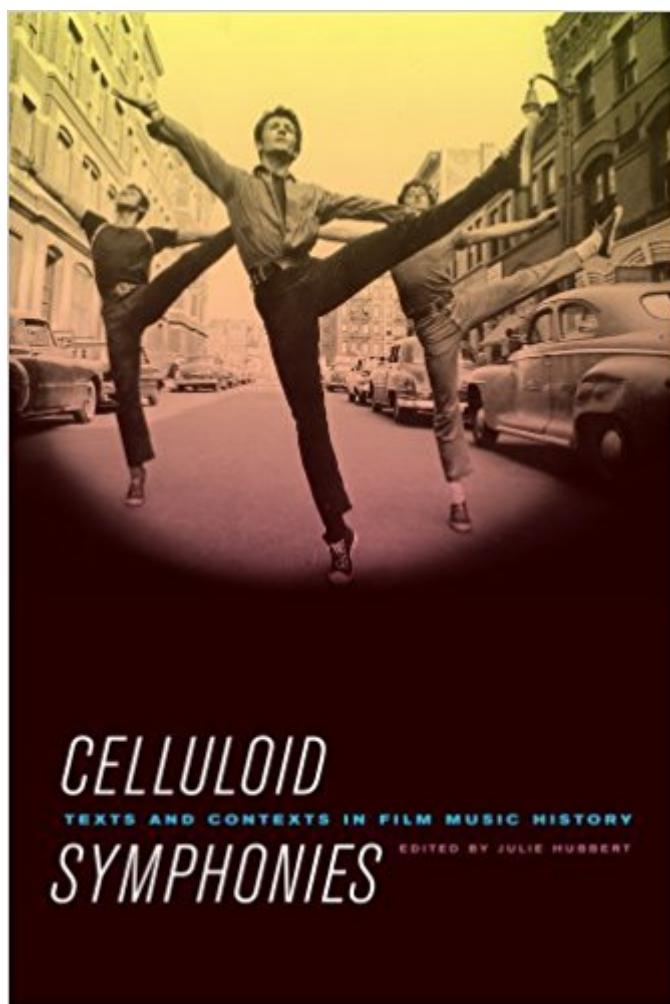


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Celluloid Symphonies: Texts And Contexts In Film Music History



Synopsis

Celluloid Symphonies is a unique sourcebook of writings on music for film, bringing together fifty-three critical documents, many previously inaccessible. It includes essays by those who created the music—Max Steiner, Erich Korngold, Jerry Goldsmith, Elmer Bernstein and Howard Shore—and outlines the major trends, aesthetic choices, technological innovations, and commercial pressures that have shaped the relationship between music and film from 1896 to the present. Julie Hubbert's introductory essays offer a stimulating overview of film history as well as critical context for the close study of these primary documents. In identifying documents that form a written and aesthetic history for film music, Celluloid Symphonies provides an astonishing resource for both film and music scholars and for students.

Book Information

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Customer Reviews

“Hubbert has provided a useful supplemental resource for those interested in the history of film music.” (M. Goldsmith Choice 2011-06-29)

“This is an amazing resource and a required text for just about any serious film music course in the United States, undergraduate or graduate. The research involved is enormous, thorough, and intelligently undertaken. The choice of readings skillfully reflects the industry, the audience, and many of the critical issues in the development of film, sound, and music in the 20th century.”—Michael Pisani, author of *Imagining Native America in Music*

Between last years wonderful collection by Mervyn CookeÂ The Hollywood Film Music ReaderÂ and this, one has a collection of extracts and essays on the subject of film-music that used to take some work to collect. Whereas Cooke has also produced the massive and deepÂ A History of Film Music, Julie Hubbert has included within the introductions to each chapter of this book, well balanced descriptions of the commercial, economic and artistic winds that drove the changes in film music history. Drawing on the material published in the book, she writes a very readable and essential history, making this a one-stop shop if you are just joining the subject. The extracts can be short, but they are salient, particularly combined with Hubberts narrative. If you are a film-music person of serious intent, you will still want many of the books excerpted here, but there is so much in this book, that you will need/want this as well. If the book falls down, it is the lack of depth in the media-music (including television) of the last twenty years. Love him or hate him, Hans Zimmer's musical influence has been massive since the early 90s, yet his name does not even appear in the index. Perhaps equally as influential, Thomas Newman is another no show. Danny Elfman is covered, but he is more of a brilliant adapter of earlier styles then the creation of a new aesthetic that both Zimmer and Newman brought. But then, I suppose there is no shortage of coverage of Zimmer in the journals and blogs, and the difference of opinions is what makes it a horse race. All in all, a wonderful new addition to the field.

The product (paperback, NOT hardcover) was in great condition. Several essays by different film music composers are included inside, such as from Elmer Bernstein. Being able to read essays straight from the source is quite an enlightening and educational experience; it's like hearing your grandparents talk about when they fought in the war, instead of learning about it in your boring history class. I'd like to give a thanks to Dr. Julie Hubbert for editing this wonderful addition to the film music textbook library!

perfect! thank you!

Absobuly love this product. my friends and family loved them. don't hesitate to buy these,they are great I did a overall test after receiving it. didn't know how much I would enjoy this All in all a great purchase.

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