



Jerry Goldsmith. Music Scoring for American Movies

Mauricio Dupuis

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This essay represents the first organic study about Jerry Goldsmith (1929-2004), emblematic American film composer in the second half of the 20th century. Goldsmith was also a brilliant conductor. He conducted his music, but also of other composers, such as those of his mentor Alex North. He has worked with several great orchestras, first of all the London Symphony Orchestra. His personality is framed within the cinematic production system in which he worked on about fifty years, collaborating with directors like John Huston, John Frankenheimer, Franklin J.Schaffner, Roman Polanski, Joe Dante, Richard Donner, Paul Verhoeven and many others. He was under contract with the major Studios in Hollywood, in particular Universal and 20th Century-Fox. Many times nominated for an Academy Award, he won once, in 1976, for "The Omen" score. The study examines some aspects of film music composition (orchestration, relationship with directors) in relation to such movies as "Planet of the Apes", "Patton", "Chinatown", "The Wind and the Lion", "The Omen", "Logan's Run", "Alien", "Star Trek: The Motion Picture", "Poltergeist", "Gremlins", "Legend", "Total Recall", "Basic Instinct", "L.A. Confidential", "Hollow Man". In appendix: an overview on the "rejected scores" case and the composer's catalog of works.

The author: Mauricio Dupuis was born in Montevideo, Uruguay, in 1974. He has a degree in Musicology in Cremona, a branch of the University of Pavia, Italy. He also works as a literary curator for Italian publishers. Among his works: the Italian editions of "Mr Arkadin" by Orson Welles, "Porgy" by Dubose Heyward, "Rebecca and Rowena" by Thackeray and "A Start in Life" by Balzac. He is currently preparing an essay on music in film noir.

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