930s as inclined towards simplification, economization, and streamlining. In line with this characterization, Herrmann’s compositional style evolved by searching for the most efficient musical means of accompanying radio dramas. Gradually, he replaced traditional chord progressions with simple alternations of harmonically ambiguous sonorities. He maximized his ability to reuse portions of his music by composing them in a manner predisposed to editing. On occasion, as in Dracula, he aimed for extremes.

A fascinating and complex example of the reuse of music appeared in Orson Welles's presentation of Dracula, broadcast on July 11, 1938—the first broadcast of his Mercury Theatre on the Air series. This presentation used a variety of music, nearly all of which was composed by Herrmann for earlier Columbia Workshop programs. Despite the sixty-minute length of Dracula (twice as long as a Columbia Workshop program), only one cue of original music was written for this broadcast, the “Dracula Bell.” This cue consists of a single half-diminished chord (see example 7.12; an alternate version of the chord is provided for when its sound is extended).³⁸ As mentioned previously, even this cue is a recurrence of the same half-diminished chord used in the Columbia Workshop presentation of Split Second.

To understand the chord's initial use it is necessary to explain how music was used to begin and conclude the Mercury Theatre on the Air presentations. The series used an adaptation of the beginning of Tchaikovsky's Piano Concerto no. 1 (amusingly orchestrated without piano) as its signature theme for the beginning and end of its program, creating a musical “frame” for the presentation. After the theme was played, Orson Welles would introduce any guest actors and actresses and talk about the presentation about to commence. When Welles's introduction was over, a new musical cue was heard (different for each weekly broadcast) indicating the start of the dramatic presentation (as distinguished from the start of the program). Similarly at the end of the program, the dramatic presentation would have its own musical ending (sometimes but

³⁸ Bernard Herrmann, “Dracula Bell,” The New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 91-20, Box II-115, folders 430 (score) and 431 (parts).

Example 7.12: Dracula, "Dracula Bell"

The image displays a musical score for the piece "Dracula Bell" from the film Dracula. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo, Oboe, Clarinet 1, 2, Bassoon, Horns in F 1, 2, Trumpets in Bb 1, 2, Trombone, Bell, Tam-tam, Piano, Violin 1, Violin 2, Viola, and Violoncello/Double bass. The score is written in a key signature of one flat (Bb) and a 2/4 time signature. The music features a prominent bell sound, with the Bell part playing a melodic line. The strings provide a rhythmic accompaniment, and the woodwinds and brass instruments play supporting parts. The score is divided into two measures by a double bar line.

not always using the same music with which it had begun). Orson Welles would then offer concluding remarks, thank the actors and staff, and talk about the following week's program. Only after Welles's final words, his own signoff phrase "Obediently yours," would the Tchaikovsky excerpt be played again, marking the conclusion of the program.

Each Mercury Theatre on the Air broadcast thus had two musical frames. The external frame was the Tchaikovsky Piano Concerto which identified the beginning and end of the entire program. The interior frame would signal the beginning and end of the dramatic narrative. For the Dracula broadcast, the "Dracula Bell" was the opening music of this interior frame, announcing the start of the narrative with an ominous and distinctly identifiable sound (the characteristics of this sound and their effect were noted in the discussion of Split Second in chapter 6).

As the story advances, Dracula lands in London and begins to terrorize its inhabitants. To quicken the description of these incidents, the narrator reads several newspaper headlines reporting mysterious attacks on people (in this respect Welles's radio adaptation is closer to Bram Stoker's novel than the 1931 Universal movie). Each headline is preceded by the sound of the "Dracula Bell." The sound of the bell punctuates each headline, indicating the passing of time as Dracula attacks a new victim every few days. It is a montage of speech and sound that compresses time. In this case, the music serves multiple purposes. Occurring between headlines, the sound is as much an announcement for the forthcoming headline as it is for the headline. The cumulative effect of the combination of this sequence is of an increase in tension. This accumulation

of tension takes places throughout the entire show as well, since many scenes are punctuated with the distinctive bell.

Its use at the story's climax is remarkable. The leading characters are Jonathan Harker, who unwittingly helps Dracula to move to London and is a prisoner in Dracula's estate; Jonathan's wife Minna Harker, who was bitten by Dracula and is partly under his spell; and Dr. Van Helsing, the vampire's nemesis. In the breathless concluding moments of the story, the leading characters have found Dracula's coffin after many days' chase through Transylvania. It is just before sunset, and they have only seconds to drive the stake through the his heart. Minna is still under Dracula's spell. Van Helsing is too elderly and weak. Jonathan lifts the stake, but as he sees the sun disappear, he and Van Helsing are paralyzed by the vampire's awakening. Dracula calls for Minna to join him in an undead, eternal love. She pulls the stake from Jonathan's hands, and he exclaims in despair, realizing that he has lost his wife and is about to lose his own life. Dracula claims victory over his human enemies. He calls to Minna to become part of him, and she screams. The "Dracula Bell," now more frightening than ever, rings out once again at this horrifying scene. The sound fades, ringing uneasily. Reading from his journal in a calm voice, Jonathan Harker explains that at the moment when Dracula summoned her, Minna regained her own will and thrust the stake decisively through the vampire's heart.

The use of the "Dracula Bell" here is intentionally deceptive. At first it sounds like a reaction to Minna's scream. Listeners must wonder whether Dracula really has been victorious and interpret the bell as one of doom, a reaction to the scream. Only when Jonathan reads from his journal is it confirmed that the sound represented the stake

penetrating the vampire's heart. As with previously cited examples of musical sound effects, this use of the "Dracula Bell" blurs the boundary between diegetic musical sound (the sound of the stake heard by the protagonists) and non-diegetic sound (the desired emotional impact on the listener). Because it is music, it intensifies the situation in a way that few sound effects could accomplish.

This reoccurrence of the "Dracula Bell" has extra layers of function. It signals the end of the climactic scene and leads to the final scene. (The entire play begins and ends with Jonathan Harker reading from his journal.) In a manner consistent with its earlier iterations, the bell functions as the punctuation mark that gives closure to a scene filled with tension. The listener has already learned to expect a change of scene upon hearing the bell, and its mere appearance adds to the arc of increasing tension. But because this is the last sounding of the "Dracula Bell," its use here serves as the concluding signal of the play, with the following scene behaving as an epilogue to the action. With this final sound, the long range internal narrative frame has been demarcated. Thus the terse "Dracula Bell" cue provides a terrific denouement and serves multiple functions: It works as a sound effect, as an amplification of emotional reaction, as a means for building tension throughout the drama, and as a formal boundary for the immediate scene and the overall narrative.

This captivating reuse of music in Dracula exemplifies Herrmann's growing sophistication in dramatic scoring, resulting in the same cue functioning in different and multiple ways. By letting a musical cue acquire different functions and meanings, he was able to comment on, manipulate, and shape the narrative.

Conclusion

This chapter has illustrated the increasing sophistication of Bernard Herrmann's radio scoring. Building on the foundations laid previously, the current chapter has shown how the narrative served as musical inspiration.

Beginning with the simple notion of discrete events scored as sound effects, Herrmann's scoring practice matured so that musical sound effects would have important narrative implications, and would sometimes provide an overall motif for the entire dramatic presentation.

In addition, the issue of musical reuse was explored. Far from being an easy alternative to composing original music, Herrmann's practice of reuse was inspired in part by musical quotation used by his mentor Charles Ives, and was built upon the scoring practices at CBS, which were based on those used for silent film. During the course of his music directorship of the Columbia Workshop, Herrmann began to reuse music in increasingly sophisticated ways designed to enhance the narrative. Music allowed Herrmann to add or comment on elements which were not explicitly stated in the dialogue and could create dramatic relationships that were not present in the script.

As his experience increased, Herrmann refined his compositional technique to be succinct and effective within the time constraints of radio broadcasting. By the time he left for Hollywood to score the film Citizen Kane in September 1939, he was an experienced and singular composer for dramatic presentations.

Chapter 8: The Corwin-Herrmann Collaboration

Introduction

The first collaboration between Bernard Herrmann and Norman Corwin was the Columbia Workshop presentation of Seems Radio is Here to Stay, broadcast April 24, 1939.¹ It was the beginning of a collaboration that would extend for several years, reaching its apogee with the V-E day broadcast On a Note of Triumph, which was broadcast May 8, 1945, repeated five days later, and issued soon after on recordings. During the intervening six years Corwin and Herrmann had several chances to work together on fiction and non-fiction programs.

Corwin's writing is distinctive and individual. He was interested, particularly in his non-fiction work, in moving people to ameliorate the world around them. Herrmann's compositional responses to Corwin's texts brought forth a rich body of work through which he refined his technique of scoring. Their teaming up produced a unique body of work, for it was the composer's first significant collaboration stemming from the Columbia Workshop for which he usually supplied new music.² It is therefore

¹ This is the first collaboration between Herrmann and Corwin where the latter was author. They may have collaborated earlier on shows where Corwin was director.

² It may be argued that Orson Welles was Herrmann's first significant collaborator. Earlier it was noted that Herrmann encountered Welles in the early months of the Columbia Workshop, and that, beginning in 1938, he worked for Welles's Mercury Theatre on the Air and its successor, the Campbell Playhouse, and for other series of the 1940s such as the Lady Esther program. Though Herrmann's collaboration with Welles is certainly very important, it must be bypassed for this study, since the amount of original music composed for Welles's programs is very small. Of the two programs Herrmann scored, Macbeth and Dracula (it is possible that other works have not survived), only the first was written for the Workshop. In addition, a full examination of the Herrmann-Welles collaboration, which is beyond the scope of the present study, should include their two films, Citizen Kane and The Magnificent Ambersons.

appropriate to conclude this study of the composer's activity for the Workshop with an exploratory examination of the Corwin-Herrmann collaboration. At one point during their collaboration, the Columbia Workshop was temporarily subtitled "26 by Corwin," attesting to the author's duties as writer, producer, and director. This temporarily transformed the series into a vehicle entirely for Corwin's imagination. The characteristics of the Corwin-Herrmann collaborations are similar, whether they were intended for the Workshop or for other series. Because they form a homogeneous body of work, presentations from series other than the Columbia Workshop will be considered in this study. Taken as a whole, the Corwin-Herrmann works serve as a summary of the craft Herrmann acquired up to that time and suggest the paths the composer was to follow in the future.

To understand the forces that led to Corwin's ascendancy at CBS and his collaboration with Herrmann, a summary of events is warranted. This will be followed by remarks on Corwin's writing, and a review of poetry on the Columbia Workshop, as a prelude to examining the selected works of the Corwin-Herrmann collaboration.

Bernard Herrmann: Beyond The Columbia Workshop

Composing for the Columbia Workshop series was not Herrmann's only activity at CBS. During the 1930s he often shared duties with Howard Barlow conducting the Columbia Symphony Orchestra. Gradually he achieved enough recognition that he was able to lead his own series of concerts, frequently for the series American School of the Air. It was mentioned previously that beginning in 1938, Herrmann was most often the music director of Orson Welles's Mercury Theatre on the Air (later called the Campbell

Playhouse). With the exception of the “Dracula chord,” (discussed in chapter seven) no new music seems to have been composed for any of these presentations. As mentioned in the discussion of Green Goddess, Herrmann skillfully created scores based on existing music, his own as well as that of other composers. In 1939 CBS presented the first radio incarnation of the Ellery Queen mysteries. Each hourlong show had a panel listening in the studio who had to guess the guilty individual at the show’s conclusion. For this series Herrmann composed not only the opening and closing signature music but the scores for five episodes. Sadly, no transcription disks of these programs have surfaced, and the location of the scripts is unknown.³

Upon returning from scoring the film Citizen Kane in 1940, Herrmann composed the opening and closing fanfare for a new radio series, Forecast, though it was replaced with other music five weeks into the series’ run. He also arranged music for a single fifteen minute presentation on Forecast. Called Ever After, it was a sequel to the film Snow White and the Seven Dwarfs and utilized the songs from that film, scored and orchestrated in a humorous manner.

In June 1942 Forecast presented the pilot for a new mystery series. Entitled Suspense, it was an immediate success and became one of the longest running series on radio. Existing evidence does not reveal any wholly original scores composed by Herrmann for particular episodes. Yet Suspense is the radio show for which he is most known, because he composed the extremely evocative opening and closing signature music.

³ Herrmann’s scores for this series are in the The New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 92-21.

Direction of the Columbia Workshop

Irving Reis set up the Columbia Workshop in 1936 in the spirit of discovery. Arriving at the occupation of producing and directing from having been a sound engineer, Reis sought to expand radio's vocabulary and expression through experimentation. Upon Reis's departure in 1937, William N. Robson took over direction of the Workshop. Being an author, Robson paid less attention to the varied experimental broadcasts and concentrated instead on the quality of the drama. Rather than emphasize technical innovations with demonstrations, Robson preferred to find stories that were difficult to adapt for radio, thereby challenging the medium. His direction led the Workshop to find new ways of conveying a variety of dramatic situations and psychological states through radio. On occasion he would produce plays written by students or other lesser known authors. During Reis's tenure, his influence was discernible in the majority of shows, as he was usually the director, producer, or both. Robson preferred to diversify his own responsibilities. Though he was often director for shows, he appears to have used it as a training ground for new directors and producers.

Under Robson's tenure the Workshop produced some of its most rewarding dramas during the 1938 and 1939 seasons. But what began as an exciting experiment in 1936 was in danger of becoming ordinary by 1939. Many of the dramatic and broadcasting techniques tried out successfully on the Workshop were subsequently used on other shows and became part of standard radio broadcasting technique. The spread of these techniques diminished the Workshop's uniqueness. By the Spring of 1939 it was operating on its reputation. More attention was paid to the actors and actresses featured on the Workshop as a means of maintaining interest.

Robson's last regular workshop broadcast was July 6, 1939, where he directed

Irving Reis's adaptation of Dubose Heyward's story The Half-Pint Flask.⁴ From there he moved on to direct and produce other shows at CBS. Without a guiding hand, the Workshop resorted to repeating twelve of its best received programs. Two of these shows for which Bernard Herrmann had supplied music—Meridian 7-1212 and The Fall of the City—were repeated without Herrmann's scores. (The former used only an organ, the latter had no music at all.) The lack of Herrmann's music noticeably diminished the impact of their presentations.⁵

The months after fall 1939 saw a number of attempts to create interesting programming and maintain the Workshop's reputation. Among the more unusual experiments was Leaping out of Character, broadcast February 29, 1940, where actors, announcers, and musicians switched functions with one another. The Workshop expanded its boundaries (or perhaps filled out its lack of original programming) with two concerts: a program of Mexican music presented by Carlos Chavez on May 19, 1940, and a joint recital by Béla and Dita Bartók on November 10, 1940. Lacking a successor to Herrmann as musical director, the series tried to experiment with hiring noted composers for special presentations. Virgil Thomson scored an adaptation of Euripides's The Trojan Woman, broadcast on December 8, 1940, as well as The Life of a Careful Man, (November 23, 1941). Benjamin Britten and W. H. Auden collaborated on The Dark Valley (June 2, 1940), Auden's adaptation of Thomas Hardy's The Dynasts (November 24, 1940), and his adaptation of D. H. Lawrence's The Rocking-Horse Winner (April 6, 1941). Other CBS staff composers such as Lyn Murray and Alexander

⁴ First presented on radio in 1935, this play had been heard in an earlier Workshop presentation on August 29, 1937.

Semmler also composed a number of scores. But the lack of guidance such as that provided by Irving Reis and William Robson seemed to send the Workshop off in a number of different directions. The series needed a leader, someone who could provide the Workshop with focus, a valid reason for its continued existence, and the possibility recapturing some of its former experimental tendencies. These qualities were found in Norman Corwin.

Norman Corwin

Corwin began his career as a reporter, but by the mid-1930s he had become a radio author.⁶ Upon moving to New York in 1936, he landed a job with the newly founded WQXR, supplying talk and poetry for those times when classical music was not played. He soon recognized that CBS was leading the broadcasting industry in creative innovation, and in 1938 he was able to obtain a job there. Corwin learned directing and producing through hours of observation. His debut on the Workshop was as director of an adaptation of Stephen Crane's The Red Badge of Courage on July 9, 1938. But writing was Corwin's goal. Through determination he proved himself to executives and received his own series, Words without Music. The title was a subtle joke, as no money was budgeted for music. A preview for the new series, Poetic License, appeared on the Workshop of November 3, 1938, and it debuted with The Plot to Overthrow Christmas on December 25, 1938. The Plot to Overthrow Christmas, written in a distinctive style, was received with great acclaim and was subsequently published in book form.

⁵ The Fall of the City, broadcast September 28, 1939, The Museum of Television and Radio, audiotape R:76:0240. A recording of Meridian 7-1212, broadcast August 24, 1939, was kindly lent by Jim Widner.

⁶ A full biography of Norman Corwin is R. LeRoy Bannerman, Norman Corwin and Radio: The Golden Years (University, AL: University of Alabama Press, 1986).

Norman Corwin's reputation grew at CBS, and he was involved in many projects. He was not content to remain in fiction but also wanted to deal with particularly timely issues. Reacting with outrage to the growing threat in Europe of the 1930s, he created a play about an aerial bombing mission that obliterates a town, told from the point of view of the plane's crew. Broadcast on the Workshop of February 10, 1939, They Fly through the Air was compared favorably to a similar work that had received attention, Archibald MacLeish's Air Raid (Oct. 27, 1938; also broadcast in rehearsal on Oct. 26, 1938). Corwin showed that his unique writing style could work with fiction and non-fiction.

By 1941, with the war in Europe still in its initial stages, there came a gradual redirection of radio programming away from the experimental to the purposeful. The engineering techniques pioneered by the Columbia Workshop had become integrated into typical radio procedures, and they, as well as the series itself, were no longer regarded as innovative. Five years after the Workshop's founding, radio had become the main source of information for news about the war, a role that transformed the medium. Categories of radio programs became more sharply defined, be they comedy/variety, music, drama, or news. In this environment the Columbia Workshop began to flounder due to lack of leadership and direction. Frequently the Workshop was preempted for news events or new programming. The major turnaround came with Corwin's assumption of leadership of the Workshop. With an added subtitle of "26 by Corwin," the author undertook to present a new radio play for each of twenty-six consecutive weeks. In essence, for half a year the Workshop was transformed into Corwin's vehicle, concluding in November

1941. The Workshop continued for another year and then quietly disappeared.⁷ Corwin continued with series of his own creation and participated in numerous other programs. His reputation reached an apogee with On a Note of Triumph, broadcast on V-E day, May 8, 1945, and repeated on May 13. As with a number of Corwin's best presentations, Bernard Herrmann supplied the accompanying music.

Norman Corwin and Bernard Herrmann would collaborate on a number of presentations for different series; while some of them were fiction, most were non-fiction. During his tenure with the Columbia Workshop, Herrmann worked with numerous directors and authors. Virtually every broadcast had a slightly different production team. In contradistinction to this former diffusion of responsibility, Norman Corwin wrote, produced, and directed his own shows. Not since the composition of the melodrams of the 1934-35 season had Herrmann had the opportunity to produce several works with the same partner. It is therefore of interest to examine some works representative of this collaboration.

Corwin's Style of Writing: Poetry on the Columbia Workshop

Corwin was touched by poetry from an early age.⁸ As mentioned above, he was hired at WQXR because of his knowledge and interest in poetry, which he read between musical presentations. But poetry and writing were only one aspect of Norman Corwin's interests. He was also concerned with the social and political world around him.

⁷ Though not well received at the time, one of the noted presentations in the Workshop's last months was Kenneth Patchen's surrealist play The City Wears a Slouch Hat, broadcast on May 31, 1942. Its thirty-minute accompanying percussion score was composed by John Cage.

⁸ Bannerman, Norman Corwin, 16.

Coming to age at the start of the Depression and touring Germany during the ascendancy of the Nazis made him acutely sensitive to hypocrisy, intolerance, and other ways in which humans mistreat one another.

From these desires—a love for classical poetry and a desire to engage with topical issues—Corwin derived a unique radio writing style. He often wrote in verse, both measured and unmeasured, sometimes with rhyming, sometimes not. Unexpected references to the contemporary or mundane, often in juxtaposition to the more traditionally poetic were hallmarks of his style. A brief excerpt from the first lines of Seems Radio is Here to Stay illustrates these points:

Were you expecting us?
Your dial deputized to let us in
At thirty minutes after ten along the seaboard on the east,
Nine-thirty inland by a thousand miles,
A mountain's half-past eight,
And dinner dishes still uncleared on shores that face
Japan?⁹

To understand Bernard Herrmann's compositional response to Corwin's work, it will be of use to recall his experiences and those of the Columbia Workshop in exploring how to convey poetry through radio and the relationship of poetry and music. This relationship is important, for it provided the models through which Herrmann developed his technique of underscoring.

As discussed in the chapter on the melodrams, Herrmann was given his first major compositional opportunities at CBS by David Ross. Ross felt poetry recitations could be enhanced through musical accompaniment. In wanting to prove himself in his first radio works, Bernard Herrmann created the melodrams, elaborate symphonic

⁹ Norman Corwin, "Seems Radio is Here to Stay," in Thirteen by Corwin (New York: Henry Holt and Co., 1942), 215.

settings for poems. He reasoned that a perfect balance between voice and orchestra could be achieved through the use of microphones and sound mixing.

His next experience was providing incidental music to Dauber (October 17, 1936), which was an attempt to dramatize a poem, retaining portions of the original alternating with adapted non-versified dialogue. Music and sound effects were used to present a sense of reality. But the director's attempt to present sonic authenticity overwhelmed the material. Herrmann learned from this initial effort and took a more modest approach in the next poetic presentation, Rime of the Ancient Mariner (February 6, 1937). Only a smattering of sound effects were used in this presentation, and much more of the original poem was retained. Up to this time, the Workshop had used adaptations of poetry. Its next presentation not only used original verse but attracted much attention.

For most of the first year after its initial broadcast, the Workshop barely received coverage in the press and was probably viewed as a curiosity. That changed with the broadcast of Archibald MacLeish's The Fall of the City (April 11, 1937). It was broadcast from the block-long Seventh Regiment Armory in New York City and featured Orson Welles, Burgess Meredith, and 200 students as extras. The Fall of the City was the one of the most ambitious radio productions up to that time. The story is told through the words of a narrator in the guise of a reporter, who conveys the action as if it were a live news coverage. A dead woman comes alive to deliver a prophecy, foretelling that the city will make its own leader. A messenger announces that a conqueror is approaching. The religious leaders say that divine protection will be assured, and a lone figure pleads non-resistance. The conqueror approaches, totally encased in armor. The people are prostrate before their new leader. Only the reporter sees that the armor is an empty shell.

It is the people who have created their own master, leading to their downfall.

Eschewing the strict rhyme and meter of Masfield and Taylor-Coleridge, MacLeish devised an irregular verse. Poetic language is set off by the reporter's interjections, delivered in the language of a contemporary newscaster.¹⁰ But the effectiveness of the presentation was in its disguised analogy. With Hitler and Mussolini making headlines on a daily basis, The Fall of the City provided a commentary and opinion on current events. The broadcast attracted a lot of attention, most of it positive. An unidentified author in Time magazine proclaimed:

Poet MacLeish seems to have solved at one crack two long-troublesome theatrical problems: what to do about verse plays and what to do with the radio....

Aside from the beauty of its speech and the power of its story, The Fall of the City proved to most listeners that the radio, which conveys only sound, is science's gift to poetry and poetic drama, that 30 minutes is an ideal time for a verse play, that artistically radio is ready to come of age, for in the hands of a master a \$10 receiving set can become a living theatre, its loudspeaker a national proscenium.¹¹

Bernard Herrmann composed music for this show, but probably due to MacLeish's inexperience in the medium and his not knowing the full extent of how music can be incorporated into a radio drama, the music is restricted to a dance and the cataclysmic end (music which Herrmann later reused in his 1940 cantata Moby Dick).¹² But the significance of The Fall of the City lay in its combining verse with contemporary

¹⁰ The reporter was portrayed by Orson Welles. One cannot help but feel that his experience on The Fall of the City was an inspiration for his famous War of the Worlds, broadcast on October 30, 1938, where he also played the part of a fictional reporter.

¹¹ Fall of the City, Time (April 19, 1937), "Theatre," 60.

¹² The Fall of the City was subsequently staged in a production where Herrmann composed additional music.

issues. It was seen as a new and effective way of conveying poetry and meaning.

By 1938 the sound of poetry addressing contemporary issues must have been a familiar one as it was heard on radio and in film. Pare Lorentz had used it in his widely seen film documentaries The Plow that Broke the Plains (1936), The River (1937), as well as in his radio documentary Ecce Homo (broadcast May 21, 1938) discussed in the previous chapter. MacLeish was invited to contribute another play, Air Raid (broadcast October 27, 1938); there was no musical accompaniment. As mentioned above, this was possibly a model for Norman Corwin's first original broadcast, on Christmas day 1938.

For the most part, Herrmann treated Ecce Homo as a radio drama, with most of the music occurring as bridges between scenes or as musical sound effects. For the previous week, the Workshop had revived four of Herrmann's melodrams (broadcast May 14, 1938). It is possible that this broadcast made Herrmann reflect on his earlier works and prompted him to explore actively the continuous underscoring of poetry.

A program on Surrealism (broadcast June 11, 1938) provided an entertaining and comical look at the influence of this movement on poetry and music. In addition to performing "Pigeons On The Grass Alas" from Virgil Thomson's Four Saints in Three Acts and music of Erik Satie, the program presented two examples of surrealist poetry with musical accompaniment by Herrmann. The first of these, A Story for Putting Sick Men to Sleep, is an absurdist poem where a woman tells a story to a man as he dozes off to sleep. Each line of the poem is supported with a different chord (most of them some kind of ninth chord) lasting a whole-note (see example 8.1).¹³

¹³ Museum of Television and Radio, Surrealism, audiotape R76:0284 and script S76:0090. The score and parts for A Story for Putting Sick Men to Sleep are located at The New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 92-21, box II-114, folders 426 (score) and 427 (parts).

Example 8.1: A Story for Putting Sick Men To Sleep, measures 1-8

Flutes 1, 2
ppp

Clarinets in Bb 1, 2
ppp

Celesta
pp

Solo Violin I
pp *muted sul G*

Solo Violin II
pp *muted sul G*

Solo Viola
pp *muted sul A*

Solo Violoncello
pp *muted sul G*

SHE:	near a	And the	and all	she chews	HE:
There's a	jade-green	cow gives	night long	her cud	Tell me about
velvety	river,	rich,	in the cool	and is	the cowslips.
black cow	chewing	creamy	green	happy and	
in a cool	cowslips all	milk and	field near	content.	
green	night long.	butter,	the jade-		
field,		sweet and	green		
		clean,	river,		

Herrmann used a very homophonic underscoring so as not to distract from the words. (This style of scoring was discussed earlier in the discussion of the melodram La

Belle Dame Sans Merci.) The instruments' ranges steer clear of the woman's voice, allowing her to speak in a whisper as the man falls asleep. Yet the lack of a recognizable tonal chord progression highlights the absurdity and humor of the woman's recitation, as well as the discursiveness of sentence logic. In this case, the music is fully subservient to the text, as it is up to the completion of each line (and the thought contained therein) that determines when the next chord will be heard and provides the direction lacking in harmonic progression.

The other poem is The Dancing Rope, conceived as an accompaniment to a magic charmer who can make rope dance with his flute playing (see example 8.2).¹⁴ A snare drum introduces an ostinato rhythm that is maintained throughout the work (similar to the cue from Babouk discussed in the previous chapter). Over the unchanging harmony of an eleventh chord (a C major triad stacked onto a D flat major triad), a flute plays an unusual and ambiguous melodic line, blurring the distinction between consonance and dissonance. As if arising out of the drums' rhythm, a speaker recites a poem. The poem's meter is constructed so that it combines with the musical rhythm and becomes a part of the instrumental texture. Despite all this activity, the balance of music and text leans somewhat in favor of the latter. Since the harmony and rhythm never change, the accompaniment recedes into the background allowing the poem's changing lines to take prominence. Unlike the melodramatic settings of the melodrams, Dauber and Rime of the Ancient Mariner, the musical settings of these two poems show greater

¹⁴ The score and parts are located at The New York Public Library for the Performing Arts, CBS Collection, JPB 92-21, box II-114, folder 424 (score) and 425 (parts). For Dancing Rope, Herrmann adapted his Aubade (1933), retaining the accompaniment and altering the melodic line. In 1941 Herrmann reworked this material once again when he used it as part of Miser Stevens's death waltz in the film The Devil and Daniel Webster.

Example 8.2: The Dancing Rope, measures 5-9

[♩ ca. 66]

Flute

Snare Drum

Triangle

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

Last night and the nights before, lambs and cuttlefish came to my door. The lambs wore prunes, the cuttlefish said, and the spray of almond over their head. I called to the lambs and thanked them for their kindness

sophistication in underscoring text through Herrmann's ability to manipulate the balance between text and music.

Herrmann was finding a new way of conquering the problem of underscoring.

Music was needed in the middle of a scene, not just at its beginning and end, where it was

Music was needed in the middle of a scene, not just at its beginning and end, where it was subsumed as a bridge. Using music continuously in works such as the melodramas caused Herrmann to establish a technique of balancing attention between words and music. While continuous music might have been appropriate for a poem, it was not always appropriate in a dramatic presentation. Herrmann had to derive a manner of underscoring that was an alternative to continuous music. He made a major breakthrough in his score for Luck.

Luck, broadcast November 17, 1938, is one of four dramatizations of short stories by Wilbur Daniel Steele produced by the Columbia Workshop (the others are A Drink of Water, The Giant's Stair,¹⁵ and Prophecy). Steele's stories emphasize psychological tension. Protagonists are placed in situations where, to find resolution, they are forced to confront their doubts and insecurities, resulting in ironic or tragic consequences. The difficulty in adapting these stories for radio was conveying the tension and anxiety of a protagonist's situation. Dramatizing these stories was a challenge the Workshop enthusiastically accepted.

Prophecy was discussed in the previous chapter. The devices which enable the story's dramatization are the protagonist's talking to himself and the recurring aural visions of the soothsayer. Isaiah talks to himself and, upon hearing Zara's voice, responds to it as well. His talking provides the opportunity for character development which propels the narrative.

Whereas this technique was used intermittently in Prophecy, the story of Luck

¹⁵ The Giant's Stair did not contain any newly composed music. This might be a contributing factor to why it is the least interesting of the four Steele radio dramas presented on the Columbia Workshop.

provided for a more extended use. A narrator introduces two characters, Jennison and Yaard. Jennison, an unpleasant character, believes that everything in life depends on luck, while Yaard, a good looking and confident man, does not believe in luck at all. The story opens with a poker game at which Jennison wins and Yaard loses. As they make their way home in the night, it becomes clear that, despite his winning hand, Jennison is extremely jealous of what he perceives as Yaard's good luck in life. Jennison even admits to having cheated during the poker game and returns his winnings to Yaard. They eventually go their own ways, and Jennison devises a scheme to implicate his imagined adversary in murder: He will commit suicide and let the evidence point to Yaard. Jennison fantasizes how people will mourn him, in particular Yaard's fiancée Hetty. This gives him the courage to carry out the act, but not without trepidation. The voice of his conscious self urges him on and gives him insight as to how to accomplish his plan. He shoots himself and, in the remaining minutes of his life, plants the evidence which he thinks will bring the downfall of his nemesis. Meanwhile, Yaard has been given a ride by Hetty's father, the county judge. This destroys Jennison's plan since it provides Yaard with a witness, the town's ultimate legal authority. As they ride home they see Jennison in the distance. They laugh, acknowledging him to be a strange person, and comment that neither Hetty nor anyone else can stand the sight of him. Finally, Yaard's future father-in-law comments that it was a stroke of luck to have picked him up during the night. Yaard responds that he's not sure about luck, but that he's thankful for the ride.

As with all of Steele's stories, Luck has a slightly bizarre plot, one that emphasizes growing psychological tension and ends with an ironic twist (as do many of these radio plays). Of particular interest is the scene where Jennison converses with his consciousness (the same technique used for Isaiah conversing with Zara in Prophecy).

The published script has only two indications for music: that it should start at the beginning of the scene and end where Jennison fantasizes about people mourning over him.¹⁶ But Herrmann's musical treatment of this scene is much more elaborate.

The music for Jennison's dialogue is based on a fragment of the drama's first musical cue. This initial cue contains a recurring tune which is heavily based on "The Lone Prairie," a cowboy folk song.¹⁷ The words of the song are those of a dying cowboy as he views the world passing before him. Herrmann appears to have selected this material due to its application to Jennison's fate (see example 8.3).¹⁸ As the English and French horns intone the folk song, clarinets and strings accompany with an uneasy tremolo (note the violoncello's A flat against the A naturals in the second violin and second clarinet). It is a beginning filled with rhythmic vitality.

Measure six brings forth the second half of the initial cue. The texture changes to homophonic block chords moving in dramatically slower rhythms, so that the opening lines of the play can be heard clearly. The range is kept low (no instrument sounds a pitch above middle C) so as not to interfere with the range of the male announcer's voice, but it also suggests a sinister mood. The remainder of the score is derived from these two parts of the first cue, the folk song and the homophonic block chords. As the drama progresses, the use of the folk tune is gradually shortened, while the sections derived from homophonic portion of the first cue become longer and more prominent. (This was

¹⁶ Wilbur Daniel Steele, "Luck," adapted for radio by Margaret Lewerth, in: William Kozlenko, comp., One Hundred Non-Royalty One-Act Plays (New York: Greenberg, [1940]), 13-19.

¹⁷ There are at least two different tunes with this title. This particular tune can be found in Margaret Larkin, Singing Cowboy (New York: A. A. Knopf, 1931), 22-23.

¹⁸ Bernard Herrmann, Luck, The New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 92-21, box II-116, folders 443 (score) and 444 (parts).

on the broadcast.) The ironic conclusion of the drama prompts a recapitulation of the folk tune but with a calmer accompaniment.

Example 8.3: Luck, cue 1, measures 1-9 (beginning)

[♩. ca. 69]

English Horn

Clarinets in Bb
1, 2

Bassoon

Horns in F
1, 2

Trumpets in Bb
1, 2

Trombone

Percussion
Snare drum
Cymbal

Violin I

Violin II

Viola

Violoncello

Contrabass

Example 8.3 (continued)

[♩ = ca. 58]

Fl.
E. Hn.
Cl.
1, 2
Bsn.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

ANNOUNCER:
Luck? What is it?
What does it come
from?

What guides its
strange path?

This is the story
of two men—and
the way of luck."

There's Will Yaard,
big, raw-boned,
confident...

A high point in Luck is where Jennison acquires resolve by speaking with the voice of his conscious self. This scene demonstrates one way Herrmann dealt with the problem of underscoring in his radio work. It was a technique that he would use extensively for most of the remainder of his compositional career.

The musical accompaniment is derived from the homophonic portion of the initial cue and has no trace of the folk tune. During the course of the scene, the Voice convinces Jennison to change from being unsure of himself to being resolved to commit suicide in order to make Yaard look guilty. The music needed to show Jennison's psychological progression from uncertainty to resolve. The problem that this scene poses for underscoring is that it is a dialogue. Neither voice continues for more than several seconds before switching to the other.

The script instructs that the Voice speaking to Jennison should be filtered, a direction that would enable listeners to understand clearly that it emanates from Jennison's mind. Herrmann's music assists in this distinction by underscoring only the disembodied voice. He created a series of fragmentary chromatic progressions of mostly parallel minor triads for two trumpets and trombone, playing in a register higher than men's voices so as to avoid encroaching on their speaking range (see example 8.4).¹⁹

¹⁹ Example 8.4 is not an exact transcription of Herrmann's score but a rendering of what is heard on the broadcast. Unlike all other musical examples in this dissertation, this example is written as it sounds, in C. The rests during which Jennison speaks are not part of the music manuscript, which indicates only fermatas over the barlines separating each musical cell (those have been retained in this example). As with most of Herrmann's works for the Columbia Workshop, none of the dialogue was written into the music manuscript.

Example 8.4: Luck, cue 5, excerpt (beginning)

1 [♩ = ca. 60]

Trumpets
in Bb 1, 2
& Trombone

VOICE:
That's right, Jennison, that's right. I'm the part of you that nobody knows—that you didn't know. And you can do this thing, I tell you. You can do it.

JENNISON:
Yes—I can do (scared) I—can.

6

2 Trps.,
Trb.

VOICE:
They've shown you how, Jennison. Remember what they said—Yaard's all right—when he's sober—when he ain't got a grudge—they know you're carrying money, Jen...

JENNISON:
Yes, but I can fix that. Just a match. (*Strikes it*) How pale it burns in this half light. And my hands are shaking so—what am I doing—burning money! (*Half cackle of laugh*) And it rushes away like dust! No trace of it...no trace at all. Now I'll turn my pockets inside out and tear 'em...

10

2 Trps.,
Trb.

VOICE:
Now, the pond, Jennison. Remember what they said -- they'll search for you in the pond—they'll drag the pond if you don't turn up at home with the money. They will, Jennison, they'll guess what happened...they're expecting it...

JENNISON (*afraid*):
It looks cold—that spot where Shultz has been cutting—and the ice is thinned over. It looks so black—and cold.

15

2 Trps.,
Trb.

VOICE:
You're not afraid of the water. Remember—he laughed at your neck—and your face—he's strong—and he laughed at your weakness. All your life he's laughed at you. But Jennison -- you're not weak—you're stronger than he is.

JENNISON:
I am, yes, I am. I know I am. I can do it. I will go on. (*Half whisper*) First the stones—plenty of 'em. They're frozen in the bank—but I can dig 'em out.

22


2 Trps.,
Trb.

VOICE:
Yes, Jennison, you're stronger than he is. You have a brain—a brain that's going to destroy him. Go on, Jennison—dig—dig!

JENNISON:
Yes, I'll dig—I'll need lots of stone to fill this bag. Look at my hands -- they're torn. My nails are bleeding. I don't feel them—I don't feel anything. I'm digging stones to fill that bag. The bag—with Yaard's name on it.

Example 8.4: Luck, cue 5, excerpt (continued)

25

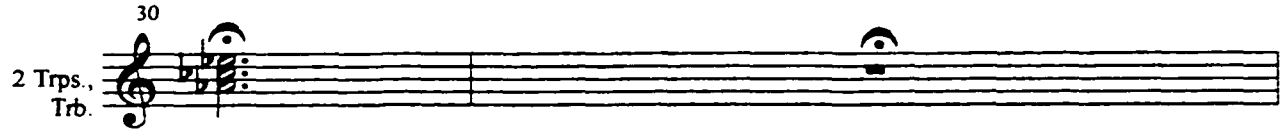


2 Trps.,
Trb.

VOICE:
You've thought out everything, Jennison. It's clever—it's
the cleverest scheme in the world. You'll destroy him!
So he won't swagger and laugh again.

JENNISON:
If I can only keep going—if
I can only carry it through.

30




2 Trps.,
Trb.

VOICE:
You can, Jennison,
because you're brave.

JENNISON:
Yes, yes—I am. I know it. The others don't, but I do. Now...there
are the stones—there's the gun—Yaard's gun! But I ain't through.
I have to go up the road—up the road and back. So there are two
tracks down to the pond...and only one track back.

32




2 Trps.,
Trb.

VOICE:
That's right, Jennison, finish it! Finish him completely
with that brain of yours. Nobody can guess now—
nobody. The tracks—the gun—the bag of stones....

JENNISON:
But the water—it's so cold—
and the gun—will it hurt?

37



2 Trps.,
Trb.

VOICE:
Only for a minute, Jennison, but you're not afraid of pain. You have strength, Jennison,
you're braver than anybody ever guessed. And Jennison, picture what's going to happen
—just picture it.... Think what they'll say... First, there'll be the sheriff... he'll say...

At the outset of his composing for radio dramas, Herrmann occasionally devised moments when he would repeat a small group of measures—a technique discussed in the section on musical reuse in the previous chapter.²⁰ By the time of Luck Herrmann was

²⁰ As noted in excerpts such as “Cold Music” and the initial cue of Split Second.

increasingly relying on these “cells” (to use the term coined by Graham Donald Bruce)²¹ as a compositional device. In this excerpt, the brevity of these cells was apparently designed to allow for nearly all of them to be played twice (measures 1-4, 10-13, 15-18, 22-23, 25-28, and 32-35), creating a sense of balance for each phrase. (Two exceptions were due to the shortness of dialogue, in measures 6-8 and 30). The phrase beginning in measures 15 presents an interesting instance. Measures 15-18 are two groups of two bars, to which a third group of two bars (measures 19-20) is added. The presence of this third group, which threatens the phrase with an imbalance, becomes clear at the Voice’s return in measures 22-23. This third group is really the first of another set of two figures (that is, measures 19-20 and 22-23) which has been separated through intervening dialogue. The last phrase upsets this symmetry by consisting of a group of two and three measures. Its imbalance is designed to prompt the ensuing dialogue, a creation of Jennison’s imagination.

Such regular phrasing provides a structure not present in the script and gives rise to the notion of formal organization. By scoring nearly all portions of the Voice’s dialogue into two groups (usually of two measures each), Herrmann endows the script with musical form. The inevitability of this form gives direction to the narrative and magnifies its resolution.

While phrase groups are used to create formal structure, chord progressions are used to create tension. In this excerpt as in much of his music, Herrmann’s chord progressions are based less on traditional harmony than on the tension created and accumulated by setting sonorities a half step apart from one another. At the outset,

²¹ Graham Donald Bruce, Bernard Herrmann: Film Music and Film Narrative (Ann Arbor: UMI Research Press, 1986), 35.

Herrmann takes advantage of the half-step relationship between the A minor and G sharp minor triads as the initial figure moves to an E minor chord. When the Voice tries to convince Jennison that he's "not afraid of the water" at measures 15-18, the situation is reversed: the A flat minor triad (the enharmonic equivalent of G sharp minor) moves up to A minor. In this state, the figure ends a half step higher, on F minor. To emphasize this difference, Herrmann oscillates between F minor (from measure 16) and E minor triads (from measure 18, as well as from the previous phrases) in measures 19-23. Later, the A flat minor triad is juxtaposed with a G minor triad (measures 25-28). The end of this excerpt (measures 39-41, leading into an enactment of Jennison's fantasy) presents a virtual summary of tonal events: G minor moving back to A flat minor, but not without touching A minor. In addition, Herrmann's chord progressions bring forth a feeling of tension due to the emphasis on cross relations. G sharp minor to E minor in the first figure, and A minor to F minor when the Voice encourages Jennison not to be afraid are a few chord successions whose chromaticism keeps the listener's fascination. Half-step relations between chords would remain a hallmark of Herrmann's compositional technique for the rest of his life, often indicating tense, suspenseful, or psychologically revealing situations, among others.

The phrase structure and the tonal aims combine to make a coherent musical idea, one that runs parallel to the dialogue. This procedure harkens back to the issue first raised in the discussion of Split Second. In that radio play Herrmann wrote a musical cue that materialized from time to time, giving the impression of a continuous musical background heard selectively. A similar technique was used later for Prophecy, where Zara's voice and its accompanying music was heard as a recurring obsession of Isaiah the protagonist. In both of these plays the sense of a continual musical background is achieved by

allowing the music to waft in and out.

But in Luck Herrmann is striving for a tighter connection between music and dialogue. He achieves this through the combination of phrase structure and his unique sense of tonality. Most of the phrases underscoring the Voice sound self contained, yet the lack of a conclusive harmonic progression creates a desire to proceed on to the next group, in search of a conclusion. Herrmann's individualistic tonality amplifies and enhances the sense that, while each phrase is a self-contained unit, an overall shape is guiding the music and dialogue. The dialogue and music create a symbiosis: the dialogue is dependent on the music for pacing, form, and accentuation of the difference between the human Jennison and the psychologically imagined Voice; the music is dependent on the dialogue for direction and meaning. In this way Herrmann begins to achieve a technique for underscoring.

Corwin Shows: General Comments

One of the threads of this study has shown that as Herrmann acquired experience in scoring radio shows, he became more economical in his use of music, composing more sparsely. In contradistinction to this trend, his encounter with Corwin seemed to inspire a fuller style of composing. A good deal of the music Herrmann wrote for Corwin's shows contains relatively long lyrical passages that are found only infrequently in his other music from this period. It is a style of composition that had been associated with poetry. It can therefore be surmised that Herrmann's style was stimulated by the poetic nature of Corwin's writing. In this regard, his work for Corwin represents a continuation of his efforts in text setting and underscoring that had begun with the melodrams.

Untitled

Untitled (first broadcast April 18, 1944, in the series Columbia Presents Corwin and repeated during Memorial Day weekend) provides a summation of the kinds of effects the Corwin-Herrmann collaboration made possible. It unfolds as a fictional docudrama. In the course of nearly thirty minutes the narrator attempts to show who Hank Peters was by introducing and commenting on various people who knew him or had contact with him. First heard are those who knew him nominally: the soldiers who packed his belongings to send them back to his family, the medical officer who filled out his death certificate, as well as the obstetrician who delivered him. Gradually the listener hears from people who were closer to him and who can offer a personal view: his mother, his schoolteacher, his music teacher, and his girlfriend. Something more about Hank Peters's beliefs are revealed as he we hear from the pacifist newspaper editor who refused to print Hank's letter of protest against isolationism and from the impersonal Nazi soldier who killed him because he was merely following orders. We then hear from the soldier who was with him when he was killed in action. He wonders why Hank had to die and asks those listening if they intend to do anything to prevent future wars. Finally the narrator (who has been introducing and commenting ironically on each testimony) startles the listener by revealing that he was Hank Peters. He explains why he went to war and died in battle, and challenges the listener to create and maintain peace so that his life and those of other dead soldiers will not have been wasted.

The search for Hank Peters is presented as an accumulation of testimony and commentary. As in a good radio mystery, Corwin keeps listeners on the edges of their seats, leading them through a narrative crescendo, and concluding with a surprising and powerful denouement by revealing the dead man speaking from beyond the grave. It is a

tour-de-force—one of Corwin's most noted and frequently performed works.

As Untitled is a gathering of sundry viewpoints, Bernard Herrmann designed his music to be the cement between these disparate voices. His music frequently serves as the aural bridge between various persons and the narrator's continuing commentary. Since the music often continues for a while after these bridges, it also serves as underscoring and is thereby able to accrue new functions and meaning.

The show opens with a brief fanfare for brass laden with distinctive triplet figures for trumpet (suggesting a martial or patriotic subject), as the announcer gives the credits. This is the musical frame for the show; at its conclusion, the distinctive rhythm will return outfitted with an entirely different melody. After the initial fanfare a musical cue for English Horn and six violoncellos begins. Above it a narrator states directly:

With reference to Hank Peters. . . he is dead.
That much is certain.²²

He didactically summons the outline of Hank Peters' character, an ordinary man who was not particularly exceptional or memorable. As the music continues two soldiers inventory Hank's personal effects. They do not seem to care at all that the subject of their work is dead, and they are sending his personal belongings back to his family. Corwin's writing is understated and avoids emotion. Yet the music underscoring these two excerpts tells a different story (see example 8.5).

²² Norman Corwin, "Untitled," in More by Corwin (New York: Henry Holt and Co., 1944), 45-76.

Example 8.5: Untitled, cue 1, measures 1-6

Largo

English Horn

Snare Drum

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncellos 5, 6

In contrast to the dialogue, Herrmann's music is somber and funereal. The six divisi violoncellos have dynamic markings of crescendo and decrescendo on each note, a swelling that seems aimed at evoking an emotional response in the listener. Though the two soldiers' words do not evince emotion, the music becomes more dissonant, indicating something restless in the descriptions of Hank Peters. As he does with each speaker, the narrator muses on what has just been heard, taking trivial words and phrases, juxtaposing them with current events, and endowing them with meaning and significance. He explains that the inventoried items account for only a small part of the dead man, and that

his thoughts and beliefs seemingly died with him.

As the sundry characters continue in an indifferent manner, the musical score changes. The medical officer recites impassively:

...I shall read you the contents of his death certificate:
“Henry Charles Peters, twenty-six; Identification Number
8406912, killed in action of the following injuries:
Abdominal lacerations, lower left quadrant; fracture of the
sternum; ruptured spleen; internal hemorrhages; severed
right arm.” That is all.²³

The music responds violently while the narrator comments sarcastically and tries to make greater meaning out of the medical officer’s apathetic delivery (see example 8.6). A clue to the divergences between text and music is offered by Norman Corwin, in his notes to the published edition of the play:

The music managed somehow to superimpose reflections of its own upon what was being said, and did not simply nod and bow before and after every speech. I don’t mean that the score ever went in a direction opposite to the script, but the music was always in there pitching instead of sitting on the bench.²⁴

Clearly Herrmann was not interested in making his music slavishly reflect the words. The highly understated style of the text apparently prompted him to conceive of the music as providing emotional reactions. Just as the narrator provides an ironic commentary, Herrmann provides a musical commentary to open up and reveal Untitled’s unspoken emotional world. This is characteristic of nearly the entire show.

²³ Corwin, More by Corwin, 50.

²⁴ Corwin, More by Corwin, 72.

Example 8.6: Untitled, cue 4

[*ca.* 50]

English Horn

Woodblock

6 Violoncellos

VOICE:
 Ah, but you have left out the important things:
 He died also of a broken Hebrew
 And multiple abrasions of the skin of a Chinese.
 And where in the report have you mentioned
 what happened in a little Spanish town in 1938?

Horns in F
1, 2

Trumpets in
Bb 1, 2

Trombones
1, 2, 3

6 Vics.

OBSTETRICIAN:
 I am the doctor who twenty-
 six years ago delivered
 Henry Charles Peters....

Sound Effects and Diegesis

As has been established in previous chapters, Herrmann frequently incorporated sound effects into his music. It was a characteristic he continued to employ in his work for Corwin. A simple illustration is to be found in Seems Radio is here to Stay (first broadcast April 24, 1939),²⁵ an honorary program celebrating radio broadcasting's twentieth anniversary.²⁶ The initial announcement is followed by Morse code radio signals. Gradually and at various pitches, more Morse code signals are superimposed upon one another. Out of this mass of pulsating sound of frenzied signals emerges a distinctive rhythm in the orchestra, marking the beginning of the show (see example 8.7; this part of cue 12A is exactly the same music as cue 2, the cue under discussion here). After several repetitions, the radio signals fade out, and the distinctive musical rhythm continues as an accompaniment to the show's main theme. The effect is as if the music comes into being as a result of the radio signals. It is similar to the emergence of music out of the machine cue from Rhythm of the Jute Mill, discussed in chapter six.

The end of the program also combines the same music with sound effects, though in a slightly different way (see Example 8.7). After the narrator's last words the

²⁵ Apparently Herrmann's manuscript score for this work was lost soon after the broadcast, a point alluded to by Corwin in his published notes for the play. See Norman Corwin, Thirteen by Corwin (New York: Henry Holt and Co., 1942), 243. When the program was revived for a special broadcast celebrating the twenty-fifth anniversary of radio on November 6, 1945, Herrmann "recomposed" his score. It is this later score upon which this discussion is based. The materials reside at The New York Public Library for the Performing Arts, Music Division, CBS Collection, JPB 92-21, box II-120, folders 476 (score) and 477 (parts).

²⁶ Bannermann, Norman Corwin, 44-46. One is not quite sure from what date or event CBS executives were reckoning. Nevertheless, the program was designed to impress members of the National Association of Broadcasters, and it succeeded.

Example 8.7: Seems Radio is Here to Stay, cue 2, measures 1-6 (and cue 12A, measures 1-6)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute**: Part 1, marked *ff*. The notation consists of a continuous stream of sixteenth notes.
- Clarinet in Bb**: Part 1, marked *ff*. Similar to the flute, it features a dense texture of sixteenth notes.
- Bassoon**: Part 1, marked *ff*. The part is mostly rests with occasional notes.
- Horns in F**: Parts 1 & 2, marked *ff*. The part consists of a few notes and rests.
- Trumpets in Bb**: Parts 1, 2 & 3, marked *ff*. The part consists of a few notes and rests.
- Trombone**: Part 1, marked *ff*. The part consists of a few notes and rests.
- Percussion 1**: Includes Cymbal, Tom-tom, and Solo. The Solo part has a specific rhythmic pattern.
- Percussion 2**: Includes Wood block. The part consists of a rhythmic pattern.
- Harp**: Part 1, marked *ff*. The part consists of a few notes and rests.
- Piano**: Part 1, marked *ff*. The part consists of a dense texture of sixteenth notes.
- Violin I**: Part 1, marked *ff*. The part consists of a dense texture of sixteenth notes.
- Violin II**: Part 1, marked *ff*. The part consists of a dense texture of sixteenth notes.
- Viola**: Part 1, marked *ff*. The part consists of a dense texture of sixteenth notes.
- Viola II**: Part 1, marked *ff*. The part consists of a dense texture of sixteenth notes.

Example 8.7: Seems Radio is Here to Stay, cue 12A, measures 7-13.

Morse Code signal

orchestra enters boisterously with the distinctive rhythm of the second cue. After two statements of the theme (a repetition of the first cue, measures 1-7), the full orchestra drops out, allowing the low instruments to sound a bass note (measure 8). One by one,

each instrument superimposes itself above this note to create an increasingly dissonant chord. During this buildup, the frenzied radio signals are heard once again, superimposed over this chord. This is the reverse of cue 2. There the Morse code signals accumulated and gave way to the musical rhythm, whereas here the instruments accumulate and are matched with the recapitulation of the Morse code signals. The signals' presence here gives the effect of being additional musical instruments. The signals quickly cease for one last sounding of the main theme's motive, and the show ends with a triumphant fortissimo punch from the trombone.

This is reminiscent of instances in which Herrmann tried to make a seamless transition between music and sound effects, such as in the machine noise in Rhythm of the Jute Mill. But in Seems Radio is Here to Stay Herrmann ensures that the combination of sound effects and music provides the narrative frame for the entire show. Music and sound effects are put in a relationship with one another—initially it sounds as if the sound effects give birth to music. At the show's conclusion, sound effects join with music to give the impression of a democracy of radio sound united in purpose.

In Untitled Herrmann gives these musical sound effects additional narrative meaning. By linking them to the music's continuance of emotional reaction, he is able to maximize their effect. After the Nazi soldier describes detonating the bomb that killed Hank ("It was entirely an impersonal matter"), the narrator contemplates what such a person will be thinking when the war is over:

The mother of the smoke puff on the hillside
Will finger a worn gold star,
Remembering the son you killed merely in the name
of the mystic of Munich.

The narrator's comments lead immediately into cue 16. In the last testimony

before the climax when the narrator reveals himself, Charlie Ferriter, the soldier who accompanied Hank in his final moments of life, enters and speaks above this music (see Example 8.8).²⁷

Example 8.8: Untitled, cue 16

Slowly, poco accelerando

Horns in F
1, 2

Trombones
1, 2, 3

Timpani

6 Violoncellos

pp < *mf* *pp* < *mf*

pp < *mf* *pp* < *mf*

pp < *f*

pp > *pp* >

FERRITER:
I'm Charlie Ferriter.
Me and Hank was
crawling on our
bellies up a slope one
morning,

and there
was a
stinking
big red
flash;

and when I looked
around again,
Hank was just a
mess of rags and a
couple of bones
stickin' through.

Beginning as an uneasy accompaniment to Ferriter, the music forces itself to the

²⁷ Cue 16 is presented here as it is heard on the broadcast. There is no timpani part notated in the manuscript score. Apparently Herrmann was unsure of the length of the narration leading into Ferriter's speech, so he wrote numerous repetitions of the dissonant chord in anticipation of the final length of the narration and the cue. (This same chord was used extensively in La Belle Dame Sans Merci.)

foreground as it recaptures the instant when Hank was killed. Unlike an earlier work such as The Tell-Tale Heart where the sound of the clock chiming was a discrete event, at this stage of Herrmann's career he is more interested in having diegetic sound effects blend with the musical background. In this manner, their appearance is not sudden, but they seem to emerge momentarily from the underscoring already present. In this context, such musical sound effects occur as more of a natural occurrence than as a sudden interjection.

A more unusual sound effect is used during the testimony of the music teacher (see example 8.9). After the narrator concludes his remarks on the previous testimony, a solo violin is heard within the musical score as the music teacher mentions Hank's abortive violin lessons. Only after several seconds does one realize it is not a musical reenactment of Hank's violin playing. Rather it is an aural evocation intended to complement the music teacher's recollection.

Until this point in Untitled, there has generally been a marked difference between spoken words (tending toward the non-emotional and distanced) and musical accompaniment (which sounds as if it is carrying much of the work's emotional weight). The music teacher marks a significant turning point in the play, as she is the first to speak of both didactic and personal characteristics of Hank. From this point on testimonies will reveal increasingly greater emotional power from other personal (Hank's likeable personality) and political points of view (his growing awareness of what threatens world peace).

Example 8.9: Untitled, cue 9

Maestoso **Rall.** **Allegretto**

Horns in F
1, 2

Solo Violin

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Violoncello 6

NARRATOR:
And he shall have
a good mark in
history forever.

MUSIC TEACHER:
It was I who gave him music
lessons. He started with the
violin at the age of twelve and
went as far as the third position.

For the first time in the course of the show, the music seems to step out of the background and vie for attention with the speaker. Summoned by the music teacher's words, those first few seconds of violin playing might fool the listener into thinking Hank is playing. Though it is not Hank himself, the violin functions as a point of reference, one

that encapsulates the attributes described by the music teacher (as she speaks of teaching Hank to play).

Like the “Dracula Bell” discussed in chapter seven, this cue is a fascinating example of music existing on the border between diegetic and non-diegetic function. It is not supposed to be source music. Yet neither is it purely background music, for its presence provides a necessary participant in the music teacher’s narration, since it is an aural manifestation of Hank’s attributes.

Motivated by the music teacher’s recollections, the narrator uses musical metaphors in describing the irony that led to war:

Who was it fiddled while Rome was burning the
native huts of Abyssinia?
Very respectable gentlemen indeed, including old
King Carol and his fiddlers three—
Paganini Baldwin, Joachim Blum, Sir Johnny One-Note,
And choirs of fiddlers, whole companies of fiddlers,
nations of fiddlers, senatorial and parliamentarian—
All of whom may now sound A’s for a dead soldier
And then go into a pavanne [sic].²⁸

Corwin typically takes the innocuous words of the music teacher and places them in the context of the world situation, making references to world indifference to Mussolini’s bombing of Ethiopia (known as Abyssinia at the time) and British indifference to Franco in Spain. As a parallel, the violin melody that was used during the music teacher’s monologue is now heard against a dissonant harmony, as if to suggest that Hank was thrust against the realities of combat (see example 8.10). Then a striking event occurs. The narrator mentions the musical note “A” as a prelude to the playing of

²⁸ Corwin, More by Corwin, 55.

Example 8.10: Untitled, cue 10, measures 5-9

English Horn

Horns in F 1. 2

Trumpets in Bb 1. 2

Trombones 1. 2. 3

Timpani

Snare Drum

Solo Violin

6 Violoncellos

5 [♩ = ca. 58] *expressivo*

pizz.

arco divisi

ppp

pp

And choirs of fiddlers,
whole companies of fiddlers,
nations of fiddlers, senatorial
and parliamentarian --

All of whom may
now sound A's for
a dead soldier,
and then go into a
pavanne.

Call it "None but
the Purple Heart."

“None but the Purple Heart” (an obvious pun on the poem from Goethe’s Faust, the basis for the well-known song by Tchaikovsky known in English as None but the Lonely Heart). An English horn sounds in measure 7 as if it is offering an A for an ensemble to

tune up, although it continues and introduces a repeat of the somber music heard during the opening scenes.

The recapitulation of this music carries additional meaning. In using the word “pavane” in his text, Corwin’s script summons a historical context, associating Hank’s death with other musical works composed in honor of the deceased.²⁹ Herrmann has used this line to create a musical cue that sets the mood for the entire show. Though this music has not been heard since the soldiers’ dialogue at the beginning, its reappearance has the effect of clarifying time. The recollections are flashbacks to an earlier time. The return of the pavane is a return to the present situation of narrator and listener engaged in a funeral oration or march.

The most striking aspect of this musical reuse is the way it is transformed diegetically. At the outset of the show it served to establish the mood. But, at its return, the narrator is constantly engaged in a near-literal collaboration with the music. The references to violins and fiddles and their juxtaposition to bombs and other warfare prompt specific response in the music. This climaxes at the second half of the speech, when the narrator speaks of sounding an A, the pitch to which an orchestra tunes. Herrmann uses the English Horn (a close relative of the oboe, the traditional pitch reference for orchestra tuning). The references to the pavane, the drums, even the snares are all captured in the music. It is as if the music has been summoned by the words. By mentioning violins, pavaues, and drums in the text which are all present in the music, and by introducing the music earlier, Herrmann pulls his accompaniment out from the background to the foreground. The music has been transformed from mere background

²⁹ Examples of pavaues in music literature are Pavane pour une infante défunte by Ravel, Pavane by Fauré, and the pavane in Vaughan Williams’s Job.

to an active participant engaged in a dialogue with the narrator. As before, this is music at the border of diegetic or source music.

One of Herrmann's significant techniques was putting music at the service of structural organization. Music can create its own structure which affects the narrative to which it is wedded. Once music acquires this level of self-organization, it achieves a level of independence. This brings forth the suggestion of a continuous layer of music. Initially, the suggestion of continuous music was accomplished by reuse of musical material. This was first seen in Split Second (discussed in chapter seven), where the initial musical cue returned several times as a bridge between scenes, suggesting Bruce's continuous struggle to swim to shore and his ongoing battle against death. A similar though more refined use was found in Prophecy. Herrmann repeated a simple rhythm and musical figure to underscore dialogue at the selected times when Isaiah was recalling the prophecy. Because of Isaiah's obsession with the prophecy, the narrative assists in giving the impression that Zara and her accompanying music are nearly continuous, ready to break into Isaiah's mind at any time.

A major breakthrough occurred with Luck. As with earlier efforts, reuse was a significant factor in giving the impression of music being continuous. But with Luck Herrmann moved away from the continuous iteration of short figures to organizing musical ideas with phrases. By setting up a pattern based mostly on duple groupings of measures and phrases, he created a pattern which evokes the expectation and inevitability.

The culmination and synthesis of the search came with the celebrated finale of On

a Note of Triumph, the special hour-long broadcast on the occasion of V-E day.³⁰

Response was so favorable that CBS issued the second broadcast on a commercial recording, a very rare occurrence for the time.

In most of Corwin's non-fiction work the final speech provides the narrator with an opportunity to summarize the issues presented in the course of the play and to look forward and consider the outcome of the issues presented, so as to enhance the life of human beings. In the final moments of Untitled the narrator reveals himself to be Hank and speaks about why he went to war. Throughout this play music functions as an active participant, releasing and expressing emotional reactions to the testimonies of various individuals against the narrator's ironic and occasionally satiric commentary. But for the final speech, the tone of irony changes into an emotional and heartfelt plea. It is a situation that calls for the cessation of accompanying music. Had accompaniment continued, it would have diluted the efficacy of Hank's words, since the listener, having been conditioned to hearing music as a participating commentary, would have continued to expect the emotional reaction emerging from the music.

Unlike Untitled, On a Note of Triumph is a festive work, one designed not only to encourage listeners' celebrations but also to make them think about the issues resolved and not resolved by the war's conclusion and to urge all people to promote peace. It uses

³⁰ It seems strange that, despite its fame, Herrmann's original score for On a Note of Triumph is missing. This is all the more mysterious since Corwin (in his notes to the published version of the work) recalled that photostat copies of the score were held by the CBS music libraries in both Los Angeles and New York, ready to be played the day that Germany would surrender. What does exist is a conductor's condensed score, probably used during the broadcast by conductor Lud Gluskin or the sound engineers. This score is located at The University of California and Los Angeles, Music Library, Special Collections, CBS Collection, collection number 072, Box 106. Though the lack of scores has been a criterion for exclusion from this study, an exception is made for this significant work.

the same device as Seems Radio is Here to Stay and Untitled, presenting an aural collage of different people. The hour-long accumulation of these viewpoints is synthesized by the narrator who provides an ongoing commentary until the finale, when he offers a concluding prayer.

The four-minute finale of On a Note of Triumph gives the listener an opportunity to reflect with the narrator on the miracle of peace after war with the hope that “man unto his fellow man shall be a friend forever.”³¹ This final petition has a form of four stanzas of five, seven, nine and nine lines respectively, each one beginning with the address “Lord, God.” The lines of the fourth stanza are considerably longer than that of the third. The effect produced is that each stanza is longer than the previous one, focusing attention on the rising intensity of the recitation.

But such intensity was difficult to convey purely by an unaccompanied actor on radio. As already noted, radio depended on aural stimulus: to make an effect, some new sound had to be introduced to maintain listeners’ interest and not bore them. At three-and-a-half minutes in length, it was practically a necessity that the final prayer be set to music (see Example 8.11).

One of Herrmann’s objectives in his underscoring was to complement the goal of intensification. At the basic level he accomplished this with growing instrumentation and increasing range of sound. Over the course of the recitation, instruments gradually accrue to the orchestral texture, which concomitantly rises in range. The first stanza has underscoring of low winds and the second stanza adds higher winds. In a higher register, the strings enter for the third stanza, and the fourth stanza adds doublings of the strings in

³¹ Corwin, More by Corwin, 439-96.

Example 8.11: On a Note of Triumph, cue 39, measures 1-16

Adagio Religioso

The first system of the musical score shows measures 1 through 5. The right hand (treble clef) features a melodic line with a long slur over measures 1-5, starting on a whole note and moving through half notes. The left hand (bass clef) provides a steady accompaniment of quarter notes with a consistent interval of a second.

[1. Instrumental introduction]

1. Lord God of trajectory and blast, . .

3. Lord God of the topcoat and the living wage. . .

The second system of the musical score shows measures 6 through 9. The right hand continues the melodic line with a slur, while the left hand maintains the quarter-note accompaniment.

The third system of the musical score shows measures 10 through 16. The right hand concludes the melodic phrase with a final note and a fermata. The left hand continues the accompaniment until the end of the system.

2. Lord God of fresh bread and tranquil mornings, . . .

4. Lord God of the test tube and blueprint, . . .

the high winds and organ.

Intensification is accomplished in other ways as well. It has been mentioned several times how Herrmann used a simple device, a quarter note repeated on the same pitch, to assist in creating a sense of foreboding. Earlier it was also mentioned that a passage of repeated quarter notes in Annabel Lee, enhanced the line “chilling and killing my Annabel Lee.” This technique was used again in works such as Split Second to

underscore the urgency of Bruce's battle to survive, in Tell-Tale Heart to mirror the protagonist's obsession with his victim's heartbeat, in Babouk to build up a sense of danger, and in Prophecy to portend a tragic fate.

A consistent quarter note is also heard in On a Note of Triumph's finale where it is played by the timpani with the harp doubling. The difference here is that the figure is not one repeated pitch (as in the works mentioned above), but a motive of four notes, organized as two descending fourths. This bell-like ostinato figure is heard at the beginning of On a Note of Triumph and then returns to be heard throughout the finale and closing measures, where it provides the accompaniment for the melodic line. The melodic line itself seems derived in part from this figure, as it traces the outline of descending fourths at various points while confirming the D major chord.³²

The notion of a coexistent and independent musical accompaniment has been raised several times throughout this study. One of Herrmann's first solutions to achieve this was the repetition of a musical texture several times, as was seen in Split Second and later in Prophecy. Herrmann also utilized phrase structure to achieve a broader sense of formal organization. At the start of his radio career in works such as the melodrams, Herrmann used an ever changing variety of textures to follow the words and evoke imagery based on their content. Formal organization was not a big concern at the outset of his radio career. In the melodrams and other early works the design was amorphous; the music followed the text, changing and adapting itself to the content. The discussion

³² The idea of a descending fourth plays a significant role in Herrmann's output. He had used it for underscoring Robert Hillyer's poem Ode on the Victory, a work whose intent is similar to On a Note of Triumph. Herrmann reused it in his Psalm 96 (an unfinished work from 1947) and for the main theme for his film The Ghost and Mrs. Muir (also from 1947), which eventually made its way into his opera Wuthering Heights.

of Luck showed that Herrmann began to rely on the predictability of four-bar phrase groupings to give the impression of a continuous musical background working on its own accord. The advantage of this technique was its way of creating a strong union between text and music. Because of this union, music becomes an indispensable participant.³³

Herrmann's music for On a Note of Triumph also uses a formal structure to create a close relationship to the text. Unlike Luck, where the underscoring took place in a matter of seconds for every few lines of the Voice, in Corwin's work, continuous music is needed for three and a half minutes of text. In the finale of On a Note of Triumph, Herrmann does not appear concerned with trying to evoke imagery or anything noted in the text. Rather, his concern appears to have focused on the overall textual and musical form of the final speech.

The musical form is based on two repetitions of a sixteen-bar period.³⁴ This period is assembled from phrase lengths of four, six, and six measures, which provide a comfortable fit for the text of the first two stanzas. In the period's first iteration, the opening four-bar phrase (measures 1-4) serves as a wordless introduction, setting the solemn mood of the final petition. The two phrases of six bars (measures 5-10 and 11-16) underscore respectively the first and second stanzas. The longer third stanza is underscored with the first ten bars of the period's second iteration (measures 1-10, the four- and first six-bar phrases combined), and the longer fourth stanza is accompanied by

³³ The concept of formal organization in Herrmann's music is almost never discussed in the literature of film music. One very notable exception is an analysis of his score to the film Vertigo: T. M. F. Steen, "The Sound Track," Films in Review 13, no. 5 (May 1962): 303-6.

³⁴ Originally the entire sixteen-bar period was to have been heard first as a musical introduction to the finale, resulting in a total of three iterations. Due to its length, it appears to have been cut during rehearsals for the broadcast.

the remaining six-bar phrase (measures 11-16) and ad libitum measures designed to keep repeating until the actor has arrived at the end of the text.

What is unique in this setting is the reconciliation of music and text. As mentioned above, the text is designed so that each successive stanza is longer than the previous one. Had Herrmann composed phrases that corresponded to the increasing lengths of the stanzas, the effect would have been to focus attention on the extension of length. Such attention would have upset the sense of goal achieved through the predictability of regular phrase lengths.

The setting of music to text is very reminiscent of song composition, with each stanza falling into a specific place predetermined by the musical phrases. Just as a song depends on the inevitability of phrase structure to give it shape and direction, so too does Herrmann achieve formal organization by framing Corwin's text with regularity of phrase structure. As a musical work, it can stand by itself, since it has its own independent musical structure. But as underscoring, it merges with Corwin's text to achieve a symbiosis. As stated by Corwin in his notes to the published version of the play:

it is inaccurate to call Herrmann's scores "background music," for they play a far more active part in the productions for which he chooses to compose. They are foreground more often than not, and in the case of "Triumph" his contribution was such that Jack Gould wrote in the New York Times: "Herrmann's original score was a decided and distinguishing asset, complementing and strengthening the narrative in the best tradition of music written for a play."³⁵

The finale to On a Note of Triumph is the apogee of the Herrmann-Corwin collaboration, a notable achievement in the careers of both men.

³⁵ Corwin, More by Corwin, 495.

Epilogue

Herrmann's artistic collaboration with Corwin concluded just as it had begun, with a repeat performance of Seems Radio is Here to Stay (broadcast November 6, 1945). CBS's growing emphasis on profit-making and its move away from creative programming led Corwin to depart from the company in the late 1940s. An unfounded accusation of Communist affiliation led to his being blacklisted during the early 1950s (a fate also handed the Columbia Workshop's second director, William N. Robson).

The Columbia Workshop ceased by November 1942. It was resurrected briefly in 1946 using some of the same CBS production staff who had worked on the tail end of the first series. Herrmann, busy with film productions in Hollywood and occupied with the CBS Symphony orchestra, scored only a single work, an hour-long adaptation of Franz Kafka's The Trial (broadcast May 19, 1946). The new series did not last more than a season.

Ten years later, another attempt was made to resurrect the Workshop. Now called the CBS Workshop, it opened with a dramatization of Aldous Huxley's Brave New World (with an introduction by the author, it was broadcast in two parts on January 27 and February 3, 1956). But this was the twilight of original radio programming, and Brave New World was Bernard Herrmann's last radio score. At this point in his career, he had already scored nineteen motion pictures and had begun an association with director Alfred Hitchcock. Only a few years later, CBS ceased original radio production and changed its AM radio station to an all-news format. Herrmann was still important to CBS, however. Until his departure from the United States in 1965, he was involved in scoring for television, sometimes working with the same people with whom he had collaborated on the Columbia Workshop during the heyday of radio.

Chapter 9: Conclusion

Summary

From the 1920s through the end of the 1940s, radio was a dominant source of entertainment and information. It exerted a power over masses of people and functioned as a cultural arbiter, disseminating ideas, setting trends, and molding opinions. Yet, despite the implications of this influence, in the past fifty years there has been only a smattering of interest in the cultural history of radio prior to 1950. As an element of this medium, radio music exerted a significant measure of influence. It had the power to define and shape impressions among vast audiences. The neglect of this significant period by the scholarly community is all the more surprising. The number of recent radio studies is tiny, and there is scarcely any recent activity concerning the field of historical radio music. As the heyday of radio recedes in time, it is important to recognize and understand how radio music contributed to the shaping of music and cultural history.

As a proposal for encouraging the continued study of radio music, this dissertation has focused on the output of a single composer, Bernard Herrmann, for a specific series, the Columbia Workshop. By offering a brief history and analysis of his works for this series, it has been possible to learn how the particularities of the radio medium affected his development as a composer.

Herrmann's first attempts at composing for radio produced eight works for narrator and orchestra called melodrams. Taking advantage of sound mixing (a technique unavailable in the concert hall but idiomatic to radio), he sought to achieve a balance in volume between a reader of poems and a full orchestra. In addition to this

technical feat, Herrmann used the melodrams to explore the relationship between text and music and experimented with different levels of musical interaction. Works such as The Willow Leaf used music as a self-sufficient background to the text. The music relied on its own internal organization, and served as a backdrop to the text, illuminating the general mood and atmosphere of the poem. In the case of The City of Brass, Herrmann derived a version for orchestra only and designated it a tone poem, apparently feeling the work was so self-sufficient that it could be heard without the text that inspired it.

Conversely, in works such as La Belle Dame sans Merci, the music is so dependent on the text that their sudden changes of mood and texture and their unexpected outbursts do not seem wholly coherent without the poems providing a narrative anchor. In such cases, music went beyond mere background and functioned as a participant in the poem, commenting on and amplifying the text. In works such as Cynara and The Shropshire Lad Herrmann explored a range of different relationships, from self-sufficient musical sections (e.g., the dance in Cynara) to passages that carefully followed the text. The melodrams gave Herrmann the opportunity to explore the narrative balance between text and music and sensitized him to issues in underscoring.

Herrmann drew upon his experience in setting poetry when he began writing music to accompany presentations of the Columbia Workshop. But in his first assignments he quickly discovered the weakness of his approach. The full resources of a large orchestra which worked for the melodrams were excessive and distracting for a radio play. Within the first few months of writing for radio plays, Herrmann began modifying his style to meet the needs of radio drama. This dissertation has selected four of his compositional directions for investigation: 1) incorporating sound effects in music, 2) reuse of music, 3) underscoring, and 4) music as a narrative thread of drama.

1) Incorporating sound effects in music

In the melodrams Herrmann made use of tone painting, making music imitate or suggest natural sounds. Tone painting became musical sound effects in his accompaniments for dramatic presentations. In his early compositional efforts, he treated musical sound effects as isolated occurrences. They were called for in the script and often had no greater meaning other than to substitute for real sound effects, such as doorbells or arrow shots.

But even in the early works, there are cases of musical sound effects that begin to reveal a more sophisticated use of music. Rhythm of the Jute Mill provided a model example, for the plot revolved around a composer who derived inspiration from the non-musical machines around him, in this case, the grinding of a jute mill. The protagonist's symphony (and Herrmann's music) were a narrative outgrowth of treating sound effects as music. Over the course of time, Herrmann learned to integrate various musical sound effects into his scores for a variety of purposes. They were used to increase emotional impact, to set a mood for a scene (often one of tension), and to achieve smooth transitions between scenes. As his skill increased, Herrmann was able to lend greater narrative weight to these musical sound effects by using them as leitmotifs and by blurring the boundaries between diegetic and non-diegetic music.

2) Reuse of music

The reuse of music is one of the hallmarks of Herrmann's compositional practice. In all likelihood he received a large amount of exposure to this technique from studying and discussing the works of his mentor, Charles Ives. By the time he wrote the

melodrams, he was already incorporating quotations of material by other composers. At CBS he witnessed reuse of a different kind. The musical staff used silent film scoring techniques in assigning various moods to passages within radio dramas. They created lists identifying musical passages in classical music repertory that were evocative of particular moods and settings. In a manner typical of silent film music, individual musical passages were assigned an assortment of moods, since they were able to function in a variety of situations.

The combination of Ives's influence and the scoring practices of radio (inherited from silent film techniques) was significant for Herrmann's development. In his earliest radio dramas, he would return to his melodrams for appropriate passages to reuse. Sometimes the reuse of these passages was suggested by the similarity of dramatic scenes to texts of the poems he had set. But new associations of mood and setting developed when previously composed music was transferred into new dramatic contexts.

Through skillful recycling of music, Herrmann learned that a piece of music need not be tied to the single setting or situation of its original compositional purpose, but could be reused in a variety of contexts and settings. He therefore adjusted his compositional idiom to make his music more flexible for reuse in a variety of situations. Herrmann eschewed traditional melodic patterns in order to be able to edit musical passages to a desired length with ease, and he used a modern musical language to create new associations of mood so as to maximize the relationship of music to dramatic context.

When put into a new dramatic context, each use of preexistent music resulted in a different musical-dramatic amalgamation. With about 150 manuscripts of radio shows extant, Herrmann's seemingly wild claim to have written 2,000 to 3,000 original radio

shows can be understood in the context of musical reuse, since each instance of reuse accounted for an entirely new musical-dramatic relationship.

3) Underscoring

For his melodrams Herrmann did not have to be concerned about the balance between a full orchestra and a narrator's voice. Broadcast engineers took care of that through electronic sound mixing. But when Herrmann tried to carry over this style in scoring his first radio play, Dauber, it was excessive and overpowered the drama. For a while after Dauber he used underscoring sparingly and carefully. In time, he found a solution in a more economical and streamlined texture. By using a minimum of musical figures, and by using a transparent orchestration that would not intrude on the vocal range of actors, Herrmann gradually learned how to underscore dialogue without distracting from it.

4) Music as a narrative thread

Herrmann's first radio works, the melodrams, were composed according to traditional means, using conventional melodic design and tonal harmonic progressions. Once he began composing for radio dramas (as evidenced in his first plays), his use of conventional compositional techniques resulted in music that was too long, intrusive, or distracting. Herrmann eventually understood he would have to move away from traditional means and find a new method of composing.

He realized that short cues were often more effective than longer ones in summoning a desired mood and fulfilling other narrative functions. But in using short or fragmentary cues there was less of a chance to create an overall architecture or structure

to his musical accompaniments. Instead, Herrmann concentrated on maximizing the effect of individual cues and concerned himself little with structure aside from using the same thematic material to begin and conclude a presentation (the “signature”). The lack of attention to the overall shape of his music is partly confirmed by his reuse of music from his previously composed compositions.

Reuse of music pointed Herrmann in the direction of achieving a distinct musical architecture, despite the fragmentary nature of accompanying music. In some of his early works, Herrmann reused certain cues throughout a particular show, in a manner strongly resembling Wagnerian leitmotifs. Having the same music return several times throughout a drama brought forth the notion of a parallel musical narrative running alongside the dramatic narrative.

Herrmann tried for greater integration of dramatic and musical narratives in Luck, revealing a novel approach to underscoring. In one scene he underscored only one of two voices engaged in a dialogue. Through the use of regular phrase structure and harmonic progression, the music suggested a continuity, bridging persistent interruptions of dialogue. The inevitability of musical continuation gave the impression of a continuous musical work functioning simultaneously with the narrative and working in conjunction with it. This procedure created a tighter relationship between the music and the dramatic work.

The concept of a self-contained musical work wedded to a radio drama finds fruition in Herrmann’s collaborations with Norman Corwin. Corwin’s style of versified prose probably suggested a treatment to Herrmann that was reminiscent of the melodramas. Yet the compositional style is very different and represents a continuation of the notion of economy towards which Herrmann had been gravitating. He used simple

melodic ideas and subjected them to repetition. By incorporating regular phrase structure, Herrmann was able to create musical accompaniments that followed their own internal order, integrating them at the same time into the dramatic narrative.

Further Directions For Research

The directions for further musical research suggested by this dissertation generally fall into two categories, those dealing with Bernard Herrmann and those dealing with radio music. Of those focusing on the composer, this study has focused upon only one series of radio compositions. There were, however, a number of others. Among them, the Crime Classics series (1952-54) is prime for study. In addition to being another dramatic series for which Herrmann consistently wrote new music, many of the scripts from which Herrmann worked are preserved and contain numerous annotations by the composer. A study of these unique sources would no doubt provide substantial insight into the composer's working methods.

As was mentioned earlier, Herrmann created scores for innumerable radio shows. Although many of these shows contained a minimal amount of newly composed music, they are nevertheless evidence of Herrmann's craft of editing and arranging preexisting music, whether his own or that of other composers. In line with the researches of J. Peter Burkholder and others into musical reuse, further study should be devoted to Herrmann not merely as a composer but as an adapter and arranger. Since many of the Mercury Theatre on the Air presentations fall into this category, that series would be ripe for exploration.

Once Herrmann began to write for films, his radio composing underwent a change, becoming more streamlined and economical in its means to achieve particular effects. The relationship and transition between radio and Herrmann's initial work for films is an area that would be of great interest, not only where Herrmann is concerned, but also in the field of film studies. Building upon Rick Altman's article on the use of radio sound influencing Citizen Kane, studies could examine Herrmann's film scores as outgrowths of his radio technique, which was transformed gradually into film composing technique.

There are many possible areas for study within Herrmann's life. This dissertation touches only briefly upon his early compositions, an area that has yet to be thoroughly explored. Certainly, much will be written on his film scores for many years to come.

It is hoped that this study will serve as an inspiration and springboard for further scholarship in radio and radio music. The Columbia Workshop is a fascinating chapter in the history of radio broadcasting and radio drama and can be studied from any number of perspectives. Herrmann's work for radio put him in contact with many creative individuals, many of whom merit studies of their own. Among them are Columbia Workshop founder Irving Reis (who is most known for his subsequent work in the film industry), directors William N. Robson (whose career and recognition have been suppressed due to his being blacklisted in the 1950s), Douglas Coulter, Earle McGill, and writers such as Pare Lorentz, Charles Tazewell, and Wilbur Daniel Steele. Orson Welles continues to be a rich topic for study, but other than examinations of the famed War of the Worlds broadcast, few of these studies involve systematic examination of his radio work. Norman Corwin, still active at this writing, has been the subject of a recent biography. One hopes that this attention will elicit thorough examination of his work.

Though this study has only mentioned her in passing, Bernard Herrmann's first wife, author Lucille Fletcher, also wrote plays for the Columbia Workshop and is still well-known for her famous dramas, Sorry, Wrong Number, and The Hitchhiker. One of the few women to achieve a measure of success working in a male-dominated environment, Fletcher's career and work are in need of thorough examination.

In directing attention to a single radio composer, this study has barely touched the work of others who are also worthy of study. A number of composers known for their film and television work also spent their formative years working for radio, including Fred Steiner, Lyn Murray, Leith Stevens, and Nathan Van Cleave. Other composers who remained solely within radio are nearly forgotten today, such as Morris Mamorsky and Alexander Semmler. All of these composers should be considered potential subjects of future research.

Looking beyond the individual composer, there are many topics in radio music that are worthy of study. An earlier chapter of this dissertation dealt with one of the first Columbia Workshop shows, the presentation of music on radio, broadcast October 25, 1936. Deems Taylor spoke about and illustrated new instrumental techniques as well as new kinds of orchestration that were suited for broadcasting. The further explication of these innovations and their effects on original radio music and on other kinds of music (both popular and classical), as well as their possible effect on other genres of music are areas yet to be fully explored. Raymond Scott's music is frequently heard (due to its use in Warner Bros. cartoons), yet there has been no thorough investigation of his early years at CBS, during which time he was noted for inventing numerous instruments and sound effects.

Opera on radio has been mentioned in passing. CBS inaugurated its first transmission on September 19, 1927, by broadcasting excerpts from Deems Taylor's opera The King's Henchmen. Charles Wakefield Cadman's The Willow Tree, first broadcast on NBC on October 3, 1932, is considered to be the first opera expressly written for radio. Since then, there have been quite a number of works composed in this form by composers in Europe and the United States. There are enough radio operas for several studies, which could explain the form's persistence and explore the extent to which these operas are written idiomatically for radio. The number of radio operas is sufficient to merit a study not only of the works themselves, but also of the relationship of the genre to the broadcast medium.

CBS, Bernard Herrmann's employer, has hovered in the background throughout this dissertation. It was noted earlier that CBS sought to be in good standing with the FCC by programming classical music and commissioning new music. As a result, few stations or networks did as much as CBS to maintain a relationship with contemporary composers. The Columbia Composers' Commission deserves a deeper and more thorough study than was possible in this dissertation. A look at the roster of the Columbia Workshop reveals several noted composers making contributions, among them Marc Blitzstein, Benjamin Britten, John Cage, Vittorio Giannini, Lyn Murray, Nicholas Nabokov, Earl Robinson, Raymond Scott, Leith Stevens, and Virgil Thomson. Even through the first decades of television, noted composers were hired at CBS for various projects (the list of composers who worked for the television series The Twentieth Century provides a "Who's Who" of European and American composers of the time). Clearly CBS's use of new music is a subject deserving of study, as broadcasting was clearly a venue for the contemporary composer.

Many of the people who worked at CBS on radio music were the same people who adapted their skills for television scoring. The concept of the music library, which was established during the early days of radio, was adapted for television and was extended through the 1960s, where it became a sophisticated tool for music editors. A study of scoring practices for early television productions on CBS may reveal that television music is more closely related to radio music than it is to that used in the film industry. There are numerous possibilities for studies in the field of television music, an area that is only beginning to be scrutinized.

Even Herrmann's characteristic reuse of music is indicative of the responsibilities of a music editor (as was discussed in the sections on musical reuse). The rise of the recorded music library in the late 1950s indicated a reallocation of responsibility away from the composer and toward music and sound editors. In a television series such as The Twilight Zone where only a limited number of episodes were scored with original music, the music editor became the creator of the soundtrack. By selecting appropriate prerecorded musical excerpts from the huge CBS music library, the music editor functioned in a manner similar to a composer. In the same way studies often focus on an individual composer, an interesting study could be made of these neglected music editors for film and television.

As film and television production afforded more intricate methods for recording and dubbing music and sound effects, there arose a more sophisticated conception of sound in television and film. The manipulation of sound for artistic purposes is best seen in the works of John Cage and Glenn Gould. As early as 1942, Cage recognized radio

sound effects functioning as part of “radio or film orchestras.”¹ His various works for tape such as Williams Mix and Fontana Mix sought to achieve a limited amount of control over sound.

In a different manner, Glenn Gould also sought to maximize artistic invention using sound. His interest in sound manipulation was an outgrowth of his idiosyncratic ideas about perfecting musical performance (which he felt was possible only through tape recording). In Gould’s view, radio documentaries such as Idea of North represented a stage in the development of sound manipulation that derived from music and had a special connection to music. The nature of this connection, and of the many facets to the work of Gould, Cage, and numerous others, are topics waiting to be fully investigated.

The digital revolution of the last several years has brought about a new flexibility in the creation and integration of sound and music on film, television, and video soundtracks. Technological innovations have created a new group of sound artisans whose techniques and works are also candidates for investigation.

Thus, it is hoped that this dissertation will prompt not only a revitalization of interest in Bernard Herrmann and historical radio music, but that it will also direct scholarly attention to music in media, widening the recognition of this music and hastening its acceptance as a significant part of music history.

¹ John Cage, “For More New Sounds,” Modern Music 19, no. 4 (May-June 1942): 243.

Appendix: Columbia Workshop programs composed by Bernard Herrmann

The list of shows below include only those Columbia Workshop programs which contained music composed by Bernard Herrmann. As discussed in the body of the dissertation, the number of shows for which the composer wrote entirely new scores is smaller than this list indicates.

Date			Name of Presentation	Author(S)	Adaptation	Director/ Producer
Oct	17	1936	Dauber	John Masefield	Burke Boyce	Irving Reis
Dec	12	1936	Rhythm of the Jute Mill	William Robson		William Robson
Dec	19	1936	The Gods of the Mountains	Lord Alfred Dunsany		Irving Reis
Dec	26	1936	The Happy Prince	Oscar Wilde		Irving Reis
Jan	16	1937	An Incident of the Cosmos	Paul Y. Anderson		Irving Reis
Feb	6	1937	Rime of the Ancient Marriner	Samuel Coleridge	Leopold Proser	Irving Reis
Feb	28	1937	Macbeth	William Shakespeare	Orson Welles	Orson Welles
Mar	14	1937	Split Seconds	Irving Reis		Irving Reis
Apr	11	1937	The Fall of the City	Archibald MacLeish		Irving Reis
May	9	1937	Supply and Demand	Irwin Shaw		Irving Reis
May	16	1937	Paul Revere	Stephen Vincent Benét		Irving Reis
May	30	1937	Discoverie	Merrill Denison		Irving Reis
Jun	6	1937	Downbeat on Murder	Charles Tazewell		Irving Reis
Jun	20	1937	The Red-Head Baker	Albert Maltz		Joseph Losey
Jun	27	1937	Babouk	Guy Endore	Lester Fuller	Edward A. Blatt, Irving Reis
Jul	4	1937	Mr. Sycamore	Robert Ayre	Leonard Proser	Irving Reis
Jul	11	1937	The Tell-Tale Heart	E. A. Poe	Charles Tazewell	Irving Reis
Jul	18	1937	Fifty Grand	Ernest Hemingway		Irving Reis

Aug	1	1937	Daniel Webster and the Sea Serpent	Stephen Vincent Benét	Sheldon Stark	Irving Reis
Aug	8	1937	An Incident of the Cosmos	Paul Y. Anderson		Irving Reis
Aug	8	1937	Last Citation	John Whedon		Irving Reis
Aug	15	1937	Escape (part 1)	John Galsworthy	Leopold Proser	Irving Reis
Aug	22	1937	Escape (part 2)	John Galsworthy	Leopold Proser	Irving Reis
Oct	10	1937	Meridian 7-1212	Irving Reis		Irving Reis
Oct	31	1937	Sweepstakes	Irving Reis and Charles Martin		Irving Reis and Charles Martin
Nov	7	1937	The Horla	Guy de Maupassant	Charles Tazewell	Irving Reis
Nov	21	1937	Georgia Transport	John Williams Andrews		Irving Reis
Dec	9	1937	Marconi	Orrin Dunlap	Orrin Dunlap	William Robson
Dec	16	1937	Metzengerstein	E. A. Poe	Charles Tazewell	Irving Reis
Jan	22	1938	Robert Owens	Helen Jean Burns		Earle McGill
Jan	29	1938	Marie Curie	Eve Curie	William Robson	William Robson
Feb	5	1938	Andrea del Sarto	Anita Fairgrieve		Earle McGill
Feb	12	1938	Be Prepared	Guy Della Cioppa & Richard Linkroum		George Zachary
Feb	19	1938	The Well of the Saints	John Millington Synge	George Zachary	George Zachary
Mar	5	1938	The Ghost of Benjamin Sweet, (part 2)	Pauline Gibson & Frederick Gilsdorff		Nila Mack
Mar	19	1938	The Wedding of the Meteors	Leslie Roberts and Joel Hamill		William Robson
Mar	26	1938	J. Smith and Wife	Charles Tazewell		William Robson
Apr	2	1938	Seven Waves Away	Richard Sale	Margaret Lewerth	William Robson
Apr	9	1938	The Broken Feather	Michael Carroll		William Robson
May	14	1938	Melodrams	various [poems read by David Ross]		William Robson
May	21	1938	Ecce Homo	Pare Lorenz		Pare Lorenz

Jun	11	1938	Surrealism: A Story for Puttiing Sick Men to Sleep; Dancing Rope	Ernest Walsh and George Whitsett		Davidson Taylor
Jun	25	1938	Never Come Monday	Eric Knight	Stephen Fox	William Robson
Jul	23	1938	Murder in the Cathedral	T. S. Eliot	George Zachary	George Zachary
Aug	6	1938	The Devil and Daniel Webster	Stephen Vincent Benèt	Charles R. Jackson	Earle McGill
Sept	15	1938	Outward Bound	Sutton Vane	Charles R. Jackson	Martin Gosch
Oct	13	1938	Brushwood Boy	Rudyard Kipling	Eustace Wyatt	Earle McGill
Nov	10	1938	A Drink of Water	Wilbur Daniel Steele	Max Wylie	Martin Gosch
Nov	17	1938	Luck	Wilbur Daniel Steele	Margaret Lewerth	Martin Gosch; Betsy Tuttle, prod.
Dec	1	1938	The Giant's Stair	Wilbur Daniel Steel	Charles R. Jackson	Earle McGill
Dec	15	1938	A Trip to Czardis	Edwin Granberry	James & Elizabeth Hart	William Robson
Jan	5	1939	Orphan Ego	Arnold Manoff	Leslie Ubrach	William Robson
Jan	9	1939	Forgot in the Rains	William Merrick		Brewster Morgan
Jan	16	1939	Mr. Whipple is Worried	James Frederick		Brewster Morgan
Jan	23	1939	Prophecy	Wilbur Daniel Steele	Sylvia Marks	William Robson
Feb	20	1939	Nine Prisoners	William March	Brian J. Byrne	Earle McGill
Mar	13	1939	In the Train	Frank O'Connor	Hugh Hunt	Brewster Morgan
Mar	20	1939	A Letter from Home	Charles R. Jackson		Nila Mack
Apr	24	1939	Seems Radio Is Here to Stay	Norman Corwin		Norman Corwin
May	1	1939	Wet Saturday	Lee Anderson	Margaret Lewerth	William Robson
Sept	14	1939	The Use of Man	Lord Alfred Dunsany		Earle McGill
Aug	10	1941	26 by Corwin: Samson	Norman Corwin		Norman Corwin
July	20	1942	Someone Else	Lucille Fletcher		Earle McGill

Annotated Bibliography

A. Writings By and Interviews with Bernard Herrmann

“American Film Music’s Bernard Herrmann.” Interviewed by Christopher Palmer. Part one: Crescendo International 11 (April 1973), 23-24. “I Won’t Use Six Musicians If a Film Needs Sixty Says Bernard Herrmann.” Part two: Crescendo International 11 (May 1973): 23. Excerpt reprinted in: Jay Leyda, ed., Film Makers Speak: Voices of Film Experience. New York: Macmillan, 1977. Reprinted: New York: Da Capo Press, 1986, 200.

Liberal quotes of Herrmann interlaced with background information supplied by Palmer. Recalls work on Citizen Kane. Despite composing forty-odd films since, “not one of them was really in the same league.” Decries the difference that people see in categorizing a “composer for film” and a concert composer. Says films provide a means for orchestra experimentation, e.g. The Devil and Daniel Webster (singing wires and six-track violin), The Day the Earth Stood Still (unusual electric instruments). Talks of the function of music in films, and how few people realize what it is about. Talks of the position of film music today, the “pop song” trend, and his break with Hitchcock during the scoring of Torn Curtain.

“Bernard Herrmann: A John Player Lecture (11 June 1972).” Interview by Ted Gilling. Reprinted in Pro Musica Sana 3, no. 1 (issue #9, Spring 1974): 10-16 (part 1); and no. 2 (issue #10, Summer 1974): 18-27 (part 2).

Very thorough interview (before an audience) discussing and covering much ground, but unfortunately does not go into technical detail.

“The Citizen Kane Book.” Interview by Ted Gilling with George Coulouris and Bernard Herrmann. Sight and Sound 41 (Spring 1972): 71-73.

Comments on book’s poor reproduction of stills. Sees Kael as trying to negate Welles’s genius. Says film is mosaic art where everyone’s contribution goes in, and it’s still known as Welles’ film. It’s not the screenplay but “how you tell it.” Herrmann’s fascination with Citizen Kane comes from the different viewpoints. Reflects on Welles’s creativity and vitality. Disclaims the Hearst connection by mentioning that Dr. Bernstein (Welles’s guardian) was Hearst’s physician. Kael’s attempt to find origins of scripts get her further away from the issue of the film itself.

“The Colour of the Music.” Interview by Ted Gilling. Sight and Sound 41 (Winter 1971-72), 36-39. Excerpted in Jay Leyda, ed., Film Makers Speak: Voices of Film Experience. Reprinted: New York: Da Capo Press, 1986, 199.

The least polemic and the most details make this the best interview of Herrmann. Talks of film as a collaborative art, discusses specific sequences in his films. Mentions his favorite examples of film music.

“A Conversation with Bernard Herrmann.” Interview by Leslie Zador and Greg Rose. In Film Music I. Ed. Clifford McCarty. New York: Garland Publishing, 1989, 209-53.

Previously published in much abbreviated versions in Los Angeles Free Press, October 16, 1970, 16, 62; and: “Movie Music’s Man of the Moment.” Coast FM and Fine Arts (Los Angeles), June 1971, 31. Reprinted as “Bernard Herrmann on Film Music,” in Tony Thomas, Film Score: The View from the Podium. South Brunswick, NJ: A. S. Barnes, 1978, 148-53.

Herrmann reveals his attitudes on music in general in this angry interview. Composing concert works vs. composing movie music. Film music in and outside of film. CBS days and Orson Welles. The film composer and the present-day attitudes of “the studio executives.” Integrity of composer.

“Film Composer Settles a Score.” Interview by Kevin Thomas. Los Angeles Times, February 4, 1968, 16-17, 21.

Voices disgust with American type-casting of film music composers, and with general inability to recognize worthwhile creative talent. Recollections of working on Fahrenheit 451 with Truffaut, and relationship to directors. Mentions onslaught of commercialism, hatred of the pop song influence on film music, but then explains its use in The Man Who Knew Too Much.

Interview by Pat Grey. In Irwin Bazelon, Knowing the Score: Notes on Film Music. New York: Van Nostrand Reinhold, 1975, 232-35.

Interviewer suffers from lack of musical knowledge (a London agent for Van Nostrand Reinhold). Deals more with relationship of composer in the film industry and in the concert world than with craft of filmmusic composition. Some comments on Citizen Kane.

Herrmann, Bernard. “Barbirolli and the Hallé.” Saturday Review (November 30, 1957): 41ff.

Written in recognition of the 100th anniversary of the Hallé Orchestra. Praises the leadership of Sir John Barbirolli, while discussing the problems facing orchestras whose conductors lead lifeless performances.

———. “Charles Ives.” Trend: A Quarterly of the Seven Arts 1, no. 3 (September-November 1932): 99-101.

This youthful piece of writing suffers from an over-abundance of poetic metaphors. However it captures the zeal with which Herrmann approached Ives’s music, finding it to be “a fundamental expression of America.” Proclaims the Fourth Symphony is “one of the greatest ever penned.”

- . “Elgar: A Constant Source of Joy.” In Edward Elgar Centenary Sketches. Ed. H. A. Chambers. London: Novello, 1957. Reprinted In Edward Johnson. Bernard Herrmann: Hollywood’s Music Dramatist. Rickmansworth: Triad Press, 1977, 29-31.
Herrmann describes his study of Elgar’s music as satisfying and as “a lesson from a superb master.” Discusses why Elgar’s music is not performed more widely and why Falstaff is Elgar’s “supreme orchestral work.”
- . The Fantasy Film World of Bernard Herrmann. Liner Notes to London SP 44207, 1974.
Brief and concise descriptions of orchestration decisions. Journey to the Center of the Earth; Seventh Voyage of Sinbad, Day the Earth Stood Still, Fahrenheit 451.
- . “Four Symphonies by Charles Ives.” Modern Music 22, no. 4 (May-June 1945): 215-22.
Mentions popular misconceptions about Ives’s music. With many examples Herrmann gives an overview of the four symphonies. Makes comparisons to other composers and discusses Ives’s use of quotations. Wishes for a time when Ives’s works will be better known.
- . “From Sound Track to Disc.” Saturday Review (September 27, 1947): 42.
Reviews and comments on new recordings. Takes the opportunity to explain problems and solutions of film music away from the film.
- . Moby Dick. Program notes. The New York Philharmonic-Symphony Society, April 11 and 12, 1940 (world première).
Brief mention of genesis of work, scoring. Dedicated to Ives. Mentions Herrmann’s current projects: films for Orson Welles, Johnny Appleseed (an unfinished cantata), and Welles’ radio shows.
- . Music from The Great Movie Thrillers. Liner Notes to London SP 44126, 1968.
Brief descriptions of scenes and moods of recorded excerpts. Psycho, Marnie, North by Northwest, Vertigo, The Trouble with Harry.
- . “Music in Motion Pictures—A Reply to Mr. Leinsdorf.” New York Times, June 24, 1945, sec 2, 3. [Written in response to Erich Leinsdorf, “Music and the Screen,” New York Times, June 17, 1945, sec. 2, 3.] Excerpts from both articles reprinted in “Long Hair vs. Short.” Newsweek 26 (July 9, 1945), 93. Both articles reprinted in Music Publishers’ Journal 3, no. 5 (September-October 1945), 15 (Leinsdorf), 17, 69 (Herrmann).
An aggressive rebuttal to an opinionated article. Leinsdorf degrades use of music in serious films claiming that Hollywood composers should stay there. Herrmann fires back giving information on how music functions in a dramatic film. Times critic Bosley Crowther commented on the controversy in the same issue of the New York Times as Herrmann’s response (Section 2, page 1).

- . “The Music of Wuthering Heights.” Notes in booklet and libretto accompanying recording Wuthering Heights, conducted by Bernard Herrmann. Pye CSCL 30173, 1971.
Comments on the dramatic structure of the music, the functions it serves, and its motivic structure.
- . “My Twenty-Year Friendship with Charles Ives.” Lecture, University of California, Santa Barbara, February 11, 1969 (tape recording).
- . “Notes on the Composition of the Music for Anna and the King of Siam. Film Music Notes 6, no. 1 (September-October 1946), 22.
Brief comment in anticipation of the forthcoming première of Anna and the King of Siam: “The music was based on authentic Siamese scales and melodic fragments. I tried to get the sound of Oriental music with our instruments. The music made no attempt to be a commentary or an emotional counterpart of the drama, but rather served as musical scenery.” A future article was promised but never appeared.
- . “On Composing a Setting of Moby Dick.” New York Times, April 7, 1940.
Discusses the genesis of the work and the decision on how it evolved into a cantata. Talks of editing the novel into a musical work, its problems, and solutions.
- . “Score for a Film: Composer Tells of Problems Solved in Music for Citizen Kane.” New York Times, May 25, 1941, sec. 10, 6. Reprinted as “Citizen Kane,” Film Music Notes 1 (October 1941), 3. Reprinted in Ronald Gottesman, ed., Focus on Citizen Kane. Englewood Cliffs, NJ: Prentice-Hall, 1971, 69-72. Reprinted (in part) in Jay Leyda, ed., Film Makers Speak: Voices of Film Experience. New York: Macmillan, 1977. Reprinted: New York: Da Capo Press, 1986, 198-99.
Herrmann’s clearest description on the details of writing film music. Discusses procedure of writing, giving specific examples.
- . “Symphony no. 1.” Program notes. New York Philharmonic-Symphony Society, November 12, 1942.
Remarks on the form, tempi, thematic ideas, and occasional mention of orchestration.
- . “Vaughan Williams’s London Symphony.” Letters to the editor. Musical Times, no. 1341 (January 1959): 2.
Discusses how a six-measure passage in Vaughan-Williams’s Symphony no. 2 particularly moved him, and how he was deeply disappointed when it was removed in the revised version of the symphony.
- . “Yankee Composer.” Saturday Review (January 15, 1955): 27-28.
Billed as a review of Henry and Sydney Cowell’s Charles Ives and His Music, this article is really a personal portrait of Ives, focusing on his ideas and views.

———. “As a composer I might class myself as a Neo-Romantic...” Statement in Edward Johnson, Bernard Herrmann: Hollywood’s Music Dramatist. Rickmansworth: Triad Press, 1977.

Statement on classification of style: “neo-romantic, highly personal and emotional form of expression.”

———. [untitled lecture at the International Museum of Photography, George Eastman House, Rochester, NY in October 1973.] Published in Sound and the Cinema, Ed. Evan William Cameron. Pleasantville, NY: Redgrave Publishing Co., 1980, 117-35.

Begins with a discussion of music in drama since the time of the Greeks, leading up to study of film music which is still an untouched territory. Somewhat rambling mention of collaborative nature of making films. Discussion of Citizen Kane, Fahrenheit 451, Psycho. Remarks on the future of film music.

“Herrmann Says Hollywood Tone Deaf as to Film Scores.” Hollywood Reporter (July 14, 1964), 5.

In an unattributed interview, Herrmann has a strong reaction to the general tendency of seeing filmmaking solely as a money-making endeavor. Decries “gimmick” of depending on the title song for financial rewards, leading to the disregard of the true function of the film score.

Interview by Max Wilk. New York Public Library, Rodgers and Hammerstein Archive of Recorded Sound, classmark *LO 2169 (audio tape).

Interviewed in New York, 1969, approximately one hour. Used as material for Max Wilk’s They’re Playing Our Song (see below). Reminiscing about a period not mentioned in most biographical material: the 1930s and Herrmann’s many connections with the world of Broadway and popular music. In the book Wilk acknowledges Herrmann for providing information on Vincent Youmans, though much of that information was not captured on this recording.

Interview by Vivian Perlis. In: Charles Ives Remembered: An Oral History. Ed. Vivian Perlis. New Haven: Yale University Press, 1974. 155-62.

Interviewed in New York, November 12, 1969. The most complete discussion of Ives and Herrmann. Talks of his first encounter with Ives and of Herrmann’s efforts to get Ives’s music performed. Recalls Ives’s musical opinions and attitudes.

“An Interview with Bernard Herrmann (1911-1975).” Interview by Royal S. Brown. High Fidelity 25 (September 1976): 64-67. Reprinted in modified form in Royal S. Brown. Overtones and Undertones: Reading Film Music. Berkeley: University of California Press, 1994, 289-93.

From New York, August 1975. Among the most intelligent of Herrmann’s interviewers. Herrmann’s discursive style doesn’t permit substantive discussion. Disavows United Artists’ release of music from Citizen Kane. Discusses ideological break with Hitchcock. Talks of music and art in general. Mentions unrecorded film scores of his and others.

Johnson, Edward, ed. [Interview with Bernard Herrmann]. In Stokowski: Essays in the Analysis of His Art. London: Triad Press, 1973.

Herrmann believes that Stokowski's major achievement was his ability to shape the tonal sound of an orchestra as now other conductor has ever done. He also praises his playing of twentieth-century music.

"Moby Dick to Music." Interview by Robert Lawrence. New York Herald Tribune, April 7, 1940, sec. 6, 6.

With Lawrence supplying appropriate background information Herrmann talks about his cantata Moby Dick and his work at CBS.

"Music to Commit Murder by." Interview by Don Wardell. The Soho Weekly News, September 9, 1976, 13-14.

Herrmann's last interview, six weeks before his death. Don Wardell was a promoter of LP's for London Records. Herrmann expresses ideas and recollects working on Psycho. Briefly mentions other recording projects.

"The Sound Track." Interview by Page Cook. Films in Review 21, no. 6 (June-July 1970), 371-73.

Cook offers some sharp comments on Herrmann's character and statements, making this short interview of significant value. Herrmann raises what were to be familiar issues: pop-songs and culture in films, "film composer" versus "composer," and film music as an art.

B. Writings About Bernard Herrmann and His works

"America Design Awards to Four Recipients." Musical America, April 25, 1947: 11. Announcement of \$1000 award to the "conductor and composer" Herrmann.

Baker, Bob. "Bernard Herrmann." Film Dope (London), no. 24 (March 1982): 24-25.

Barrett, Gavin. "Scoring in Films." The Guardian, March 3, 1970.

Bartush, Jay. "Citizen Kane: The Music." Film Reader, no. 1 (1975): 50-54.

Berger, Arthur V. "The Young Composers' Group." Trend 2, no. 1 (April-May-June 1933): 26-28.

Brief mention of Herrmann as a "devout Schoenbergian" and a feeling for the group with which he was connected.

"Bernard Herrmann." Hallé 2 (October 1946): 14.

Enthusiastic announcement of Herrmann's upcoming concerts with the Hallé and BBC orchestras, representing an American view of music.

- “Bernard Herrmann.” London Musical Events 14, no. 2 (March 1959): 42.
Publicity notice mentioning conducting activities with the Hallé, BBC and Royal Philharmonic Orchestras.
- “Bernard Herrmann.” Strad 73 (June 1962): 71.
Review of concerts with the BBC Orchestra and Royal Philharmonic Orchestra conducted by Herrmann.
- “Bernard Herrmann.” Cinéma 76 (Paris), no. 206 (February 1976): 190.
Obituary.
- “Bernard Herrmann.” Movie Maker (Great Britain) 10 (March 1976): 152.
Obituary.
- “Bernard Herrmann, Composer, Oscar Winner for Score, Dead.” New York Times, December 25, 1975.
Obituary (from Associated Press release).
- “Bernard Herrmann Conducts Great British Film Music.” Focus On Film, no. 25 (Summer-Autumn 1976): 10.
Review of Decca Phase 4 album PFS 4363.
- “Bernie Herrmann’s Posthumous Honor.” Variety 281 (February 4, 1976), 3.
Mention of the last title in the film Taxi Driver, a dedication of the film to Herrmann.
- Bernstein, Elmer. “The Annotated Friedkin.” Filmmusic Notebook 1, no. 2 (Winter 1974-75): 10-16.
Annotates and comments on an interview of director William Friedkin concerning finding a composer for the film The Exorcist. Though not mentioned by name, Bernard Herrmann is the composer originally chosen by Friedkin to score the film. As the interview reveals, Herrmann quit because of disagreements with Friedkin.
- . “A Conversation with John Green.” Filmmusic Notebook 2, no. 4 (1976): 9-21.
Recollections by Green of hiring Herrmann for CBS and his first chance at composing for the radio.
- Bertolina, Gian Carlo. “Bernard Herrmann e il ‘black and white sound.’” Filmcritica (Rome), 32, no. 315 (June 1981): 289-96.
- Bowles, Paul. “Music for Jane Eyre.” New York Herald Tribune, December 26, 1943.
Though not without some criticism, Bowles recognizes and offers unusual insight regarding Herrmann’s originality.
- Broeck, John. “Music of the Fears: Bernard Herrmann.” Film Comment 12, no. 5 (September-October 1976): 56-60.
Includes discography.

- Brown, Royal S. "Bernard Herrmann and the Subliminal Pulse of Violence." High Fidelity and Musical America 26, no. 3 (March 1976): 75-76.
Soundtrack review.
- . "Herrmann and Hitch." High Fidelity and Musical America 28, no. 4 (April 1978): 90-91.
- . "Herrmann, Hitchcock, and the Music of the Irrational." Cinema Journal 21, no. 2 (Spring 1982): 14-49. Reprinted in Pro Musica Sana 10, nos. 3-4 (Fall 1983): 15-25; and 11, no. 1 (Spring 1984): 6-13.
A valuable study of Herrmann's film music. Includes discography.
- . "North by Northwest: By Hitchcock by Herrmann." Fanfare 3, no. 5 (1980): 12-15.
- Bruce, Graham Donald. Bernard Herrmann: Film Music and Film Narrative. Ann Arbor: University Microfilms Inc., 1986.
Revision of a Ph.D. dissertation, New York University, 1982. Important book-length work attempting to characterize some of Herrmann's stylistic tendencies. Occasionally the author is hindered by a lack of theoretical-musical knowledge, but does have much to offer.
- "CBS wants out with Maestro Herrmann." Variety 173 (January 12, 1949), 20.
Notice telling that CBS, after disbanding their orchestra, wanted to terminate Herrmann. The company was in the process of relieving many of its staff members.
- Cameron, Evan William. "Citizen Kane: The influence of radio drama on cinematic design." Sound and the Cinema: The Coming of Sound to American Film, Ed. Evan William Cameron. Pleasantville, NY: Redgrave Publishing Co., 1980, 202-16.
- Carcassone, Philippe. "Dossier--La Musique de film: Hommage à Bernard Herrmann." Cinematographe (Paris), no. 49 (July-August 1980): 51.
- Carlton, Leonard. "Music Director for WABC Has the Collecting Habit." New York Post, November 29, 1938.
Praises Herrmann's unusual programming, especially series of music by non-musicians. Provides an enthusiastic description of Herrmann as intensely occupied in his musical activities.
- "Cement of Films." BMI: The Many Worlds of Music (May 1968): 5.
Excerpts from Kevin Thomas interview dwelling on pop-song mania.
- "Checklist 72: Bernard Herrmann." Monthly Film Bulletin 37 (November 1970): 238-39.
- "Citizen Kane Score Acquired." Library of Congress Information Bulletin, November 19, 1976.

Announcement of acquisition of the manuscript to Citizen Kane.

Clarisse, Patrick. "Cine-disques: Bernard Herrmann." Amis du film, cinéma et télévision (Brussels), nos. 252-53 (May-June 1977): 20.

Includes discography.

Columbia Broadcasting System. The Columbia Broadcasting System Reports on Three Years of 'Invitation to Music' Every Wednesday at 11:30 PM EST over CBS. New York: Columbia Broadcasting System, 1946.

Invitation to Music was a concert series led by Herrmann that specialized in presenting unusual pieces. Gives brief biographical portrait from CBS's point of view as well as a list of pieces and artists that performed for the series.

———. Serious Music on the Columbia Broadcasting System: A Survey of Series, Soloists and Special Performances 1927-38. New York: Columbia Broadcasting System, 1938.

Chronological listing of musical series and significant musical broadcasts. Herrmann's name first appears in 1936 as conducting the world premiere of his Nocturne and Scherzo.

Coulter, Douglas, ed. Columbia Workshop Plays. New York: McGraw-Hill Book Co., 1939.

An anthology of the most successful radio plays presented by the Columbia Workshop. The editor's preface contains a vivid picture of the aesthetic feeling of the members of the workshop, including substantial references to Herrmann.

Cook, Page. "Bernard Herrmann." Films in Review 18, no. 7 (August-September 1967): 398-412.

Biographical essay discussing style in a chronological manner. Includes filmography.

———. "The Sound Track." Films in Review 15, no. 8 (October 1964): 493-94. Concerning the score for Marnie.

———. "The Sound Track." Films in Review 16, no. 2 (February 1965): 105-106. Review of the best scores of 1964, with Marnie at the top of the list.

———. "The Sound Track." Films in Review 17, no. 10 (December 1966): 658-59. Concerning the score for Fahrenheit 451.

———. "The Sound Track." Films in Review 20, no. 2 (February 1969): 110-11. Concerning the score for The Bride Wore Black.

———. "The Sound Track." Films in Review 20, no. 5 (May 1969): 308-10. Concerning the score for Twisted Nerve.

———. "The Sound Track." Films in Review 20, no. 8 (October 1969): 505-507.

Review of Herrmann record album "Music from the Great Movie Thrillers," discussing choice, performance and character of excerpts.

- . "The Sound Track." Films in Review 22, no. 5 (May 1971): 304-306.
Concerning the score for The Battle of Neretva.
- . "The Sound Track." Films in Review 22, no. 9 (November 1971): 562-64.
Concerning score for The Night Digger as well as review of recorded excerpts from film scores. Calls Jane Eyre the first "screen opera."
- . "The Sound Track." Films in Review 23, no. 2 (February 1972): 102-104.
Review of the best soundtracks of 1971, with Twisted Nerve one of the top 5.
- . "The Sound Track." Films in Review 24, no. 10 (December 1973): 615-18.
Concerning the soundtrack to the film Sisters.
- . "The Sound Track." Films in Review 25, no. 2 (February 1974): 104-107.
Review of the best soundtracks of 1973 with Sisters the outstanding score.
- . "The Sound Track." Films in Review 25, no. 8 (October 1974): 494-97.
Review of record album Fantasy Film World of Bernard Herrmann.
- . "The Sound Track." Films in Review 27, no. 1 (January 1976): 45-48.
Review of record album Mysterious Film World of Bernard Herrmann.
- . "The Sound Track." Films in Review 27, no. 2 (February 1976): 116-18.
Includes obituary of Herrmann.
- . "The Sound Track." Films in Review 27, no. 3 (March 1976): 175-78, 180.
Entirely devoted to a memorial for Herrmann. Candid observations by fellow composers such as Miklos Rosza and David Raksin on what they thought of Herrmann (personally) and his music.
- . "The Sound Track." Films in Review 27, no. 4 (April 1976): 234-37.
Review of recording of the score to The Ghost and Mrs. Muir and Psycho.
- . "The Sound Track." Films in Review 27, no. 5 (May 1976): 308-10.
Includes discussion of Taxi Driver, remarking that it is "not one of his best."
- . "The Sound Track." Films in Review 27, no. 9 (November 1976): 561-64.
Concerning the score for Obsession.
- . "The Sound Track." Films in Review 29, no. 5 (May 1978): 307-09.
Reviews recordings of excerpts from The Kentuckian, Torn Curtain, and reissue of Vertigo.

- . “The Sound Track.” Films in Review 31, no. 10 (December 1980): 615-17, 639.
Concerning new soundtrack albums.
- . “The Sound Track.” Films in Review 34, no. 9 (November 1983): 559-65.
Review of recordings of The Twilight Zone, volumes 1 and 2.
- Corwin, Norman. Thirteen by Corwin. New York: Henry Holt and Co., 1942.
- . More by Corwin. New York: Henry Holt and Co., 1944.
- . Untitled and Other Radio Dramas. New York: Henry Holt and Co., 1945.
Scripts of radio plays. Corwin annotates each play, providing a separate section for notes on production, including ideas on music. His comments on the music Herrmann provided to particular plays are very revealing, often shedding light on the composer’s compositional process.
- Cowell, Henry. American Composers on American Music: A Symposium. Ed. Henry Cowell with a new introduction by the editor. New York: F. Ungar, 1963, 10-11.
Characterizes several of a group of younger American composers, including Moross and Herrmann. Originally published at a time when virtually none of Herrmann’s music was heard (1933).
- Crankshaw, Geoffrey. “Cathy Come Home.” Records and Recording (March 1967): 28-30.
Review of Wuthering Heights recording, offering critical remarks on Herrmann as a composer of opera.
- Daniel, Oliver. “Perspective of Bernard Herrmann.” Saturday Review (July 13, 1968): 49. Personal view of Herrmann’s activity as composer of film scores (his work possesses “...true symphonic proportions...”) and lately as conductor on a variety of recordings.
- De Palma, Brian. “Murder by Moog: Scoring the Chill.” Village Voice (October 11, 1973), 85. Reprinted as “Remembering Herrmann” Take One 5, no. 2 (May 1976): 40-41 ff.
Description of how De Palma became acquainted with Herrmann and their initial meetings for the purpose of scoring the film Sisters.
- Doherty, Jim. “Bernard Herrmann’s Outer Space Suite.” CinemaScore, no. 13/14 (Winter 1984/Summer 1985): 69.
Mostly descriptive review of recording of television track music.
- . “Bernard Herrmann’s Western Saga.” CinemaScore no. 11/12 (Fall/Winter 1983): 55.
Descriptive review of recording of television track music.
- . “Have Gun, Will Travel.” CinemaScore, no. 13/14 (Winter 1984/Summer 1985): 66.

Descriptive review of recording of television track music.

- . “The Herrmann Zone.” Midnight Marquee, no. 31 (Fall 1982), 10-13.
- . “Mythology in Music: Bernard Herrmann Scores Jason and the Argonauts.” Midnight Marquee, no. 37 (Fall 1988): 175-78.
- . “The Twilight Zone, vol. 1.” CinemaScore no. 11/12 (Fall/Winter 1983): 63.
Review of recording of music from the TV series, including Herrmann’s Walking Distance.
- . “The Twilight Zone, vol. 2.” CinemaScore no. 11/12 (Fall/Winter 1983): 63.
Review of recording of music from the TV series, including Herrmann’s Where is Everybody?
- Donat, Misha. “Music in the Cinema.” The Listener (October 28, 1971): 594-96.
Discusses the difficulties of film music criticism. Mentions works by Herrmann.
- Dorst, Gary D. “Farewell to the Master: Bernard Herrmann.” Gore Creatures, no. 25 (September 1976): 19-23.
- Downes, Olin. “Bernstein Leads the Philharmonic.” New York Times, December 17, 1943.
Review of concert at Lewisohn Stadium at which Herrmann conducted only his For the Fallen, a berceuse for orchestra.
- . “Moby Dick Sung in Cantata Form.” New York Times, April 12, 1940.
Review of world premiere, April 11, 1940.
- Downey, Roger. “Portland Opera: Herrmann’s Wuthering Heights.” Hi-Fidelity/Musical America 33, (March 1983): 27.
Review of the world premiere, with a critical view of the music, saying it is all of a single ponderous pace.
- Duynslaegher, Patrick. “Filmmuziek.” Film en Televisie (Brussels), nos. 228-29 (May-June 1976): 18-19.
- . “Filmmuziek.” Film en Televisie (Brussels), no. 234 (November 1976): 26-27.
- “Editorial notes.” Strad 77 (January 1967): 351.
Review of premiere of Herrmann’s Echoings [sic; published as Echoes] for string quartet with accompanying ballet.
- Erens, Patricia. “Patterns of Sound.” In Film Reader, no. 1 (1975): 40-49.
- Ewen, David. Dictators of the Baton. 2nd edition. Chicago: Ziff-Davis, 1948.

Pages 285-87 contain a profile of Herrmann as a conductor. Criticizes his technique but praises his programming.

Fiedel, Robert D. "Recordings: Mystic Romanticism and Tudor Pomp." Take One (Montreal) 5, no. 6 (January 1977): 27-28.

———. "Sound Tracks: Digging for Goldsmith." Take One (Montreal) 5, no. 8 (March 1977): 32-33.

Fletcher, Lucille. "One Iceberg Please: The Strange Story of Radio's Musical Cue Man." Detroit Free Press (May 14, 1939), "Screen and Radio," 9.
Important profile of Herrmann by the woman he would marry.

"For the Fallen." Musical Courier 154 (December 1, 1956): 36.
Announcement of publication of score.

"For the Fallen." Notes 15 (March 1958): 256.
Review of music.

Foreman, Lewis. "Bernard Herrmann." Gramophone 53 (February 1976), 1325.
Obituary.

Garel, Alain. "Music Lovers: La musique de films." Écran 79, no. 78 (March 15 1979): 83-84.

Gilman, Lawrence. "Moby Dick as a Dramatic Cantata." New York Herald Tribune, April 23, 1939.
Discussion of music and condensation of text.

Glanville-Hicks, Peggy. "Herrmann, Bernard." In Groves Dictionary of Music and Musicians. 5th edition. Ed. Eric Blom. London: Macmillan; and New York: St. Martin's Press, 1954, IV, 225.
Brief biography giving weight to his skills as a conductor.

Greenfield, E. "Ives for England." Hi-Fidelity-Musical America 22 (April 1972): 20.
Review of Herrmann's recording of Ives's Symphony no. 2.

Hastings, Morris. "Bernard Herrmann, A CBS Institution." 485 no. 14, (November 9, 1943): 7-8.
Written by a CBS staff member, this profile offers an inside view of some human aspects of Herrmann, praising his vast knowledge of music and literature.

Heinsheimer, Hans W. Menagerie in F Sharp. Garden City, NY: Doubleday, 1947.
Pages 225-27 and 232 (from a chapter on problems facing a composer of film music) contains comments on Bernard Herrmann's scoring of Hangover Square and Citizen Kane.

- Herrmann, Dorothy. "Bernard Herrmann Remembered." The Cue Sheet 2, no. 1 (January 1985): 2-4.
 Recollections by the composer's daughter (interviewed by Leslie Zador). Many remarks not found elsewhere, and quite a few contradicting Herrmann's usual attitude.
- "Herrmann Features His Own Compositions." New York Times, July 30, 1947.
 Announcement of New York Philharmonic Concert with Herrmann conducting the New York premiere of his Welles Raises Kane as well as other works.
- Hill, Lawson W. "For The Record: A Survey of Citizen Kane on Disc." CinemaScore no. 2 (May/June 1979): 1-2.
 A "for-your-information" article, not well researched.
- Human, Alfred. "Music Library is 'Heart' of CBS Network." Musical Courier (July 1943): 8.
 A follow-up to the previous month's article. This profile focuses on CBS music librarian Julius Mattfeld. Mentions Herrmann's work and perspective within CBS music staff, stating his scores are "well represented" within the collection.
- . "NBC Librarians Sing for Broadcasting." Musical Courier (June 1943): 7.
 Profile of NBC music library and how it serves its institution.
- Hurwitz, Robert. "Towards a Contrapuntal Radio." In Glenn Gould by Himself and His Friends. Ed. John McGreevy. Garden City, NY: Doubleday, 1983, 253-63.
 Personal recollections provide an overview of Gould's radio activities. A personal survey, not intended to be insightful.
- Hutchinson, Ivan. "Bernard Herrmann." Cinema Papers (Melbourne) 3 (March-April 1976): 375ff.
- "If Background Stays in Back, Just Thank Cue." New York Herald Tribune, July 17, 1938, section 6, 7.
 Brief summary of Herrmann's efforts to compose for the Columbia Workshop. Based on CBS press release (see: "Use Your Imagination" below).
- Johnson, Edward. Bernard Herrmann: Hollywood's Music-Dramatist. Triad Bibliographical Series, VI. Rickmansworth, England: Triad Press, 1977.
 Includes bibliography, discography and filmography, and an introduction and Foreword by Miklos Rozsa. Designed for the music trade.
- . "Herrmann Symphony." Records and Recording, March 1974.
 Review of Herrmann's recording of his own Symphony.
- Kael, Pauline. "Raising Kane." In The Citizen Kane Book. Boston: Little, Brown, 1971, 3-84.

A slightly revised reprint of an essay that originally appeared in *The New Yorker*. Large discussion attempting to elevate Herman J. Mankiewicz by crediting him as the true creator of Citizen Kane. Mentions Herrmann several times throughout essay, particularly with regard to the 'opera sequence.' This essay was strongly condemned by Herrmann and George Coulouris in the Gilling Interview, as well as by others.

Kalinak, Kathryn Marie. "Music as Narrative Structure in Hollywood Film." Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1982.

Contains detailed chapter on "The Magnificent Ambersons," detailing alterations to film and score. Made extensive use of documents housed in The Mercury Theater Collection at University of Illinois at Urbana-Champaign, as well as a 'manuscript' score (most likely not Herrmann's holograph).

———. Settling the Score: Music and the Classical Hollywood Film. Madison, WI: University of Wisconsin Press, 1992.
Revision of her Ph.D. dissertation.

Kennedy, T. R., Jr. "Notes on Bernard Herrmann." New York Times, March 25, 1945. Profile of radio program "Invitation to Music" and its conductor, Bernard Herrmann. Dwells on the show's unique character of the presentation of rarely-heard music.

Kincaid, Frank. "Reports: Portland, Oregon." Opera News (January 15, 1983): 35-36. Review of the world premiere of Wuthering Heights.

"The King of the Schnorrers." Variety 260 (August 8, 1970), 50.
Review.

Klein, Howard. "The Man Who Composed Citizen Kane." New York Times, June 27, 1971.
Discussion of recordings of film music and recording of other composers.

Kolodin, Irving. "An Hour with Bernard Herrmann." Saturday Review (January 29, 1972): 45.
Review of The Impressionists, an album of French music conducted by Herrmann.

———. "Great Whales and Little Pieces." Stereo Review 32 (May 1974): 92-93.
A "salute" to the composer and conductor, summarizing his available recordings, adding a personal note.

———. "Ives by His Prophet, Bernard Herrmann." Saturday Review (September 9, 1972): 57.
Review of recording of Ives's Symphony no. 2.

———. "The Wide Screen World of Bernard Herrmann." Saturday Review (March 6, 1976): 35-38.

Profile of Herrmann on the occasion of his death. Includes discography.

Kosovsky, Robert. "Bernard Herrmann, Citizen Kane; Bernard Herrmann, The Magnificent Ambersons." American Music 12, no. 2 (Summer 1994): 221-27.

Summary of recording history of these scores and review of their recent recordings on the Preamble label.

Krasnoborski, W. F. "Mrs. Muir and Mr. Bernstein." Soundtrack Collector's Newsletter 2, no. 7 (July 1976): 10-11.

Review of Elmer Bernstein's recording of The Ghost and Mrs. Muir, discussing stylistic differences between the conducting of Bernstein (on record) and Herrmann (on soundtrack) and divergencies of musical excerpts between film and record.

———. "Mrs. Muir and Mr. Herrmann." Soundtrack Collector's Newsletter 1, no. 5 (January/February 1976): 3-5, 17, 19.

Insightful remarks on the narrative in conjunction with the music of "The Ghost and Mrs. Muir." Thereafter follows a discussion of Herrmann and his relationship and attitude to his recorded scores.

Kresh, Paul. "Bernard Herrmann--In a Class By Himself." Stereo Review 36 (January 1976): 95.

Memorial article on the occasion of the composer's death.

———. "Top-Drawer Film Scores by Bernard Herrmann." Stereo Review 27, no. 4 (October 1981): 81.

Review of recent recordings.

Lampert, Diane. "Bernard Herrmann: Last of the Authentic Hollywood Mad Men." The New Haven Register, January 25, 1976.

Published in a slightly longer version under the title "Herrmann--Madman in Film" in the Los Angeles Herald-Examiner, January 18, 1976, D-3.

Recollections by the librettist of The King of Schnorrers on a lean period of the composer's life, putting his personality and gifts in a wider perspective.

LaTouche, John. "On the Film Front." Modern Music 19, no. 1 (November-December 1941): 58-59.

Review of music for The Devil and Daniel Webster, especially noting the music used to portray the devil.

Levant, Oscar. A Smattering of Ignorance. Garden City, NY: Doubleday and Co., 1940.

Contains anecdotes about Herrmann (and his friend and colleague Jerome Moross) misbehaving at the Yaddo Festival.

Llewellyn, Mark. "Herrmann." Films in Review 27, no. 5 (June-July 1976): 381.

MacDonald, Eric. "A Tribute to the Late Bernard Herrmann." Films Illustrated (London) 6, (April 1977): 381.

- Maffett, James D. "The Omen, Obsession: Different Approaches to the Supernatural." Film Music Notebook 3, no. 1 (1977): 32-44.
- Malmjaer, Paul. "Bernard Herrmann." Kosmorama (Copenhagen) 22, no. 129 (1976): 5-6.
- Manvell, Roger, and John Huntley. The Technique of Film Music. The Library of Communication Techniques. London and New York: Focal Press, 1957.
Expanded and revised in 1975. Contains shot-by-shot description of the opening scene of Citizen Kane (p. 120-21), and a symposium of composers, including Herrmann (pp. 199, 201, 205).
- Maremaa, Thomas. "The Sound of Movie Music." New York Times, (March 28, 1976), section 6, 40-41.
- McCarthy, Clifford. "'Bernard Herrmann: Film Music and Narrative' by Graham Bruce." The Cue Sheet 4, no. 1 (January 1987): 4.
Review of published version of a dissertation (see above).
- McCarty, John. "A Retrospective Look at Bernard Herrmann." Classic Film/Video Images, no. 70 (July 1980): 27-28.
- McCutcheon, Bill. "1960's Best Filmusic." Films in Review 12, no. 3 (March 1961): 180-81.
Brief but perceptive ideas about films made in 1960, including Psycho.
- McGill, Earl. Radio Directing. New York: McGraw-Hill Co., 1940.
Informative book about the various aspects of radio production by a CBS director who worked on the Columbia Workshop. Includes musical examples from two of Herrmann's scores for The Devil and Daniel Webster and Ecce Homo.
- McNaughton, Charles David. "Albert Stoessel, American Musician." Ph.D. dissertation, Music Education, New York University (Education), 1957.
Profile of Herrmann's conducting teacher, offering insight on possible connections between teacher and pupil.
- "Melville's Kin Hear Premiere of Moby Dick." The New York Herald Tribune, April 12, 1940.
The world premiere of Herrmann's cantata as described from the society page.
- "Moby Dick as a Cantata." Musical Courier, May 1, 1940.
Review of world premiere.
- "Moby Dick to Music." New York Herald Tribune, April 12, 1940.
Review of world premiere.

- Montagu, G. "Bernard Herrmann." Music and Musicians 9 (May 1961): 28.
Review of concert with the London Symphony Orchestra, March 13, 1961.
- Morton, Lawrence. "On the Hollywood Front." Modern Music 21, no. 3 (March-April 1944): 184-85.
A review of the music for the film Jane Eyre, calling it "the redeeming feature of the production."
- "Motion Picture Technique Used by CBS Director in Workshop Show." CBS Press Release, September 9, 1938.
Discusses techniques used by director Martin Gosch and Bernard Herrmann for the Columbia Workshop presentation of Outward Bound.
- Murphy, D. D. "Bernard Herrmann, 64, Dies." Variety 281 (December 31, 1975), 6.
Obituary.
- Music For the Movies: Bernard Herrmann. Documentary film, directed by Joshua Waletzky. Produced by Roma Baron and Margaret Smilov. Distributed by Alternate Current, 1992.
- Naremore, James. Filmguide to 'Psycho.' Bloomington, IN: Indiana University Press, 1973.
Uses an intellectually rigorous approach to analyze film, intended for the student and scholar. Contains numerous references to Herrmann's music.
- Niogret, Hubert. "En hommage à Benny (sur Bernard Herrmann)." Positif (Paris), 187 (November 1976): 42-51.
- Norden, Martin F. "Society for Cinema Studies Conference: April, 1981." Quarterly Review of Film Studies 6, no. 4 (Fall 1981): 457-62.
- O'Brien, Richard. "A Cradle of Drama." New York Times, July 30, 1939.
A visitor's view to the Columbia Workshop at CBS radio, including an early description of Herrmann's function and versatility as part of the group.
- "Opera Based on Bronte Story." Yorkshire Observer, November 1949.
An article written while Herrmann was visiting England for research on Wuthering Heights and conducting a series of concerts. Herrmann talks of the choice of story for the opera, and the anonymous author gives a brief review of one of Herrmann's performances.
- Palmer, Christopher. "Bernard Herrmann, 1911-1975: A Personal Tribute." Crescendo International 14, (March 1976): 8-9.
Reminiscences on the occasion of the composer's death.
- . The Classic Film Scores of Bernard Herrmann. Liner notes to RCA recording ARL 1-0707. 1974.

Discusses excerpts from Citizen Kane, On Dangerous Ground, Beneath the 12-Mile Reef, Hangover Square, and White Witch Doctor.

- . “Electronic Origins.” Letters to the Editor, Musical Times 113 (June 1972): 57.
Written in response to an article, Palmer credits Herrmann with being one of the first composers to use electronic music in the film The Day the Earth Stood Still.
- . “Herrmann, Bernard.” In The New Grove Dictionary of Music and Musicians. Ed. Stanley Sadie. London: Macmillan, 1980, VIII, 519-20.
Includes filmography and bibliography.
- . “The Music of Bernard Herrmann.” Monthly Film Bulletin (British Film Institute, London) 43, no. 513 (October 1976): 224.
Character portrayal and general stylistic study.
- . Mysterious World of Bernard Herrmann. Liner notes to recording London SPC 21137. 1975.
Discusses excerpts from Mysterious Island, Jason and the Argonauts, and The Three Worlds of Gulliver.
- . Psycho. Liner notes to Unicorn recording RHS 336. 1975.
Background information and cue-by-cue discussion, often mentioning details of orchestration.
- . Torn Curtain. Liner notes to Elmer Bernstein’s Film Music recording FMC 10. 1977.
Background of how Herrmann’s score was rejected; brief motivic explanation.
- , and Laurie Johnson. North by Northwest. Liner notes to recording Starlog/Varèse/Sarabande recording SV-95001. 1980.
Biographical note examining Herrmann’s character and integrity, and notes to the recorded excerpts. Includes a personal note from Laurie Johnson, a Herrmann colleague for 16 years.
- Perlis, Vivian. Charles Ives Remembered: An Oral History. New Haven: Yale University Press, 1974.
In addition to the Herrmann interview (see above) the interviews of Lucille Fletcher Wallop and Jerome Moross provide supplementary views of Ives and Herrmann in the 1930’s.
- Porcile, François. Présence de la musique à l’écran. Paris: Les Editions du Cerf, 1969.
In section “Florilège” there is a listing of principal non-film works, a filmography, and a brief stylistic note.
- Pratley, Gerald. “The Sound Track—Recorded Filmusic.” Films in Review 5, no. 4 (May 1955): 246-47.

The most specific discussion of the Alfred Newman-Bernard Herrmann collaboration for the film The Egyptian, frequently quoting Newman.

Prendergast, Roy M. Film Music: A Neglected Art. New York: W. W. Norton and Co., 1977. 2nd ed: New York: W. W. Norton and Co., 1992.

This historical-aesthetic study of film music contains an abridged version of Steiner, "Herrmann's 'Black and White Music' for Hitchcock's Psycho (see below), as well as additional commentary on Herrmann's output.

Pruett, James W. "Notes for Notes: Recent Acquisitions." Notes (Music Library Association) 33, no. 3 (March 1977): 575-80.

Mentions the Library of Congress' acquisition of the manuscript of Citizen Kane and the University of California-Santa Barbara's acquisition of the musical scores from Herrmann's estate.

Pugliese, Roberto. "Due maestri hollywoodiani: Rozsa e Herrmann." Filmcritica 28, nos. 279-80 (December 1977), 379-85.

Quantrill, Jay Alan. Vertigo. Liner notes to Mercury recording SRI 75117 (originally recorded 1958), 1977.

Discusses details of motivic deployment and details of orchestration of recorded cues.

Reis, Claire. Composers in America. New York: The Macmillan Co., 1938.

Early detailed listing of concert works and a few radio works. Interesting because of selectivity of radio work (indicating those which Herrmann wanted to promote) and is the only contemporary source documenting Herrmann's early compositions.

Reisner, Joel. "Cinema Music." Music Journal 26, no. 9 (November 1968): 6, 12.

Contains opinions of Herrmann on the "pop-song maina" quoting excerpts of Kevin Thomas interview (see above).

"Royal Philharmonic Orchestra, April 18." Musical Opinion 85 (June 1962): 519.

Review of Herrmann conducting a concert in London.

Sammon Paul M. "Farewell to the Master: The Fantastic Film Scores of Bernard Herrmann." Photon (New York), no. 27 (1977): 14-17.

Includes filmography and discography.

Sanborn, Pitts. "Choral Music in New York." Christian Science Monitor, April 20, 1940.

Discussion of composition of Moby Dick.

Schmidt, Hans-Christian. Filmmusik. no. 4 in the series Musik aktuell: Analysen, Beispiele, Kommentare. Kassel: Bärenreiter, 1982.

High-school textbook in filmmusic modeled on the Prendergast book. Pages 83-84 deal with classification of the Psycho prelude, and p. 103-104 discuss excerpts

- from The Seventh Voyage of Sinbad, The Three Worlds of Gulliver, and Psycho. Musical examples provided. An accompanying recording is available.
- Schmidt, Roy. "The Contemporary Use of Music in Film: Citizen Kane, Psycho, Fahrenheit 451." University Film Study Center Newsletter Supplement (Cambridge, MA.) 7, no. 3 (February 1977): 5-10.
- Sharpless, Win, Jr. "Cinescenes: Bernard Herrmann 1911-1975." Filmmakers Newsletter 9, no. 12 (October 1976): 12ff.
- Silver, Martin. Bernard Herrmann: A Bio-bibliography. New York: Greenwood Press (in preparation).
With a relative of Herrmann's as editor, this work promises to be a major sourcebook.
- . "Unusual Repertoire: Bernard Herrmann and the CBS Symphony, 1938-1950." Cum Notis Variorum 108 (December 1986): 7-9.
The most substantive writing on Herrmann's radio work as conductor. Lists composers he performed, mentioning premiere of Ives and others.
- Simmons, D. "London Music." Musical Opinion 92 (January 1969), 176.
Review of a Royal Philharmonic Orchestra concert, critical of technical details but praising Herrmann's ability in shaping the tone of works of Delius and Debussy.
- Smith, Steven. "Bernard Herrmann Society." The Cue Sheet 2, no. 3 (August 1985): 19, 27.
Information on short-lived "Bernard Herrmann Society" run by Kevin Fahey.
- . A Heart at Fire's Center: The Life and Music of Bernard Herrmann. Berkeley: University of California Press, 1991.
Biography of the composer.
- . "Herrmann's Legacy." The Cue Sheet 2, no. 3 (August 1985): 18.
Pre-publication excerpt from the biography.
- . "Mysterious Island on Cloud Nine." The Cue Sheet 2, no. 3 (August 1985): 18-19.
Review of a recording of Mysterious Island.
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Perceptive review of the music for Psycho.
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Concise motivic analysis of recorded excerpts of score.
- . “Herrmann’s ‘Black and White Music’ for Hitchcock’s Psycho.” Film Music Notebook 1, no. 1 (Fall 1974): 28-36; and 1, no. 2 (Winter 1974-75): 26-46.
One of the best discussions of Herrmann’s compositional technique. Includes a personal recollection of a meeting with Herrmann during the composition of Psycho. An abridgement appears in Prendergast, Film Music: A Neglected Art (see above).
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Superficial discussion of the opera based on leitmotifs. Contains interview with Lucille Fletcher Wallop (Herrmann’s first wife and librettist of the opera), 111-15.
- Swan, Annalyn. “Rare Adventures in Opera.” Newsweek (November 29, 1982), 104.
Review of the world premiere of Wuthering Heights.
- Taylor, Davidson. “Music Written for Radio.” Papers Read at the International Congress of Musicology. Held at New York, September 11th to 16th, 1939. Ed. Arthur Mendel, Gustave Reese, and Gilbert Chase. New York: Music Educators’ National Conference for the American Musicological Society, 1944, 251-66.
Revision of a handout for a discussion of September 15, 1939. An international perspective of new music being written for radio. Taylor briefly discusses work at CBS, and the overwhelmingly large part Herrmann plays in the music department.
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Teisseire, Guy. "Un coup de cymbales peut quelquefois. . . (en guise de requiem pour Bernard Herrmann et quelques autres)." Positif (Paris) 187 (November 1976): 33-39.

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Obituary.

Truffaut, François. "Journal de Fahrenheit 451." Cahiers du Cinéma 180 (Juillet 1966): 14-19.

Excerpts from Truffaut's diary on the work for his film Fahrenheit 451. Mentions initial meetings with Herrmann and their discussion on the appropriate type of music. Truffaut was one of the few directors who recounted their work with Herrmann in print.

"'Use Your Imagination,' CBS Composer's Formula for Good Cue Music." Press release, Columbia Broadcasting Company, July 12, 1938.

Description of Herrmann's efforts at composing for the Columbia Workshop. Slightly altered and published as "If Background Stays in Back, Just thank Cue" in the New York Herald Tribune (see above).

Vallance, Tom. "On Record." Focus on Film (London), no. 27 (1977): 56ff.

Verstappen, Wim. "Wim Verstappen herinnert zich Bernard Herrmann. Het enige dat telt is wat de grote doden ervan denken." Skoop (The Hague) 12 (February 1976): 6-9.

Vonde, John A. Liner notes to The Twilight Zone, volume 1. Varèse/Sarabande STV 81171 (North Hollywood, 1983); The Twilight Zone, volume 2. Varèse/Sarabande STV 81178 (North Hollywood, 1983); The Twilight Zone, volume 3. Varèse/Sarabande STV 81185 (North Hollywood, 1983); The Twilight Zone, volume 4. Varèse/Sarabande STV 81192 (North Hollywood, 1984); The Twilight Zone, volume 5. Varèse/Sarabande STV 81205 (North Hollywood, 1985).

Information not available elsewhere on Herrmann's work for the television series The Twilight Zone offering details of orchestration, concise descriptions, and occasional anecdotes.

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———. "The Sound of One Wing Flapping." Film Comment 14, no. 5 (September-October 1978): 42-48.

Important article concerning Hitchcock's sound technique using The Birds as example. Later revised and expanded into The Silent Scream.

Wilk, Max. They're Playing Our Song. New York: Atheneum, 1972. 2nd rev. ed.: New York: New York Zoetrope, 1986.

Wilk credits Herrmann with providing information on songwriter Vincent Youmans. See the citation for the recording.

Wimbush, R. "Bernard Herrmann." Gramophone 44 (February 1967): 417.

Announcement of release of Wuthering Heights recording. Includes interesting biographical information, stating information not found elsewhere.

"Wuthering Heights." Opera Summer 1967. BMI: The Many Worlds of Music. (October 1967): 5.

Announcement of Wuthering Heights recording.

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Pages 338-62 deal with background music. Reprints script and publishes Herrmann's score for Mr. Sycamore (originally broadcast on April 4, 1937; this chapter is the only known source for the music). Wylie has great praise for Herrmann, and considers him an equal among collaborators.

C. Works about Radio and Other Works Consulted

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———. "A social critique of radio music." Kenyon Review 7, (1945): 207-17.

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The most comprehensive history of radio.
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- Burkholder, J. Peter. All Made of Tunes: Charles Ives and the Uses of Musical Borrowing. New Haven: Yale University Press, 1995.
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Caplow, Theodore. "The Influence of Radio on Music as a Social Institution." Cahiers d'études de radio-télévision 3/4 (1955): 279-91.

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Spoth, Doris M. "An Analysis of Music for Radio Dramatic Shows, including a Handbook of Musical Bridges, Transitions, and Backgrounds." M.A. thesis, Michigan State College, 1949.

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Stevens, Leith. "Radio vs. Movie Underscoreing." Opera, Concert, and Symphony, (January 1948): 20, 34, 39, 43.

Significant article by a seasoned practitioner. Sees the lack of separate studio space a major problem in radio music, influencing the character and orchestration of the music. Says radio music needs to have greater influence on listener because of the casual way people listen to radio.

Stokowski, Leopold. Music For All of Us. New York: Simon and Schuster, 1943.

Includes chapters "Broadcast Music" 230-35, and "Reproduction of Recorded and Broadcast Music" 252-61.

———. "New Vistas in Radio." Atlantic Monthly 155, no. 1 (January 1935): 1-16.

Sullivan, A.M. "Radio and the Poet." Commonweal 21 (November 30, 1934): 138-39.

Poetry is not for the masses but for those with a special interest. Praises broadcasters' courageousness by including poetry readings on the air.

Tannenberg, G. "Beziehungen zwischen Filmmusik und Musik im Hörspiel." Die Musik 29 (1937): 275-78.

Tawa, Nicholas E. Serenading the Reluctant Eagle: American Musical Life, 1925-1945. New York: Schirmer Books, 1984.

Taylor, Davidson. "Composition for Radio." Who is Who in Music. Chicago: Lee Stern Press, 1940, 759-60.

———. "Long Range Policy for Radio." Modern Music 16 (January-February 1939): 94-98.

Takes note of the apathy that greeted CBS's attempts to commission and program new works by American composers. Draws the conclusion that more exposure and further listening will improve the situation.

———. "Music on the Air in the United States." Typescript in the Library of Congress. Translated and published as "Musica en el Aire." Boletín Latino-Americano de Musica 5 (October 1941): 215-19.

———. "Music Written for Radio." Papers Read at the International Congress of Musicology. Held at New York, September 11th to 16th, 1939. Ed. Arthur Mendel, Gustave Reese, and Gilbert Chase. New York: Music Educators' National Conference for the American Musicological Society, 1944, 251-66.

Revision of a handout for a discussion of September 15, 1939. An international perspective of new music being written for radio. Taylor (briefly vice-president for programming at CBS) briefly discusses work at CBS (262-64).

Terrace, Vincent. The Radio's Golden Years: Encyclopedia of Radio Programs, 1930-1960. New Brunswick, NJ: A. S. Barnes, Tantivy Press, 1981.

Thiel, Wolfgang. "Ernst Hermann Meyer. Film- und Horspielmusik. Musik zu speziellen Rundfunksendungen." In Ernst Hermann Meyer: Das kompositorische und theoretische Werk. Ed. Mathias Hansen. Handbücher der Sektion Musik. Veröffentlichungen der Akademie der Künste der DDR. Leipzig: VEB Deutscher Verlag für Musik; and Mainz: Schott, 1976, 188-202.

Thomson, Virgil. "Radio is Chamber Music." New York Herald Tribune (January 7, 1945). Reprinted in: The Art of Judging Music. New York: Alfred A. Knopf, 1948, 284-86.

———. "Symphonic Broadcasts." New York Herald Tribune (January 14, 1945). Reprinted in: The Art of Judging Music. New York: Alfred A. Knopf, 1948, 286-88.

Truman, Edward. "Heard But Not Seen." In Music and Dance in California and the West. Ed. Richard Drake Saunders. Hollywood: Bureau of Musical Research, 1948, 92, 144.

Says that it is possible for good, modern music to be heard on the radio.

Van Eps, Robert. "The Commercial Scarecrow." In Music and Dance in California and the West. Ed. Richard Drake Saunders. Hollywood: Bureau of Musical Research, 1948, 91, 147.

Volger, George. "A Comparative Analysis of the Uses of Music and Sound Effects in Motion Picture and Radio Drama." M.A. thesis, University of Southern California, 1939.

Of historical interest, as the author was hindered by the lack of historical perspective, and the lack of sources (Volger does not appear to have seen any scores to films or radio programs). This work nevertheless does offer concise and clear views of comparison with occasional good insight.

Warnow, Mark. "New Sounds on the Air." In Music and Dance in California and the West. Ed. Richard Drake Saunders. Hollywood: Bureau of Musical Research, 1948, 88, 129.

Talks of the limited programming on radio due to commercialization. Hopes that FM radio will provide more opportunities to display to out-of-the-way programs.

Weber, John Roy. "Every Trick is Needed." In Music and Dance in California and the West. Ed. Richard Drake Saunders. Hollywood: Bureau of Musical Research, 1948, 93, 147.

Discusses music on the radio from the point of view of the arranger, and the special requirements needed in his field.

Weill, Kurt. "Radio and the Restructuring of Musical Life." Trans. Michael Gilbert. In Writings of German Composers. Ed. Jost Hermand and James Sterkley. New York: Continuum, 1984, 262-65.

An early article (1926) in which Weill predicts instruments adapting themselves to an idiomatic use, and laments current prejudices against radio, blaming them on those who wish to preserve social elitism. Calls for a restructuring of social and concert life.

Wescott, Steven D. A Comprehensive Bibliography of Music for Film and Television. Detroit Studies in Music Bibliography no. 54. Detroit: Information Coordinators, 1985.

Contains some references to radio in the index.

Westphal, Frederick William. "Music in Radio Broadcasting." Ph.D. dissertation, Eastman School of Music, 1948.

Written as a textbook to acquaint the musician with the diversity of music in radio broadcasting. Offers little insight but includes an illustration in the form of a complete script of a drama and its accompanying music (composed by Morris Mamorsky).

Willison, Meredith. "Mozart vs. Mayhem." In Music and Dance in California and the West. Ed. Richard Drake Saunders. Hollywood: Bureau of Musical Research, 1948, 89, 145.

Satiric article criticizing radio programmers for their lack of originality and suggesting that listeners might get satisfaction out of something other than mysteries. Reveals the tightening of radio programming in the years prior to television hegemony.

"Writing Music for Radio." New York Sun, November 21, 1936, 28.

A composer for CBS, Lou Silvers is profiled and talks about writing for radio, comparing it to writing for films.

D. Archival Collections

Bernard Herrmann Papers. Arts Library. University of California-Santa Barbara.

The bulk of the composer's estate resides in this collection. The notable exceptions are the works he composed for CBS.

CBS Collection. Music Library. University of California-Los Angeles.

Radio and television music from the West Coast headquarters of CBS.

CBS Collection. Music Division. The New York Public Library, New York City.

Radio and television music from the East Coast headquarters of CBS.

Museum of Television and Radio. New York City.

Contains numerous radio and television transcriptions, as well as a small collection of radio and television scripts.

Orson Welles Papers. Lilly Library, University of Indiana-Bloomington.

The bulk of Welles's estate resides here, including project files for most of his radio productions.

Radio Pioneers Project. Butler Library, Columbia University, New York City.

A comprehensive record of the early history of radio revealed by oral histories of engineers, station and network executives, government officials, writers, directors, and performers.