



Reaction to comments on the MTO 0.1 essay

David Neumeyer



REFERENCE: mto.93.0.1.neumeyer.php

[1] Many thanks to Bob Kosovsky and Steve Smoliar for the Schoenberg/film-music leads. *Nosferatu*, like *The Cabinet of Dr. Caligari*, do seem such obvious choices for Schoenberg's Op. 34 that I will indeed spend some time hunting up releases (or performances).

[2] As to the Schoenberg/MGM story, this has been confused so many times over the years with a similar Stravinsky/MGM story (Stravinsky wanted \$100,000 and a year to compose his score—the money was no problem; it was the schedule that killed the deal) that many skeptics—including myself—have assumed that only one of them is true. William Rosar (in Clifford McCarty's *Film Music I*) has documented the Stravinsky story very thoroughly, but, if Bob's statement about Schoenberg sketches for *The Good Earth* is correct, it would appear that perhaps BOTH stories are in fact true. Rosar does discuss MGM's motivations for approaching well-known "serious" composers—they were quite similar to Warners' reasons for hiring Erich Korngold: to bring in a prestige name (read "European concert composer") at a time when extensive symphonic underscoring was very fashionable. Which plays into the "tinsel" question, no?

[3] And, a footnote/correction: David Broekman was music director for Universal and it's well known that he did not write some of the music that is credited to him (this was quite common in the early 30's—and at some studios (including Paramount and 20th Century Fox) much later). The music for *Frankenstein* is not credited and I took the word of one usually reliable source that Broekman wrote the music for the main titles. But in fact he didn't—William Rosar again (quoted in Randall Larson's *Musique Fantastique*) has found that it was Bernard Kaun, who was the son of Hugo Kaun and is best known as an orchestrator (he worked with Max Steiner quite a bit).

David Neumeyer
neumeyer@ucs.indiana.edu

Copyright Statement

Copyright © 1993 by the Society for Music Theory. All rights reserved.

[1] Copyrights for individual items published in *Music Theory Online (MTO)* are held by their authors. Items appearing in *MTO* may be saved and stored in electronic or paper form, and may be shared among individuals for purposes of scholarly research or discussion, but may *not* be republished in any form, electronic or print, without prior, written permission from the author(s), and advance notification of the editors of *MTO*.

[2] Any redistributed form of items published in *MTO* must include the following information in a form appropriate to the medium in which the items are to appear:

This item appeared in *Music Theory Online* in [VOLUME #, ISSUE #] on [DAY/MONTH/YEAR]. It was authored by [FULL NAME, EMAIL ADDRESS], with whose written permission it is reprinted here.

[3] Libraries may archive issues of *MTO* in electronic or paper form for public access so long as each issue is stored in its

entirety, and no access fee is charged. Exceptions to these requirements must be approved in writing by the editors of *MTO*, who will act in accordance with the decisions of the Society for Music Theory.

This document and all portions thereof are protected by U.S. and international copyright laws. Material contained herein may be copied and/or distributed for research purposes only.

Prepared by Natalie Boisvert, Cynthia Gonzales, and Rebecca Flore, Editorial Assistants