“Stanley Hates This But I Like It!”: North vs. Kubrick on the Music for 2001: A Space Odyssey

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1968 Stanley Kubrick premiered his landmark science-fiction film on the dawn of human consciousness and its future. 2001: A Space Odyssey astonished its audience with elaborate sets, an enigmatic plot, and stunning music presented “in the open.”2 Instead of accompanying his imaginative images with the music that he had commissioned from the eminent film composer Alex North, Kubrick compiled his score from classical film composer Alex North, Kubrick commissioned from the eminent music that he had selected. He chose light classics, a towering symphonic poem, and four works by a modern composer whose music was not widely known. Both Kubrick’s compilation score and the controversial rejection of North’s music have excited considerable discussion in the intervening years. Most commentators have based their remarks on the premise that the director became so enamored with his “temp track”—the excerpts of classical music he was using as placeholders for the eventual score while filming and doing rough editing—that he could not accept North’s music. The matter may be introduced by an account extreme in its position, a statement the director made in an interview on Barry Lyndon, several years after the production of 2001, after he had given up forever on the composition of new scores for his films.

When I had completed the editing of 2001: A Space Odyssey, I had laid in temporary music tracks for almost all of the music which was eventually used in the film. Then, in the normal way, I engaged the services of a distinguished film composer to write the score. Although he and I went over the picture very carefully, and he listened to these temporary tracks (Strauss, Ligeti, Khatchaturian) and agreed that they worked fine and would serve as a guide to the musical objectives of each sequence he, nevertheless, wrote and recorded a score which could not have been more alien to the music we had listened to, and much more serious than that, a score which, in my opinion, was completely inadequate for the film. With the premiere looming up, I had no time left even to think about another score being written, and had I not been able to use the music I had already selected for the temporary tracks I don’t know what I would have done.

The composer’s agent phoned Robert O’Brien, the then head of MGM, to warn him that if I didn’t use his client’s score the film would not make its premiere date. But in that instance, as in all others, O’Brien trusted my judgement.3

Were it not for the stature of the interviewer, film critic Michel Ciment, it would be difficult to believe that Kubrick said this. If one accepted it as a true account, this statement might appear to answer the question definitively, except for the detail that only one Strauss is mentioned. But if the above remarks sound specious and rehearsed, there may be a reason; as will be shown in the present paper, the case is not at all simple.

Through this film the music of György Ligeti was introduced to an audience much wider than had experienced it before, or that would not have come to know it in any other way. For many listeners this was also the first exposure

1 The research for this article was carried out with the help of a grant from the University of Ottawa. I thank William H. Rosar for his generous sharing of unpublished material concerning the music of 2001 and related questions. Stephen Davison, Tim Edwards, and the staff of the Music Library at UCLA provided access to source materials. Louise Duchesneau, assistant for twenty years to György Ligeti, relayed questions to that composer and wrote of what she knew of the production. Michael McDonagh forwarded copies of his interviews with Henry Brant and Anna North. The latter kindly and promptly gave permission to reproduce photographs of Alex North’s score, permission courteously confirmed by Abby North. Henry Brant, nonagenarian, generously took time from his composing schedule to recall his work on the production. Gerard Schurmann agreed to be interviewed over the telephone and answered follow-up questions. Keir Dullea and Fred Ordway both spoke with me by telephone and answered further questions by e-mail. Librarians and archivists too numerous to name helped me narrow my search for sources.

2 “In the open” is an industry term referring to music in scenes without dialogue. In this film there are scenes with silence, dialogue only, and music only, but no music presented with dialogue.

3 Excerpt from an interview with Stanley Kubrick concerning Barry Lyndon (no date given) by Michel Ciment, Michel Ciment, Kubrick: The Definitive Edition (Faber and Faber, 2001), 167-80.
to Richard Strauss’s Also sprach Zarathustra.

As for its presentation, it may be remarked that the music for 2001 differs from other film scores by its prominence, not just because there is no overlap between scenes with dialogue, scenes with music, and silent scenes, but also because the music chosen is striking and, in combination with the images on the screen, unusually impactful for its day. Kubrick chose music that had been written not for film but for the concert hall, some of it widely renowned, all of it for large chorus. In other words the music in 2001 stands out more in the way that source music, or music in musicals does, than in the manner of traditional instrumental scores.

The plot of the film follows markers of human consciousness: “The Dawn of Man” (the moment at which the hominids make the leap to using tools and thus conquer their enemies), the encounter with an alien intelligence in an ancient monolith buried on the moon, and the travel through time undertaken by the astronauts on the journey to Jupiter. In all three cases the depiction of the transformational elements is carried out not by dialogue but by the images on the screen and the articulation of the works in the musical score. Ligeti’s Atmosphères is used at the beginning of the film to prepare the audience for a subjective journey of such great scope. In short, much of the burden for the telling of the story rests on the music.

To investigate this unusual score fully one must ascertain how it came to be, and to understand the genesis of the score for 2001 within the production process it is necessary to examine and compare the various musical and textual sources from the production and the large body of anecdotal evidence, both published and unpublished. These sources reveal many elements of collaboration in the process of assembling the music in the production of an important film. In reviewing them, some surprising results emerge.

With the dual aim of establishing a timeline for the musical decisions and clarifying how they came about, this paper begins with an enumeration of the material sources and continues with the presentation and analysis of evidence according to the stage of the production to which it pertains. Of particular importance are the times at which Kubrick selected the music and his reasons for doing so. Alongside these points, another theme that emerges clearly is the constellation of individual efforts that contributed to the musical decisions, and ultimately to the production of the music, despite, or perhaps because of, Kubrick’s stance as an authoritarian director. It bears repeating that film is a collaborative art, and that the creative interplay between image and music is both full of artistic potential and fraught with difficulties even, and perhaps especially, in the case of a film whose director takes a great interest in the music.

Material, Non-Anecdotal Sources (Score, Recordings, Scripts)

First and foremost, the general release of the film has credits for the following recorded music:
Khachaturian’s Gayane Ballet Suite, Leningrad Philharmonic, conducted by Gannadi Rohdestvensky
Johann Strauss’s Blue Danube Waltz, Berlin Philharmonic, conducted by Herbert von Karajan
Richard Strauss’s Also sprach Zarathustra, performers unspecified in the general release (Von Karajan in the cinema release, the Berlin Philharmonic conducted by Karl Böhm on the soundtrack album put out by MGM)

György Ligeti’s Atmosphères (composed 1961), credited in the film to Southwest German Radio Orchestra, conducted by Ernst Baur

Ligeti’s Lux Aeterna (1965), credited to the Stuttgart Schola Cantorum, conducted by Clytus Gottwald

Ligeti’s Requiem (1965), credited to the Bavarian Radio Orchestra, conducted by Francis Travis.

For the year 2001, MGM put the movie out on DVD (MGM DVD 906309, 2001). Only a small portion of Ligeti’s Nouvelles Aventures (1966) was used in the film, and it was omitted from the credits of the general theatrical release. On the DVD it is correctly credited as being performed by the Darmstadt Chamber Music ensemble under the direction of Bruno Maderna.

The DVD begins with a blank screen accompanied by Ligeti’s Atmosphères, although not quite the full eight minutes of the piece that was used in the original theatrical release, presented in theaters with the curtains closed, in agreement with the conventions for an overture in live theater but infrequently used in film.4 Except for the abbreviation of the opening

4 It should be noted that Alex North composed overtures for Spartacus and Cleopatra, and Max Steiner composed an overture in 1939 for Gone with the Wind.
The other script held by UCLA is shelved as Special Collections PN 1997.5 T 9355, Box 908. Received: January 3, 1966. UCLA Arts Library, authors: Stanley Kubrick and Arthur C. Clarke. (Script Department, MGM. From the following communication with the author, Anthony Frewin. The author has been unable to confirm whether Sentinel was an unpublished short story. The novel, by Arthur C. Clarke, and the screenplay, by Kubrick, were written simultaneously. To judge by the dates on the scripts, the process was fluent and rapid, with each author contributing to the other's medium. In exchange for a delay in publication of the novel until after the film had been released, Kubrick gave Clarke credit as co-author of the screenplay yet allowed Clarke's name to be the only one on the novel. Clarke's unpublished short story The Sentinel (1948) was the kernel for the plot of 2001; in the former extraterrestrials have left behind a sentinel to teach mankind when the species is ready.

Studio archives were originally maintained to keep custody of studio property (mainly for possible re-release), and have only in recent years been consulted for scholarly purposes. The original reels of film have been acquired by Turner Entertainment along with other titles from the MGM film catalogue. Film materials from the estate of Stanley Kubrick are in the possession of Christiane Kubrick, widow of the director. Some of these have recently been exhibited at the Frankfurt Film Museum. The autographs of the score composed by North with the assistance of Henry Brant as orchestrator, held in the Special Collections Department of the Music Library at UCLA, are the strongest and richest musical evidence for the film production. North's score was rejected, and the forty minutes of music that North completed would correctly be termed a partial score. It has been re-recorded by Jerry Goldsmith on Alex North's 2001, Varèse-Sarabande VSD 5400 (1993). The timings for some of North's cues differ slightly from the recorded film, because Kubrick edited his footage in places to make it fit the pre-recorded music. Fortunately, a detailed written guide makes it possible to coordinate the recording of North's cues with the film. The recording was made with the aid of a cassette tape of the studio recordings from the winter of 1968, now in the possession of the North family.

Because North worked closely and intensively with the director for a short period of time, the autographs afford the opportunity to examine the musical activity at the heart of the production, including sketches, fuller versions, orchestration, timings, and revisions, most of the latter for musical reasons, but also some alterations requested by the director following changes in scene length. The music is written out in preliminary sketches (working versions) and sketches (fair copies with little corrective content). These are, as is typical for film scores, in a short-score format with precise indications of tempo and timing (to the third of a second) for coordinating the music with the images on the screen. Many instrumental doublings are indicated. For most cues there are both preliminary sketches and sketches, the latter in the final stage preparatory to rehearsal and recording for inclusion in the film. There is no full-score copy of the cues, but with the composer Henry Brant present at these late-stage rehearsals it would have been an easy matter to derive the orchestral parts from the cues in their present state. The same cannot be said for another musician coming to the

5 The author has been unable to confirm whether any of the shooting scripts is extant. In an e-mail communication with the author, Anthony Frewin wrote that there were several shooting scripts, but he knows of none that survives.
6 2001, A Space Odyssey. "Screenplay. File Copy (Script Department, MGM. From the following authors: Stanley Kubrick and Arthur C. Clarke. Received: January 3, 1966." UCLA Arts Library, Special Collections PN 1997.5 T 9355, Box 908. The other script held by UCLA is shelved as Box 1072.

7 The Turner Entertainment archives in Atlanta are not open to scholars. For legal reasons and following studio policy, access and listing of contents of any materials from 2001 are restricted to the Kubrick family. At the very least these holdings almost certainly include legal correspondence surrounding the claim put forward by Ligeti (concerning which see below), and it is likely that there would be a script, memoranda of agreements, and perhaps other sources.
8 For the Frankfurt exhibit, curator Bernd Eichhorn "spent eight months at Christiane Kubrick's home and went through all the stuff Stanley Kubrick had left behind." Bernd Schulteis, composer, who wrote an article on the music in Kubrick's films for the catalogue of this exhibit, confirms that there were no source materials for 2001 bearing on the music, even indirectly. The materials are to be displayed in the Berlin Film Museum in the near future. Stanley Kubrick, Stanley Kubrick, (Frankfurt am Main: Deutsches Filmmuseum, 2004). The author was able to relay a message to Christiane Kubrick through Anthony Frewin, Stanley Kubrick's production assistant for 2001, later liaison between Kubrick and the studios, who answered on her behalf that he knows of no extant shooting script or of materials in her possession that would pertain to the music of this film.

sketches after the fact; fortunately, as noted above, for his project of recording the score Goldsmith had recourse to the recording.

There are extensive revisions for some of the cues. The autographs broadly show two stages of work, and these, along with annotations, are reflective of Kubrick’s response to the music. Some of the anecdotes below suggest that North undertook revisions of his cues following the recording sessions; this is not the usual practice in film, and it represents another example of the post-production difficulties with the music. Although Kubrick ultimately did not use North’s score, North’s music and Kubrick’s reactions to it, especially as evidenced in marks on the autograph, are the best and most detailed witness, directly and indirectly, of Kubrick’s artistic intentions at the time.

Finally, mention should be made of the 1968 press releases, which help clarify the plot intentions. The text for the British release is similar to the others.

Behind every man alive stand thirty ghosts, for that is the ratio by which the dead outnumber the living. Since the dawn of time, a hundred billion human beings have walked the planet Earth. Now this is an interesting number, for by a curious coincidence there are approximately a hundred billion stars in our local universe, the Milky Way. So for every man and woman who has ever lived, in this universe there shines a star. But every one of those stars is a sun, often far more brilliant and glorious than the small, nearby star we call the Sun. And many—perhaps most—of those alien suns have planets circling them. So almost certainly there is enough land in the sky to give every member of the human species, back to the first ape-man, his own private world-sized heaven—or hell. How many of those planets and hells are inhabited, and by what manner of creatures, we have no way of guessing: the very nearest of them is a million times further away than Mars or Venus, those still remote goals of the next generation. But the barriers of distance are crumbling—one day we shall meet our equals, or our masters, among the stars.

2001: A SPACE ODYSSEY tells of an adventure that has not yet happened. But which many people—scientists, philosophers, writers and engineers—think will happen, and perhaps very soon. The adventure is the first contact that the human race—we on the planet Earth—will have with life elsewhere in the Universe. This limitless void, with its uncountable numbers of suns and planets, is like a gigantic theatre filled with stages on which the drama of life can be acted out, and on which very probably, it has been acted out in past eons. What are the beings that inhabit those worlds? Will we be able to recognize them or will they appear so alien that if we were to see them we should hardly know them as intelligent life at all? Will they be biological life forms, machines or even disembodied creatures of pure energy?10

Summary List of Anecdotal Evidence and Production Chronology

The anecdotal evidence on 2001 is tangled, and since these pieces of evidence must be compared with one another in order to deduce the production timeline, a purely chronological order of presentation is not possible. Instead, the items and the argument are grouped into stages of development. The following summary of events is offered here as a means to establish coherence in the difficult untangling of accounts below. The dates of some events are unknown at the outset and are determined in the course of the discussion.

10 Reproduced at www.visual-memory.co.uk/2001
11 Some items in the production chronology have been taken from Carolyn Geduld, “The Production: A Calendar,” The Making of 2001: A Space Odyssey, 3-9. N.B. Her calendar has the wrong year for North’s work on the film.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tr>
<td>1964</td>
<td>April. Beginning of collaboration between Kubrick and Clarke.</td>
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<tr>
<td>1966</td>
<td>4 February. Rough cuts of scenes with interior of the space station and the moon rocket bus played for MGM executives. Scherzo from Mendelssohn’s Midsummer Night’s Dream and Vaughan Williams’s Sinfonia Antartica played with these scenes. March and April. Shooting in the centrifuge (built for $750,000, after Kubrick rejects the first set for it). May. Meeting between Clarke and “worried” MGM executives. Between 29 December 1965 and November 1967. Kubrick hears Ligeti’s Atmospheres following a BBC broadcast.</td>
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<td>1967</td>
<td>(November). Kubrick discusses classical pieces he was thinking of with Gerard Schurmann, who remembers mention of Schumann piano music, Chopin, Offel’s Carnava Buona, Ligeti’s Atmospheres, and J. Strauss’s Blue Danube Waltz, the last not in connection with a specific scene. For a short time, Schurmann is hired as consultant and standby composer. Fall (before the early December meeting between Kubrick and North). Post-production. At the request of Kubrick, who says he is desperately looking for a majestic yet quickly ending piece of music with which to open his film, Jan Harlan (the director’s brother-in-law) brings in some records from his collection; his first choice is Richard Strauss’s Also sprach Zarathustra. Early December. North meets with Kubrick in England to discuss composition for 2001. Kubrick tells North that if he had been able to get the permissions for the excerpts he had in mind, the score would have been a fait accompli (Henry Brant anecdote). 24 December. In London, North works on the score. Early January. Recording sessions for North’s score begin. Kubrick, attending some sessions, makes suggestions for some of the music. North composes music for forty minutes of film. While screening dailies Kubrick rejects the music for the Space Docking scene and substitutes the Blue Danube Waltz (Conrad Pederson anecdote).</td>
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<td>1968</td>
<td>4–5 April. Kubrick deletes nineteen minutes from the film; cuts are made in the scenes “Dawn of Man,” Poole in the pod. 6 April. At the Cinerama Theater on Broadway, Kubrick jogs on the space station, and Poole in the pod. 3 April. New York premiere at the Capitol Theatre. Alex Williams’s Sinfonia Antartica played with scenes. 31 March, 1 April. Previews for the press in Washington, D.C. The music includes a movement from Vaughan Williams’s Sinfonia Antartica. 1–2 April. Previews for New York press at Loew’s Capitol Cinerama Theatre. 3 April. New York premiere at the Capitol Theatre. Alex North is present. There is no Vaughan Williams music in the score. The selection of musical pieces is substantially the same as in the final version except for a few cuts (Ketti Dullioh anecdote).</td>
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<td>1969</td>
<td>4 April. Los Angeles premiere. 4–5 April. Kubrick deletes nineteen minutes from the film; cuts are made in the scenes “Dawn of Man,” Poole jogging on the space station, and Poole in the pod. 6 April. At the Cinerama Theater on Broadway, Kubrick releases the final version of the film.</td>
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Early Science Fiction Film Music: Antecedents in the Genre

Although there is no direct evidence to indicate that Kubrick took the sound tracks of prior science fiction films into account—indeed, the scores themselves were not available on commercially available sound recordings—one must nevertheless suppose that he was familiar with a great many films in this genre and that he had thought about the music in them. A history of music in science fiction films is beyond the scope of the present paper, but certain specific scenes present points of contact with 2001, particularly scenes of space walks and flight. Even if these films served only as a backdrop of conventions of the science-fiction genre against which Kubrick wished to work, they are germane to the production history of 2001. Accordingly, before proceeding further with the production history, we pause to give a very few cues some brief consideration as part of the context of the genre as it built toward the music of 2001.

*Gallant Journey* (1946, Columbia), is the story of the first controlled-wing flight in 1883. Marlin Skiles scored the picture, and at the end of the first test flight, when the aviator exclaims, “Gotta go higher, much higher,” we see a shot of the sky and hear moving through the string sound, like the early airplane cutting through the atmosphere.12 In musical and visual conception, the scene can be compared with the docking scene of 2001.

*Destination Moon* (1950, Eagle-Lion) has a scene with a space walk, in which the astronauts are shown on the screen upside down as they experience the weightless environment of space. The dialogue emphasizes the “strange” feeling of traveling at a high speed but not feeling any “wind.” In the scene the score, by Leith Stevens, uses quartal chords in tremolo strings that have the same aural effect as clusters. The same composer wrote the score for *War of the Worlds* (1953, Paramount). In a scene featuring the landscape of the planet Mercury, there is a pulsing three-note chord of violin harmonics with a repeated motif based on an Arabic scale (also used in *Destination Moon*); with the shot of the surface of Mercury, quartal chords are played by winds along with a double-octave violin melody.

Nathan Van Cleave wrote the score to *Conquest of Space* (1955, Paramount). The main title includes imitation choral effects (perhaps owing something to “Neptune” from Holst’s *The Planets*), and then, as in *Gallant Journey*, a brass melody is placed with sustained high strings. In the in-space funeral scene during which the captain delivers a space-walk eulogy, there are again high strings and quasi-choral effects.

The next antecedent to be considered is William Cameron Menzies’ *Invaders from Mars* (1953, National). The score was by Mort Glickman, who died in that year, and whose filmography includes a great number of uncredited scores as well as much work used as stock music in later productions. In the cue “Sand Pit Spotted,” Glickman used parallel polychords under high held notes in the violins. In the next cue, in which the character of Rinaldi is captured, there is choral writing in various parallel tertian and whole-tone sonorities. The aural impression of one moment of this cue is not very different from the sound of Ligeti’s *Atmosphères*, and then the cue continues with whole-tone sonorities. A moment in the cue “No Report” also bears mentioning as being, for a moment, similar in impression to *Atmosphères*.13 This is not to say that Glickman’s score influenced Ligeti, or even to say that it resembles the works of that composer. Glickman was attempting to score specific moments of film, not to create a sustained, new musical style. The moments of similarity do, however, point up common artistics solutions to the challenge of scoring scenes in science fiction films.

The aforementioned excerpts emphasized choral effects, quartal sonorities, and the texture of a brass melody against high strings. The first two of these are featured in the theme for the television series that must have been an important antecedent for Kubrick’s film, *Star Trek* (1966–69), with music by Fred Steiner, Alexander Courage, and others. The melody itself for the show’s main title begins with two quartal chords; the vocal effects are memorable.

No one would claim that North or Kubrick copied the above scenes for 2001, but if we believe that creators of works of art, even innovative ones, relate themselves to traditions, then in conception if not precisely in style these scenes can be compared with points of 2001: the quartal harmonies with the clusters in the cues by Ligeti, the choral effects with the vocal music by both North and Ligeti, the

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12 William H. Rosar brought this evocative excerpt to my attention, as well as the scenes from *Destination Moon*, *War of the Worlds*, and *Conquest of Space*. See also his “Music for Martians: Schillinger’s Two Tonics and Harmony of Fourths in Leith Stevens’ *War of the Worlds* (1953),” *Journal of Film Music*, 1, no. 4 (Winter 2006): 395–438.

13 I thank William H. Rosar for forwarding the sound track of *Invaders from Mars*, and for sharing his impressions of some of the cues, particularly “No Report.” Raoul Kraushaar, the music director and conductor of the music, receives sole screen credit for it.
music for flight with 2001’s music for the space station and the ship docking with it.

When 2001 was released, space flights were novel. The many successful space flights of later years made them seem almost routine, hardly newsworthy. At the time, however, they were adventures of such daring and potential, an exploration of a new frontier, that they stirred hearts and minds perhaps more than any other event could. It was in this spirit that directors and composers looked for music for these scenes, and it was in this spirit that Kubrick made 2001.

Kubrick’s Early Intentions for the Music: Classical Music Tracks or Original Score?

One possible explanation for the rejection of North’s score for 2001 is that Kubrick was already moving away from the standard practice of hiring a composer to write a score and toward the compilation scores that he came to use exclusively. For 2001 Kubrick used his authority as director autocratically and micro-managerially on all aspects of the production, from discarding an expensive centrifuge he did not like to criticizing details of sewing on the costumes for the hominids.14 Perhaps he wished to exercise a greater measure of control over the music in his films than he felt he could by hiring a composer, and this desire came to a head in the ambitious project of 2001.15

In 1965, before the filming of 2001 had started, Kubrick was interviewed by Jeremy Bernstein for an article that appeared in The New York Times in November of 1966. Touring the various production planning rooms in the studio at Borehamwood, Bernstein and Kubrick came to the trailer in which Kubrick did his writing. Bernstein wrote:

I could see that it was used as much for listening as for writing, for in addition to the usual battery of tape recorders (Kubrick writes rough first drafts of his dialogue by dictating into a recorder . . . ) there was a phonograph and an enormous collection of records, practically all of them contemporary music. Kubrick told me that he thought he had listened to almost every modern composition available on records in an effort to decide what style of music would fit the film. Here, again, the problem was to find something that sounded unusual and distinctive but not so unusual as to be distracting. In the office collection were records by the practitioners of musique concrète and electronic music in general, and records of works by the contemporary German composer Carl Orff. In most cases, Kubrick said, film music tends to lack originality, and a film about the future might be an ideal place for a really striking score by a major composer.16

Clearly Kubrick was already thinking carefully about the music while he was writing the screenplay and planning the filming. Another witness of Kubrick’s listening habits is the director’s daughter, Katharina Kubrick-Hobbs, who noted:

Judging by the size of his record and then CD collection, I doubt very much that there was anything he didn’t listen to. He loved jazz, Wagner, Mozart, Shostakovich, Ligeti, Schubert, name a composer! He was always listening to stuff, and of course everybody sent him new recordings as they’d come out. He’d frequently come back from shopping with a bag of CDs. We are a musical family generally. My grandparents, aunts and uncles were opera singers, as is my sister. My cousins are concert pianists and clarinetists. My youngest sister composes, my mother sang on the stage . . . before Paths of Glory. I can’t tell you his favourites. One just has to surmise that his listening was always done for a specific purpose. If he found a piece that struck him as having the appropriate mood or intellectual content for his purpose that would be filed away for use later. Concerts at home are a regular feature in our house.17

Evidently Stanley Kubrick listened widely and extensively to different styles of music, and it appears that his listening was closely tied to his current projects.

In other words, Kubrick’s musical connoisseurship was less the result of a general musical culture than the result of listening linked closely to the films he was working on.

Bernstein’s mention of musique concrète is noteworthy. We may conjecture that Kubrick was listening with a view to expressing and enhancing the ideas and images of 2001 and to set a tone for the project. In addition to offering rhythmic complexity and richness, musique concrète would have been “unusual and distinctive” for most listeners in the audience. Kubrick’s remark on originality can be understood partly in this way. If he wanted an unfamiliar musical style

14 The mime who coached and choreographed the hominids, and who played Moonwatcher, their leader, Dan Richter, in his Moonwatcher’s Memoir: A Diary of 2001: A Space Odyssey (New York: Carroll and Graf, 2002), describes an over-budget production with the exigent director doing the rounds of the studio, inspecting every detail and insisting on perfection.

15 William H. Rosar in a discussion on Filmus-L [filmus-l@listserv.indiana.edu] reflects that

Kubrick may have turned to compilation scores because with a composer music was the one element of a film that he could not micromanage.


to set or reinforce a particular tone, and to support the projection of a setting remote in time and place in specific scenes, then he would naturally have wished to avoid any impression of conventionality in musical style. In his goal to make a landmark science-fiction film, perhaps the director was also aiming for a score in a new musical style. At the very least, in the context of his (later) rejection of North's score, it seems reasonable to infer that Kubrick had difficulty settling on a film-music composer for 2001.

There is an unconfirmed suggestion that Orff was approached to take on the project, but Anthony Frewin, who worked centrally on the production, has stated that Orff was not approached. Still, the possibility of Orff as composer, which seems stylistically suited to the director's inclinations, cannot be excluded. Because of the contrapuntal nature of the production and Kubrick's direction, even Frewin was not aware of every point of musical consultation. Would Kubrick have dared to employ a composer who was untried in the genre of film music, with its exigencies of rapid production timeline and frequent revision at the command of the director?

In an interview with Royal S. Brown, Bernard Herrmann claimed that he had been invited to write the score and had demanded twice his usual fee. It was not the first time that Kubrick approached the most sought after film music composer. Herrmann turned Kubrick down in the case of Lolita when he learned that the director insisted on using what became the title song, which Herrmann dismissively referred to as "a song by his brother-in-law."

The lack of dialogue and consequent length of the score for 2001 would have supplied a reason for Herrmann's demand for a larger fee. Given Herrmann's apparent unwillingness to have his music heard on screen along with music by other composers, it may be true that Kubrick thought of having him compose all of the music for the film. Perhaps Kubrick approached Herrmann and inquired as to his availability, not with the idea of engaging him immediately but simply to keep him on tap.

It has been erroneously suggested that Frank Cordell also wrote music for 2001. In fact, Kubrick hired Cordell to conduct excerpts of Mahler's third symphony for this project, and we must conclude that at one stage Kubrick intended to put Mahler's music in the film. This clearly indicates Kubrick's intention to use some pre-composed excerpts in the score; if the Mahler had originally been on a temporary track, a pre-existing recording would have sufficed for the sound track. The most likely reason for making a new recording of Mahler's music would have been for a particular tempo or effect that Kubrick might have hand in mind.

In the meantime, the director kept his ears open for musical possibilities. Unfortunately, many authors have wrongly assumed that Kubrick chose Richard Strauss's Also sprach Zarathustra for the film because the title refers to Nietzsche's book and, by extension, to Nietzsche's theory of the superman which would, in this way of thinking, fit with the film's evolutionary theme. Heaping speculation on their own speculation, some of these authors have spun fanciful tales of integrated music-and-image narratives, but the evidence of the production history contradicts this assumption. It has been asserted that Kubrick first heard the work in a BBC documentary on World War I, but this too turns out to be incorrect; it seems more likely

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18 For example, Richard Steinitz, György Ligeti: Music of the Imagination, 162, "Ligeti was not the only composer to be upset. Screening some early footage whilst working on the script with Arthur C. Clarke, they had played numerous recordings ranging from Mendelssohn to Carl Orff, from whom they briefly considered commissioning a score." Concerning Ligeti and Mendelssohn, see below. The suggestion that other composers were "upset" is unsubstantiated and not confirmed by this author. A similar anecdote is reported in Michel Chion, Kubrick's Cinema Odyssey: The Genesis of 2001, 12, "...while writing the screenplay with Clarke, he often listened to Carl Orff's Carmina Burana. Apparently he even contacted Orff in the quest for an original score, but the German composer, then in his seventies, declined the honour on account of his age."

19 Anthony Frewin, Email communication to the author.


23 A comparison could be made with the production of Kubrick's later film Eyes Wide Shut.
that it was via the documentary that Kubrick first heard music from Vaughan Williams’s *Sinfonia Antartica* (concerning which work, see below).

A correct explanation for the inclusion of *Also sprach Zarathustra* in the sound track for *2001* can be found in remarks by Jan Harlan in a BBC interview from 2002. Harlan emphasizes that until 1970, when Kubrick asked him to accompany him to Romania to work on the “Napoleon” project (that did not come to fruition) he knew Kubrick only as his brother-in-law and had no professional connection with him. In the interview Harlan, who was at the time living in Zürich, recalls that during the time of post-production work on *2001* Kubrick telephoned him and said: “When you are coming next weekend, please have a look through all your LPs. I am desperately looking for a piece of music which is very majestic and very big in sound and beautiful, but which comes to an end.” Harlan recalls that Kubrick “was desperate for a piece that comes to an end quickly. He had already listened to Wagner and Bruckner, and had the Alex North score, but he wasn’t totally happy. . . . He was finicky and very respectful to composers, and didn’t want to fade out or cut a piece of music, which is awful. . . . One of the things I brought to him was Richard Strauss’ *Zarathustra*, which of course is a big fanfare, and has the advantage that it comes to an end quickly. He liked that very much.”

Harlan is a credible witness, who claims no involvement in *2001* other than making suggestions for the main title music. He fixes the time of this visit during post-production on the film, which fits with Kubrick’s anxiety to find music for the main title. Although Harlan’s remarks suggest that the visit took place after North’s work on the picture, the composer’s own sketches contradict this, as will be shown below. The suggestion of *Also sprach Zarathustra* must have been made during post-production, but before the engagement of Alex North. Kubrick’s criteria for the music he sought are noteworthy: the piece was to be majestic, but it had to come to an end quickly. It bears repeating because of the persistent stream of secondary literature on this point that is unfounded. *Zarathustra* was chosen for *2001* because it was a majestic fanfare of the approximate length that the director needed. Nietzsche was not the reason for this choice, and did not influence the film’s plot or even its implications. By the time Kubrick chose this music his shooting was complete. This point of production history invalidates all of the speculations on Nietzsche in the secondary literature that surrounds *2001*.

Probably because of his later professional association with Kubrick (beginning in 1970), Harlan observed that the director esteemed music highly and although he was willing to order musical arrangements and new performances, did not wish to make cuts to musical works. Harlan characterizes Kubrick and his role in productions; he says that it was Kubrick alone who made the artistic choices for his films. “On the music side . . . I proposed hundreds of pieces of music. . . . Whatever you saw on the screen it was his decision. It was his film.”

**Quiet on the Set?**

Music also entered into the filming process for the actors in Kubrick’s films. Although the style of *Spartacus* differs greatly from that of *2001*, there are common elements of production technique, and Alex North worked on both films. Of the earlier production Woody Strode, football player and Olympic javelin thrower turned athlete, remembered:

The fight was a ballet. Kirk [Douglas] and I rehearsed for three weeks, then shot for one. I’m just lucky I was physical and had this genius director. You know what he did? Just before we fought, he had a scene of us looking at one another. He had a symphonic record playing outside. He knew I wasn’t an actor, and he said, “Woody, I’m going to put this record on, and I’ll talk to you.” It started (he imitates kettle drums), and he said, “Look at Kirk,” and my eyes are dancing. More drums and he says, “Look over here.”

Bob Lawrence, the film editor on *Spartacus*, recalled that Alex North wrote music for click tracks that were used for choreography during shooting. As for temporary music, Lawrence recounted: “During the course of the picture, Stanley [Kubrick] asked me to put music in, and Stanley didn’t bow down and genuflect to big, dramatic scores. He believed in the waltzes, etc.”

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25 Jan Harlan’s remarks are from a BBC Radio Scotland interview with him in 2002 that was conducted for the radio series, *Silverscreen Beats*, produced by Fiona Croall. The author is most grateful to Fiona Croall for making a recording of the unedited interview with Harlan available.

27 Frunkes, 70-71. William H. Rosar writes that, “Apparently the final battle in Spartacus was conceived in terms of the ‘Battle on the Ice’ scene in *Alexander Nevsky*, North wrote temporary tracks for this scene (performed on two pianos with some percussion) and other scenes as well, and this music, once orchestrated, was the music used in the film. As it happens, the music that finally accompanied the gladiatorial fight between Spartacus and Draba (Woody Strode) was a cue
Bernstein witnessed the filming of Gary Lockwood exercising in the centrifuge, jogging around its interior and shadowboxing to the accompaniment of a Chopin waltz—picked by Kubrick because he felt that an intelligent man in 2001 might choose Chopin for doing exercise to music. From a 1955 Western North had scored (doing exercise to music). He felt that an intelligent man in waltz—picked by Kubrick because the accompaniment of a Chopin waltz—represented total loneliness. But more importantly he wanted it to be appealing. He wanted it to be beautiful; he had to like the music.

Concerning this scene, Michel Chion notes the importance of music on the set giving a rhythm to the choreography, and the difficulty of adapting the completed scene to the final music of the score:

(The finished film, this became an adagio by Khachaturian, carefully chosen and edited with respect to the image so as not to give the sense that the character is moving to the music or that he hears it; this is itself contrary to the original idea.) Like Sergio Leone, Kubrick was an expert at this practice, as old as silent cinema, which consists of getting the actors in the mood and in rhythm by having music played on the set.

The presence of two conflicting meters in the centrifuge scene is a notable result of playing a waltz during filming. The meter of the waltz is present in the actor’s jogging and shadow-boxing. If one counts a beat each time the actor’s right foot comes down, and if one watches the actor’s arms, a three-beat pattern in waltz tempo can be clearly discerned. The waltz pattern of Gary Lockwood’s energetic movements conflicts in both meter and tempo with Khachaturian’s brooding, imitative ballet music. Each meter and tempo shows its own kind of restlessness: there is the moodiness and depressive anxiety of Khachaturian’s chromatic music and the bottled up energy of a man who has nowhere to run, stuck on a ship traveling through outer space with a taciturn companion and a suspicious computer. The combination of these two meters heightens the tension of the scene considerably.

Jan Harlan, doubtless remembering a conversation with Kubrick after the release of 2001, offers some insight on the director’s selection of Khachaturian’s music: “He was looking for a piece that represented total loneliness. But more importantly he wanted it to be appealing. He wanted it to be beautiful; he had to like the music.”

Keir Dullea, who starred in the film as Dr. Dave Bowman, remembers music being played on the set of 2001 on one occasion:

The only music that was played . . . was in the scene known as the “Journey through Time and Space,” as they were going through the Star Gate. Either that sequence, or when I was in the pod trying to get Jay Lockwood back. In any case it was played while I was alone in the pod. It was Vaughan Williams’s Antarctica [sic] Suite [sic]. . . . I would describe it as the most misterioso movement of the whole piece.

So, just as in Spartacus, Kubrick used music during filming to accompany choreography or to set a tone. In the former case there are implications for the rhythm of the scene and aspects of motion; in the latter case the music contributes to the atmosphere and mood of the acting, but there is no underlying rhythm that would be contradicted by the use of different music. It must be acknowledged, in any case, that Kubrick was convinced of the potential of the musical dimension of film. Since his goals for 2001 were artistically and scientifically ambitious—for example, he spent over a year and a half in designing the hominids—it is easy to understand that he expected a great deal from his score.

**Ligeti’s Music**

Works by Ligeti are central to the music in 2001 and its impact. *Atmosphères* is the first music in the film that the audience hears; it is stylistically the film’s least familiar music, and it is presented in an unfamiliar way, without images. It is the music that is most suggestive of the future and of the alien intelligence behind the monoliths.

Writers who saw 2001 in 1968 find it difficult to convey to those who did not experience it until much later just how astonishing and impressive the film was when it was originally released. Today first-time audiences come to it having seen a large repertoire of films that followed it, and they have already been exposed to many styles of late twentieth-century music. Chion writes: “Today we can only imagine the perplexity of many of the first cinema-goers in 1968—of whom I was one—when faced with this extremely elliptical, incoherent film, even if it was fascinating.” This author, too, was one of those 1968 cinema-goers, and the readers of this article who did not attend the film in that year may well believe that Ligeti’s music combined with the images on the screen (or just closed curtains during the Overture) contributed in no small measure to the audience’s perplexity, curiosity, and sense.

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30 BBC interview with Croall, 2002. Harlan likens the excerpt by Khachaturian to Wagner’s Siegfried’s approach to Brunnhilde encircled by fire in Act III of Siegfried, which he feels conveys the sensation of being utterly alone.

31 Keir Dullea, telephone interview by the author, April 2004.

from a 1955 Western North had scored *(Man with the Gun)*.


of wonder. How did Kubrick choose, or even know of, this music that enjoyed only a narrow, albeit enthusiastic, following? An anecdote told by Conrad Pederson, special photographic effects supervisor on the production, clarifies how Ligeti’s music first came to Kubrick’s notice:

The Ligeti music came into the film because my first wife, Sharleen, an artist, happened to be working with Stanley’s wife, Christiane, at her studio, on extraterrestrial sculptures (which were never used). Christiane had gone into the house to arrange some lunch, while on BBC a Ligeti piece came on. My wife thought it sounded remarkably futuristic, and ran to the house to alert Christiane that there was something on the radio that Stanley should hear. That would happen in the next day or so, thanks to the BBC, and although Mr. Ligeti was rather hard to contact (he apparently was in Vienna or somewhere without a phone) the result was quite fortuitous for the movie. Stanley was the absolute decision maker on everything.33

Clearly the incident took place before shooting was complete, but did Kubrick choose Ligeti’s music before hiring North? The Pederson anecdote may be compared with an account by Louise Duchesneau, Ligeti’s assistant, for over the past twenty years. In it, Duchesneau relates what was told to her by Kubrick’s brother-in-law, Jan Harlan:

Mrs. Kubrick, who was a painter (one sees her paintings in the apartment of Tom Cruise and Nicole Kidman in Eyes Wide Shut), always listened to the BBC while she worked. One day, when 2001 was finished, and the music of the film had already been composed (Alex North), she called her husband and said to him: “Listen Stanley, this is the music you need for 2001.” And it was Lux Aeterna. From this point Kubrick re-did all of the musical score for the film and included 33 minutes of Ligeti (Requiem, Lux Aeterna, Atmosphères, Aventures). What happened with the author’s rights is still not clear but it is certain that Ligeti never received his royalties and that he never had a contract. This did not stop Kubrick from including music by Ligeti in The Shining (he was paid this time) and also in his last film, Eyes Wide Shut. Kubrick and Ligeti have never met.34

Both anecdotes refer to Christiane Kubrick, Ligeti’s music, and a BBC broadcast, but there the similarities end. The positioning in time of the incident in Harlan’s version, after North’s work, is contradicted by Gerard Schurmann’s account and one element of the North-Brant autographs (see below). In fact, almost every other account and circumstance contradicts Harlan’s version. It is clear that at some point, however, thirty-three minutes of Ligeti’s music completely changed the score.

Consultation

Private consultation between the director and experts was an important part of the development and production of 2001, but the confidential nature of these exchanges makes it difficult to learn of conversations and meetings that affected the decision-making process for the music. We are fortunate to have the testimony of the accomplished composer Gerard Schurmann, both in an email and in a telephone interview:

My recollection of being asked to stand by for a number a months during the making of 2001 is . . . vague as far as the year is concerned. Otherwise, the following occurred:

During the music arrangements for Lolita at ABPC Studios in Borehamwood, I was approached through my agent and asked if I was prepared to be available to assist generally, and Nelson Riddle in particular, if necessary. I first met Stanley during the final dubbing sessions at ABPC. Some years later, I was again approached by Kubrick through my agent with the invitation to go and see Stanley at Borehamwood to discuss the music for his film 2001 which was then in production. In all, I saw him, at his request, about 4 times after he had asked me to stand by as a composer and musical consultant. What we did during each meeting consisted mainly of Stanley playing me recordings of a variety of classical pieces, and discussing their possible use in the film. I remember that the Blue Danube waltz was already being considered by him with a distinct gleam in his eye.

I learned later that I was apparently far from being the only music person standing by, but knew nothing of this at the time. When Alex North was eventually hired to write the score, I realized that my vigil had come to an end. The message came through my agent, Donald Langdon, from Kubrick that he thanked me for my input and asked me to name a figure because he felt that he definitely owed me some remuneration for the use of my time. Like the proverbial naive innocent, I declined to name a price in the hope that he would perhaps remember me for a future project. No such luck.35

33 Email communication from Conrad Pederson to William H. Rosar, 16 July 2003.
34 Email communication from Duchesneau to the author, 8 January 2004. In the BBC interview of 2002, Harlan, whose account of the radio broadcast agrees with that of his sister, remarks that “The Ligeti in 2001 was a complete accident. He was desperately looking for something very sophisticated and new. And there it was, Lux Aeterna, Eternal Light.”
35 Email communication from Gerard Schurmann to William H. Rosar, 29 July 2001.
Schurmann came into Kubrick’s circle through Kubrick assistant James B. Harris, under whose direction he had scored *The Bedford Incident*. He and Kubrick met several times, at the studios at Borehamwood and at the director’s home. Filming had already commenced, but the conversations about musical choices between Schurmann and Kubrick, sometimes with Harlan present, were based mainly on the extended script and on drawings. Philip Martel, a film conductor, was also hired for the production at that time, “paid to do nothing,” Schurmann thought at first, but then, as he came to realize, to be a go-between for composers. Kubrick was careful to approach composers discreetly, Schurmann said, “so that if he approached you, you didn’t think you were the second choice.” Martel, who before 2001 had worked for Hammer Films, also gave Kubrick input on possible choices of music for the film.

Kubrick did not discuss Richard Strauss’s *Also sprach Zarathustra* with Schurmann, and, in our telephone interview the composer explained that, although he and Kubrick had discussed Johann Strauss’s *Blue Danube Waltz*, Kubrick did not tell him specifically which scene he was thinking of for it. It seems likely that Jan Harlan’s visit with Kubrick, during which he introduced the director to *Also sprach Zarathustra*, took place during, or near the end, of Kubrick’s conversations with Schurmann.

Kubrick played a great deal of romantic piano music for Schurmann, who cautioned Kubrick against using solo piano music because, he said, “it would not be good to tie it [the music] down to a particular instrument.” Schurmann thought that solo music for an instrument might take the audience out of the environment of the film. Perhaps Kubrick wanted solo piano music for the scene (later cut) with the piano in the space station. Like the *Blue Danube*, a piano and nineteenth-century piano music seem out of place for the space station; it was an anachronism of the kind that Kubrick seems to have enjoyed and wished the audience to enjoy. At the same time, these “future archaisms” help to link together the different eras of man; the preserved musical elements lend a continuity to the evolution of the species that would otherwise appear to be disjunct.

Schurmann and Kubrick discussed several choral works, and Kubrick asked about Orff’s *Carmina Burana*. This point fits with Jeremy Bernstein’s recollection; indeed, it seems that over most of the production Kubrick remained interested in using this popular work. In 1965 EMI released a recording of *Carmina Burana* conducted by Rafael Fruehbeck de Burgos. Of Orff’s piece, Schurmann commented: “I told him that my idea of hell would be to be tied to a chair and made to listen to it.”

Kubrick and Schurmann also discussed Ligeti’s *Atmosphères* at length. “Kubrick wondered if he should go that far afield, if it was too far out idiomatically,” Schurmann recalled. This remark, too, is consistent with a point reported by Bernstein in his 1965 interview, that Kubrick’s “problem was to find something that sounded unusual and distinctive but not so unusual as to be distracting.” Schurmann encouraged the director to use Ligeti’s music; he felt that if the music were appropriate for the subject the audience would accept the challenging style and texture of the work.

It seems that these discussions, held late in the production process, contributed greatly to the final selection of music. Probably Kubrick intended to use piano music with the scene showing a piano (although no commentary describing the music of that scene has come to the surface), but in the end he abandoned the scene, and one factor may have been Schurmann’s remark. The director considered using some excerpt from *Carmina Burana*, a work in vogue at the time, but he decided against it, and in this case as well Schurmann’s harsh reaction may have had considerable weight in the final decision. And what of the decision to use *Atmosphères*, and, following that, Ligeti’s other works? Evidently this was the crux of the director’s search for music that would be distinctive, but not so unusual as to distract his audience, or put them off. Schurmann’s encouragement may have been just what Kubrick needed to pursue this musical line, so important to the film’s outcome.

**Alex North and Henry Brant**

“They go in another direction,” that’s what they always say. Nobody ever knows what they mean by that,” Gerard Schurmann commented on directors in general and on the end of his work on 2001. Did Kubrick’s engagement of North mark a change of direction in his plan for the music, or had his intentions turned toward a score that would be a combination of composed excerpts and new composition? Alex North’s own summary of his work on the film is the next evidence for the investigation of Kubrick’s intentions for the music:

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36 This and the following paragraphs from Gerard Schurmann, telephone interview with the author, 18 August 2004.
I was living in the Chelsea Hotel in New York (where Arthur Clarke was living) and got a phone call from Kubrick from London asking me of my availability to come over and do a score for 2001. . . . I was ecstatic at the idea of working with Kubrick again (Spartacus was an extremely exciting experience for me) . . . and to do a film score where there were about twenty-five minutes of dialogue and no sound effects! . . .

I flew over to London for two days in early December [1967] to discuss music with Kubrick. He was direct and honest with me concerning his desire to retain some of the “temporary” music tracks which he had been using for the past years. I realized that he liked these tracks, but I couldn’t accept the idea of composing part of the score interpolated with other composers. I felt I could compose music that had the ingredients and essence of what Kubrick wanted and give it a consistency and homogeneity and contemporary feel. In any case, I returned to London December 24th to start work for recording on January 1, after having seen and discussed the first hour of film for scoring. Kubrick arranged a magnificent apartment for me on the Chelsea Embankment, and furnished me with all the things to make me happy: record player, tape machine, good records, etc. I worked day and night to meet the first recording date, but with the stress and strain, I came down with muscle spasms and back trouble. I had to go to the recording in an ambulance, and the man who helped me with the orchestration, Henry Brant, conducted while I was in the control room. Kubrick was present, in and out; he was pressured for time as well. He was going to use breathing effects for the remainder of the film. It was all very strange, I thought perhaps I would still be called upon to compose more music; I even suggested to Kubrick that I could do whatever was necessary back in L.A. at the MGM studios. Nothing happened. I went to a screening in New York, and there were most of the “temporary” tracks.

Well, what can I say? It was a great, frustrating experience, and despite the mixed reaction to the music, I think the Victorian approach with mid-European overtones was just not in keeping with the brilliant concept of Clarke and Kubrick.37

To this account may be added a remark that North made in an interview with composer colleague Marlin Skiles:

Kubrick . . . had been working on this film for close to four years and had been using temporary tracks of Mahler, Khatchaturian, and Strauss. He became so accustomed to hearing these tracks that when I came with something that I thought was contemporary in sound, he used what I would call a Victorian sound approach to a film that demanded something more progressive.38

Alex North’s account sets out the main points of the artistic crisis into which he stepped, as well as the conditions that made his participation in the film difficult. Late in production, in the December before the spring release of the film, Kubrick turned to the composer who had written the score for Spartacus for him, a known quantity who had worked with Kubrick before and who had composed many effective film scores. North found the assignment attractive both because he had enjoyed working with Kubrick on Spartacus and because of the musical potential afforded by a score with little dialogue. The composer had been given thirteen months to compose the score for Spartacus39 and he felt justifiably proud of the music he had written, sparing no one’s feelings in the contempt he felt for the studio-ordered cuts he was asked to accommodate after the director and actors had left the production:

Since we spoke there have been additional cuts in Kitchen Number One, Forest Meeting and Luceria Camp [scenes]. This complete disregard and disrespect


39 Sonya Henderson, Alex North (2003), 63. Henderson notes that Spartacus was the first screenplay that Dalton Trumbo wrote after he had been blacklisted, and that Howard Fast, the author of the novel, had also been blacklisted. North returned to America from Europe (where he had been living since 1958) for the picture, and given his membership in composer’s groups in communist Europe, he may have felt it prudent to stay outside of the United States for a time.
for me and for my contribution by persons not qualified in any artistic levels [is] an insult to my abilities. The illogical picayune cuts force me to suggest you hire a butcher and remove my name from the screen credits. With my background and reputation I do not intend to participate in amateur night.  

Since the release of *Spartacus* North's reputation, already large, had grown further, especially with his scores for *Cleopatra* (1963) and *The Agony and the Ecstasy* (1965). At the same time, Kubrick's own standing in the industry, greatly enhanced by *Spartacus*, had also been elevated. Were the eminent composer and the celebrated director ready to work together again? By North's admission, the director stated clearly that he had selected certain musical recordings that he intended to use in the film. The composer, for his part, did not wish to accept the interpolation of other music with his in the score and insisted on composing all of the music in the film. These stances are hardly unique in film production, but North left the spotting session to begin work on some cues that Kubrick did not want.

Kubrick put the composer up in a flat in London with recordings. Were any of these pieces part of the ongoing spotting dialogue? How much of the score was to be "sound-alike music"? In any case, on leaving the spotting sessions North's pre-occupation was that it would be difficult to "supplant," as he put it, Kubrick's choice of *Also sprach Zarathustra*. On this point the contradiction with Kubrick's remarks quoted at the beginning of this article is evident. The mention of Strauss's tone poem also helps date Harlan's visit to a period before North's spotting meeting with Kubrick in December 1967.

North's cue "The Foraging," Reel 2-1, written for the second scene of the film and showing the desolate landscape of four million years ago, is a beautifully searching piece with almost four minutes of haunting dissonance, sparse textures, and rhythmic foreboding. It is motivically tied to the Strauss excerpt with the "Bones" scene and later chose it also for his main title music.

Why did North stick so closely to Strauss's original in this cue? The only differences are that North's version lacks the contrast between major and minor of the original and tends to have the flavor of Copland, North's most famous composition teacher, with some incidental quartal chords and major progressions. In thinking that the scene had already been shot to fit the Strauss, North probably felt it wisest to preserve the rhythm and timing along with other features of the original. In any case, North's cue, lacking the minor inflection of the Strauss piece, does not have the same dark qualities.

North must have sensed that the syncopation in "Zarathustra" was its strongest feature, the one that would appeal to Kubrick for its rhythmic and kinetic potential, and a good source for motivic development. The coordination of the music's two-note motive with the striking of the bone is an example of cue catching, in which the musical gesture is approximately coincident with that of a motion. It is apparent both in North's score and in the *Also sprach*...
The “Bones” scene of the film with the corresponding plot development in the novel, Arthur C. Clarke emphasized the important expressive role of the music:

It seemed reasonable to show an actual meeting between ape-men and aliens, and to give far more details of that encounter in the Pleistocene, three million years ago . . . in the novel . . . introducing the superteaching machine, the monolith. . . . In the film, Stanley was able to produce a far more intense emotional effect by the brilliant use of slow-motion photography, extreme close-ups, and Richard Strauss’s Zarathustra. That frozen moment at the beginning of history—when Moon Watcher, foreshadowing Cain, first picks up the bone and studies it thoughtfully, before waving it to and fro with mounting excitement—never fails to bring tears to my eyes.42

The cue “Eat Meat and Kill,” Reel 3, part 2 (see Example 2) was meant to be heard immediately after “Bones.” First Moon Watcher and the hominids eat meat, and then they fight with the apes over the watering hole.43 Moon Watcher uses the bone as a weapon to kill the other apes, and man is born. North’s music begins with a syncopated gesture derived from “Zarathustra,” this time on the third beat of a ¾ bar. Timpani accompany most of this cue, and they are placed with brass, again giving the impression of a modern American idiom.

The motivic approach to composition has been used in the vast majority of film scores, because of the tradition exemplified in Wagner’s operas, because it is effective in representing elements of a narrative, and because it lends a consistency and unity to a score while allowing for the development of the material to depict changes of character or idea. North was a master of motivic composition for film, and in particular he excelled at the musical depiction of emotions and ideas. He was gifted and masterful in the art of bringing out ideas that were not overt or explicit in the images or dialogue. North must have realized, and Kubrick must have explained to him, that as imposing as the “Zarathustra” cue was, the two transformative scenes in the film that needed the most sensitive musical treatment were those featuring the first appearance of the monolith to the hominids and the scientists’ encounter with the second monolith below the surface of the moon.

Accordingly, it is not surprising that in all of the autographs the cue of Reel 7-1, “Moon Rocket Bus,” shows the most revision to North’s work (see Example 3, “Moon Rocket Bus”). The scene depicts the travel of the lead scientist to the site of the second monolith on the moon, the party’s approach on foot, the tentative touching of the object, and the burst of consciousness imparted by the monolith/teaching machine. In this case, as elsewhere in the film, there is little dialogue and much is therefore required of the music. Except for a brief conversation between the scientists inside the bus, from which the audience learns that the monolith was deliberately buried four million years ago, the rest of the scene is conveyed only by the images and the music.

Kubrick’s dissatisfaction with North’s cue, at least with the first version of it, and the orchestrator’s admiration of it, are explicitly recorded on the score: “Stanley hates this, but I like it! H.B.” There are two layers of work on the score. For the first, the qualitative description of the cue is “approaching mystery.” In the second hand, perhaps that of Henry Brant, is added: “but appealing, eerie undercurrent.” Whether Kubrick knew what he wanted and had trouble conveying this to North or whether he only knew what he did not want, clearly the poor communication between director and composers did not end with the spotting sessions. The score features strings with light percussion (glockenspiel, vibraphone, piano, celesta, and harpsichord). There are many fast notes written in parallel thirds. Beside the first group of these, a later hand has written: “or 2nds?” In addition, a voice part is added in red.

Later in the cue, on p. 11 the bus docking is indicated at 4:30, and at 4:40 there is the description: “Not dramatic, just strange.” The landing is indicated at 4:48, and a later hand, in red, has added a trumpet. This section is also marked “New.” Page 12 is a pencil sketch with corrections and revisions in red. At the 5:00 mark notes are added in red, with the remark “hold string cluster” followed by the pencil indication “+ 4 trombones” underlined in red and, in the next measure, also in pencil but circled in red, “Build up trombone 6 note cluster.” The dynamic is softened, then at 5:16 “Horn” is written in red, no doubt signalling the French horn solo, which gives voice to the monolith and perhaps was chosen because

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43 The author has not succeeded in identifying the source of the phrase “Eat meat and kill.” It is not from Nietzsche (who in Zarathustra had little good to say about vegetarians), and attempts to find it in an electronic data base of German quotations have come up dry.
Example 1: “Bones” and M.T., page 1
of its historical associations with communication.

There is a revised, cleaner copy of this cue, a “fair” copy (see Example 4, “Moon Rocket Bus” revised). Below the reel number the composer is listed as Alex North and underneath that appears the notation “orch. Henry BRANT.” The tempo is marked quarter note = 100, in red. The instrumentation at the beginning is substantially as in the earlier version. Low eighth-note staccato chords in the bassoon and contrabassoon doubled by basses playing pizzicato may be meant to refer back to the “silhouetted apes” in North’s cue for “The Foraging.” The singer “Mary Thomas” (also a composer), is named in red. The violas and cellos play in parallel thirds, while four trombones with straight mutes are clustered in seconds. The voice part itself is marked “no vibrato, no cresc. or dim.—without expression.” Unlike the final version of the film, the fair copy of North’s cue has music to accompany the conversation that takes place in the interior of the shuttle, even some writing for the voice, although there is a red question mark above this.

It is evident that Kubrick tried to communicate to North the atmospheric nuances of this sensitive scene. The ambivalence of the approaching mystery (“appealing, with an eerie undercurrent”) was to be conveyed through the music. It is noteworthy, too, that the composer(s) specified an absence of expressive elements in the voice. Was this also at the director’s insistence? It would fit with the flat, expressionless delivery of the dialogue, which in itself is not over-burdened by romantic qualities. The tone of this scene, central to the film, was that of expression held back, and the musical directions match it.

The writing is not without stylistic precedent, one that may have influenced both composer and director, as William H. Rosar notes, referring to the scene in Spartacus after the final battle, when Spartacus and his men survey the carnage of the battlefield. The scene was originally cut from the film but was included in the restoration now available on home video. North wrote a kind of eerie lament for it entitled “Desolation” which features a wordless chorus. This cue may also have consciously or unconsciously figured in both Kubrick’s and North’s creative thought processes in response to the Ligeti Requiem.

North’s music for the “Moon Rocket Bus” does indeed resemble the “Desolation” cue, with its sparse texture, sustained strings, and slow tempo. The choice to score scenes of silence and solitude with voices may seem counter-intuitive, but the voices are dramatically very effective. In Spartacus the listener may think that they are the voices of the fallen gladiators and soldiers. In 2001 we may wonder at the voice in the silence of the lunar landscape.

In the final version of 2001, Ligeti’s Requiem is associated with the monolith. The music is heard first when the hominids encounter the monolith and gain the faculty of reason that makes them homo sapiens. Ligeti’s music is next heard in the second half of the “Moon Rocket Bus” scene. Considering the latter scene first, one may note that the flight of the moon bus is accompanied by Ligeti’s Lux Aeterna, a complex, diatonic canon on the text of the communion of the requiem mass. The composer himself describes the style as follows:

It represented for me an experiment with “harmonic Klangfarben music,” by which I broke with my preceding style of chromatic tone-clusters (as in Atmosphères or Requiem). It is a 16-voice, micropolyphonic piece with diatonic voice-leading of complex canons. “Micropolyphony” describes a polyphonic texture so thickly woven that the individual voices become indistinguishable, and only the resulting harmonies, blending seamlessly one into another, can be clearly perceived.45

The canon is taut, but the diatonic intervals of the lines and the resultant harmonies, while not at all triadic, seem still and understated in comparison with the Kyrie of the Requiem that the audience has heard earlier and which is about to return. The music falls silent during the conversation inside the bus and then begins again when the moon bus lands and the audience sees the archaeological “dig” in which the monolith has been unearthed. The feeling of stillness vanishes with the tight, crowded clusters of the Requiem. As the texture broadens and deepens, the scientists descend to see the monolith more closely. The numerous voices give the impression that they are reaching the listeners as though from an immense distance, like ancient starlight from a distant part of the galaxy. Heywood, the lead scientist, touches the monolith, but the music does not change. The scientists line up to have a group photo taken with the monolith in the background. Then we hear a high, loud pitch piercing the Requiem like a beam of sound that

44 William H. Rosar, Email to the author, 29 August 2004.
Example 2: Eat Meat and Kill, page 1
Example 3: Moon Rocket Bus, page 1
the scientists cannot tolerate, a kind of sonic initiation into a state of consciousness higher than that to which they are unaccustomed, and they clutch their helmets in pain.

This scene is clearly linked to the discovery of the monolith by the hominids earlier in the film. In that scene the text and music of Ligeti’s Requiem resonate richly. Certainly the biblical associations are strong. The qualities of distance in space and time, and of mass, tell the audience that mankind is about to experience a profound revelation. Are the voices those of the millions of humans who lived between the Dawn of Man and this moment in the future? Are they the welcoming voices of an advanced intelligence, thrilling to the prospect of man taking the next step in evolution?

For the filmmaker’s intentions in this scene we may recall the press releases from 1968, in which it was remarked that “behind every man alive” there stand thirty ghosts. In the scene in which the hominids learn from the monolith, the voices in Ligeti’s Requiem could represent the signal from a distant intelligence, voices calling the hominids to the next step in their destiny. In the flight of the rocket to the site of the monolith on the moon, the voices in Lux Aeterna may well represent the many ghosts that stand behind each one of us, but the voices of the Requiem that are heard as the scientists approach the monolith show the urgent excitement of entities again waiting for the next step in a large-scale cosmic drama to take place. In effect, the placement of Ligeti’s music in the film provides unity and reference points that could also have been accomplished through the use of musical motives. It could be argued that in watching the film we are made to witness the three events in human history most important to questions of consciousness, perhaps from one perspective the only three points that present any interest: the dawn of man, the encounter of man with an extraterrestrial intelligence (the obelisk on the moon), and some kind of self-awareness or self-realization at the end of the film. Apparently for some listeners, the seemingly random, unordered elements of Ligeti’s music express “purposelessness.” But this does not capture the qualities of Ligeti’s music, or our experience of this scene. Just as chaos theory tells us that behind seemingly chaotic effects there can be a simple differential equation, an underlying order that cannot be immediately perceived because its cause is buried deep beneath the effects, analysis shows that underneath, or in the background of Ligeti’s complex, challenging scores there lies an orderly sequence of sound masses, set out according to a rational scheme of proportion and duration. When we sense this order that we cannot hear, we exercise another musical faculty, one we did not know that we possessed.

The celebrated English heretic Wycliffe, whose writings (largely unpublished) inspired the work of Jan Hus, whose books in turn inspired Martin Luther, wrote that all translations of the Old Testament are inherently wrong because they do not distinguish between the Bible’s two different orders of time: the successive time of man and the time—duratio—of God. For Wycliffe all time is eternally present to God, and the creator perceives it in large durations, rather than as successive events. In the stillness of the “Moon Rocket Bus” scene, which one can sense huge masses of sound changing slowly, and during which one can marvel at the quality of music that captures the mind completely for no fathomable reason, does the audience not touch something transcendent, something greater than the human consciousness, something spiritual?

To return to North’s music for the “Moon Rocket Bus,” both the revisions on the early version of the cue and the changes between it and the fair copy move, not surprisingly, technically and stylistically in the direction of Ligeti’s music. Does this mean that Kubrick intended this scene to be accompanied by Lux Aeterna before he hired North? Had he made the composer aware of this? If so, Kubrick may have asked for vocal music (Mary Thomas’s part in what is clearly the second draft) here to replace the choral music in Ligeti’s Lux Aeterna and Requiem. In addition, there are signs that Brant’s contribution here was substantial. Much of the strength of the cue is derived from the orchestral effects, and if it was Brant who changed the parallel thirds to seconds and suggested clusters, then in effect he created much of the composition. In any case, the use of cluster chords also suggests the inspiration of Ligeti.

At this stage, just a few short weeks before the screening, Kubrick had told North up front that he intended to use certain excerpts of classical music in the film. Lacking other words to describe this novel intention, North called these excerpts “temp tracks,” even though clearly they were integral to the creative process. Disingenuously, Kubrick

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Example 4: Moon Rocket Bus, revised, page 1
also referred to them as examples of “temporary music.” A question mark hangs over the works by Ligeti. North criticized the filmmaker’s “Victorian” choices but refrained from remarking on Ligeti. Probably Atmosphères was within the range of style that North and Brant knew and appreciated, and North did not, in any case, wish to speak ill of a colleague, even though he was sharply critical of Kubrick’s anachronistic choices. Given North’s revisions in the cue, at this stage Kubrick must have placed considerable emphasis on Lux Aeterna and the Requiem. Was the “Secret Formula for Space Flight” written to imitate Ligeti’s style in Atmosphères at Kubrick’s instance?

It seems clear that North’s actual involvement with the film was brief, about a month in total. In January of 1968 Kubrick decided not to use the music that North had written for the first part of the film. How did he reach this decision and what were the circumstances surrounding it? North thought that the collaboration was going well, but evidently on Kubrick’s side this was not the case. In addition, one question has been left hanging: If Kubrick wished to use Also sprach Zarathustra and works by Ligeti, why did he hire North?

One possible reason could have been intervention by MGM. In his notes to the recording of North’s score, producer Robert Townson states that Kubrick originally wished to use classical excerpts for the score of 2001 but agreed to engage a composer to write the score in response to pressure from the studio.48 Gerard Schurmann, when asked by this author what he thought of this anecdote, replied that he had no knowledge of such pressure. But he added that he would not be surprised if this had indeed been the case, since Kubrick’s use of pre-recorded classical music was new to the industry. On the other hand, Anthony Frewin reported that there was no interference from the studio, or even concern that he knew of, about the music for the film.49

A more plausible reason can be deduced from a remark made by Henry Brant. He and North had worked together on projects beginning with films made by the U.S. War Department in the 1940s.50 While Brant was not present at the spotting meeting in December 1967, he did remember that Kubrick told North that if he had been able to get the permissions he needed, his score for the film would have been a fait accompli.51 In other words, before he hired North, Kubrick intended to compile the music for 2001 entirely from music that was already composed. He was prevented from carrying this out because of difficulties in obtaining clearances.

Brant’s remark is confirmed by the recollection (in 1998) of Alex North’s wife, Anna Höllger-North, who met her husband while she was working as the secretary for the Graunke orchestra in Munich, when he came to record his symphony Africa in 1967 for an ABC documentary:

2001 has its own life compared to his other film scores. For openers it was the first big space movie, Arthur Clarke was involved, and Kubrick had worked on it for 5 years, and so it created its own drama. Kubrick had 2 English composers working for him and when he couldn’t manage he finally called Alex in New York and I was present when he called. He said that he didn’t have any trust in any other composer and could Alex please help him out. But Alex said it’s very difficult for me to come in on a job where somebody else has already written one score and not just one but another one too. He also knew that Kubrick by then had cut the film for years and had been wedded to his own temp tracks so it was an unthankful situation. But Kubrick assured him that that was indeed not the case and that he respected him because of his experience with him on Spartacus and could he please come. And so he came to London and Alex was treated like a king—we were given an apartment, a cook, and a car— and he and Henry Brant went straight to work realizing that Kubrick had gotten used to these temp tracks and that something similar had to be manufactured. Alex felt he wrote a very fresh contemporary score which this space film really required. And he was then told Kubrick didn’t need any more music, but when I was present at all the recording sessions Kubrick was very pleased and very complimentary, and there was no friction. But he had a different idea of what he wanted, and all along he was trying to clear the rights to the temp track music so he really under pretext had Alex compose the score, and I always thought that was unfair. Kubrick managed to clear the rights and Alex was never told that—we went to see 2001 in New York and we were very surprised when


49 Anthony Frewin, Email to the author.

50 The author was unable to see personally the seven letters between Brant and North in the Henry Brant Collection, Paul Sacher Foundation. Tina Klivio Tüscher, librarian at the Foundation, kindly checked the contents, noted that there was no mention of Brant or of 2001, and summarized the subjects as follows:

1) October 10, 1964, letter from Alex North to Henry Brant: about the movie “Agony and Ecstasy.”
2) January 27, 1967, note from HB to AN: about his piece “Inside Track.”
3) [1970], telegram from AN to HB: about not be able to come to “Buffalo Brant Festival.”
4) 1970, letter from HB to AN (never sent): about conducting and fundraising (payment).
5) May 31, 1970, Birth announcement of Dylan Jesse from AN to HB.
6) June 23, 1970, letter from AN to HB: about a recorded work by HB not mentioned by name.
7) September 12, 1970, letter from AN to HB: about a film score not mentioned by name.

51 Telephone interview of Henry Brant by the author, December 2004.
Alex’s music—not a note of it—was in the film. . . .52

Clearly it was the permission to use Ligeti’s music that Kubrick lacked. Perhaps the clearances were not straightforward for a musician from an eastern-bloc country. Pederson relates that it was difficult to reach Ligeti, and this information helps clarify North’s account of the spotting meetings. Kubrick would have preferred to use recordings, but could not get permission for the works by Ligeti that he wanted in the film. We can surmise that, while North was writing for him, he still intended to use those works for which he had permission, including the symphonic poem by Richard Strauss that loomed large in North’s mind as a piece that would be hard to “supplant” with a cue of his own. North and Brant certainly met their mark of creating music worthy to replace the Richard Strauss excerpt and the Mendelssohn movement, but Kubrick had already made up his mind on the former and evidently on the piece by Khatchaturian.

North had heard through the grapevine that two English composers had been working on the music for 2001, and indeed they had, but not in the usual way. Gerard Schurmann had given advice, and Frank Cordell had conducted Mahler. When he hired North, Kubrick intended to use the music that he composed, not to replace the music of Richard Strauss but to replace that of Ligeti.53

There is one cue in the autograph that is not recorded on the CD of North’s score, a single page of music with the title “Dr. North’s and Dr. Brant’s Secret Formula for Space Flight” (see Example 5, “Formula”). Only six measures of music are written out. Six trumpets playing with cup mutes are assigned one attack at the beginning of each measure. The other instruments (glockenspiel, celesta, harpsichord, xylophone, vibraphone, harps, marimba, and timpani) have an attack written once every nine eighth notes, putting them out of phase with the trumpets. At the bottom of the page is written “[in red] PLEASE WRITE INSTRUCTION ON PARTS: [in black] quietest mallets available. Try long, thin triangle beaters or nails (not finger nails).” There is also an insertion, in red, of some sixteenth notes, indicated as being in \( \frac{3}{4} \) time.

The trumpet writing is bitonal, with trumpets 1, 2, and 3 playing in a key a semitone higher than trumpets 4, 5, and 6. The measures are labelled both with letters from A through F and with numerals 1 through 6. It would be possible to increase the textural and metric complexity by starting instruments at different points on the page. With six groups of players, there could be an attack at almost every eighth note of the measure, and the other temporal points could be filled in with retrograde. The markings about the top staff—A2, B1, etc.—suggest that a combinative procedure of this sort was intended. In this manner, the music could be extended considerably.

The effect of this combination of parts is remarkably like that of Atmosphères—harmonically and rhythmically complex, very carefully articulated (hence the instructions for quiet mallets), periodic but with each line having a different periodicity—and it would produce a structure difficult for a listener to pin down. The cue’s title suggests that this was a collaborative effort, and indeed the carefully designed orchestration is probably the work of Brant. The instructions in red ink, including the neat printing pertaining to the orchestral parts for rehearsals, certainly seem to be in Brant’s hand.

In his coordination of Jerry Goldsmith’s recording of North’s score with the film, Cohen notes that there appears to be no music on the recording for the scenes with the monoliths:

It is bizarre to suppose North would not have tried to score 2001’s Monolith scenes. That he might have decided to live with the Ligeti Requiem interpolated into his score is improbable. But where is North’s music? Per his own accounts he wrote between 40 and 50 minutes’ worth, so more than the CD’s 35 [minutes] might exist.54

It seems likely that the autograph “Secret Formula” music was intended to be used for the “Monolith” scene. It is also possible that an overture was planned at this time. In any case, the formula could have been adapted for all of the monolith’s appearances of Atmosphères.

A close scrutiny of events during the time of the recording sessions, held up against details in the autographs, permits a detailed accounting of the director’s decision-making process at this stage. Revision and a remark on the cue for the “Moon Rocket Bus,” discussed above, indicate that this cue did not go well in the first draft; apparently the cue was drafted at least two more times.

52 Excerpts from Michael McDonagh’s interview of Anna North, 9 August 1998, transcript kindly furnished by McDonagh, published as “North by North’s Wife” (Vacaville, California, ULC Music).
53 A precedent for Kubrick’s employing a composer to fill in music in a specific style to match recordings in the film is Dr. Strangelove, mentioned above, for which Laurie Johnson was only hired to arrange “Give Me a Little Tenderness” and the long cue “When Johnny Comes Marching Home.”
Brant’s written note to the effect that Kubrick hated it probably records Kubrick’s reaction to the first version. It does appear that Brant was on the front line in the recording sessions, and on some occasions was the one to speak with Kubrick while North was sidelined with his back ailment. When asked by McDonagh about 2001, Brant remembered:

That’s a long and difficult history. I worked with him on that score from beginning to end. It has more brass than usual—2 Flügelhorns, 6 trumpets, 6 trombones, 2 baritones, 2 euphoniums and 2 tubas, and woodwinds in fours. At that time the English orchestras were still playing the way they did 50 years before, and all the flutes were made out of wood, even the alto flutes were all wood. . . . And as far as the percussion goes they didn’t have the pedal kettledrums, they had very good players but all the drums were hand-tuned. . . . Kubrick came to the recording, and the opening sequence he listened to carefully, and he said, “It’s a marvelous piece of music, a beautiful piece, but it doesn’t suit my picture.”

In a telephone interview Brant repeated Kubrick’s words, and recalled that the cue in question was “lyrical,” confirming that he was talking about the same sequence. It is clear that the music in question was not either of North’s drafts for the main title, which are styled after Also sprach Zarathustra. It is likely that the cue in question was the “Moon Rocket Bus,” which even after repeated revision simply did not fit it with Kubrick’s film.

Kubrick’s remarks during the rehearsals were sometimes very specific. When this author asked Brant for an example that would show the level of technical specificity, Brant recalled that Kubrick had told him that he had been the drummer in a jazz band in high school. He also remembered that Kubrick had been at one session in which the score included rim shots, and the director said to him: “No rim shots.” Indeed, one page of North’s autograph, a draft of the conclusion of the cue called “Eat Meat and Kill,” Reel 4-1, indicates rim shots on the snare drum.

The cue for the “Space Station Docking” (Reel 4, section 1) proved problematic for the director. When North was hired Kubrick wanted to use the Scherzo from Mendelssohn’s A Midsummer Night’s Dream; North thought he did “pretty damned well” in competing with that work by writing original music very much in its spirit. In the final version of the film, however, Kubrick chose Johann Strauss’s Blue Danube Waltz, a selection very different from the Mendelssohn. It has been justly remarked that “this is one of the most discussed musical cues in film history,” with critics of and apologists for Kubrick’s selection far apart in their assessments.

How did this exchange of cues, ending with the most famous Viennese waltz set to the docking of a rocket in the space station, come about? Not only did Kubrick want Mendelssohn’s style, he gave the descriptive instructions that appear in North’s autograph: “Shimmering—flying—floating.” (See Example 6, the first draft labeled for both Reel 4 section 1 and Reel 3 section 3). In the next draft of the same cue, this time labeled only for Reel 4 section 1, North and Brant added the note “Variation,” and the thought “Fragments of our waltz?” It seems that Kubrick had mentioned the possibility of a waltz to North, with the idea of music with lightness and grace, perhaps to reinforce the feeling of weightlessness with music. Brant’s orchestration of North’s cue is innovative, and wonderfully light, with short chords in the double reeds, solid chords in the harps, marimba, eighth-note motion in the upper strings, harmonics in the basses, and a gentle ascending melody in the clarinet and bass clarinet articulated by pizzicato cellos.

The reference to “our waltz” is another indication that Brant contributed to the score not just by arranging music for orchestra but also by working on ideas for some of the cues. Later in the same cue, with the action marked “sleeping” and the setting “Interior Orion,” time 2:08, there is the annotation: “Alex ’2 chords’ (upper texture).” This must be in Brant’s hand, probably indicative of an idea he had.

At the end of the cue there is a section marked 4-1A with a number of descriptive indications: “possible D.C.,” “open up 4 bars, 4 bars percussion,” “intro without tune to make up difference,” “6 Bars of ↓ - cresc. to lift doors opening,” along with several divisions of numbers against which to check the timing of the cue. In another version, a fair copy for 4-1A, there is a choral section with the strings sustaining long notes while the trumpets play once every nine eighth notes in ↓ time, making an effect of rhythm staggered relative to the meter. In other words, the “Secret Formula” has been applied to this section; in fact, the lower trumpets are marked with the letters of the formula measures in reverse order.

With all of the careful revisions and detailed work on the varied

56 Henry Brant, telephone conversation with the author, December 2003.
Example 5: Space Flight Formula, page 1
effects of these cues, one can well imagine that both North and Brant were very pleased with this music, but evidently Kubrick was not, as is shown by an anecdote told by Conrad Pederson:

Doug Trumbull [special photographic effects supervisor] and I had taken some film dailies from MGM Borehamwood out to Shepperton Studio one evening, where Stanley was attending Alex's recording session with the London Symphony Orchestra. (Alex was suffering through a back injury at the time, brought on by a slip on the ice in London. He had been hired after Frank Cordell became involved with other projects.)

After screening the rushes, Stanley asked Doug and myself to come up to the projection booth, where we watched a take of the score for the Space Station sequence [the "Docking" scene]. He wanted to know what we thought of the music, and I must say we both felt it was not very interesting. Stanley's opinion was rather more critical than that.

The next morning Stanley didn't show up at the office at the usual time, but the editor, Ray Lovejoy, said Stanley was on the way, and wanted him to set up the Space Station docking sequence on the Moviola. Shortly, Stanley wheeled in (he was the only person allowed to drive onto the lot) and came in with some records, one of which he slipped onto a turntable, cued the pickup arm and signaled Ray to run the work print.

Doug and I watched, and at the end both of us said we thought it worked very well. I remarked how familiar the music was, and Stanley—who was somewhat red-eyed at the moment—said, "I've been up all night going through every record in my collection. This was the last one I tried!"

"I wish I could place it," I said. "It's the Blue Danube!" he remarked.

"You're kidding!" I answered. "I read just last weekend in the London Times that the Blue Danube is the largest sheet music seller in history!"

"But it works!" said Stanley. "People are either going to think I'm a genius or an idiot, but it works!"

Thus came about what I thereupon named "The Waltz of the Space Station." The Danube was never considered a temporary track, although some other pieces for other sequences may have been tried—I don't remember.58

A related anecdote told by Andrew Birkin, while suggesting that Kubrick may have taken more than one night to come up with the Blue Danube, confirms other points in Pederson's account:

We spent hours . . . looking at rushes of the space sequences. It was very boring . . . . In the projection box, I found a pile of old classical records that [Kubrick] played for preview audiences. I asked Stanley if we could play these through the sound system while we were watching the rushes. He said he didn't mind. On about the fourth day, we were looking at a shot of a space ship and the scratched old copy of the Blue Danube came on. After a few moments, Stanley said, "Would it be crazy or a stroke of genius to use this music in the film?"59

The misadventure between director and composers continued, and Kubrick rejected the waltz-like music that North wrote and, implicitly, his own choice of Mendelssohn. The choice of a waltz for the scene does not appear to have surprised North. It may be that Kubrick had considered the Blue Danube for this scene for some time but had been hesitant, even shy, about using it. From the test of his small focus group—that is, his special photographic effects supervisors—Kubrick could have concluded that many audience members would be familiar with but could not identify Strauss's waltz. If they did not identify it, they would not be distracted from the film by making the wrong association. If they did, the film would have to overcome (or use) the connotations. In fact, most of the critics of this musical choice have objected not to the use of a waltz but only to the specific associations connected with the most famous waltz of all time. Those who have appreciated the choice have, like John Williams, tended to regard the music as transformed in the film:

It's largely cultural association. But what I think Kubrick has shown so wonderfully well is that the associations can be dispelled. Take a thing like the Strauss waltz in 2001. The whole thing about a waltz is grace, and you can see that the orchestra can achieve this. Kubrick takes what is the essence of courtly grace, the waltz, and uses it to accompany these lumbering but weightless giants out in space during their kind of sexual coupling. And even though the Strauss waltz in my mind . . . it's the Danube, it's Viennese awful chocolate cakes and ghastly Viennese coffee . . . . But Kubrick says to us, "Watch the film for more than five seconds and forget those associations, and it will stop being nineteenth-century Vienna," and in the hands of Von Karajan the music becomes a work of art that says "look," that says "air," that says "float" in beautiful orchestra terms,

58 Conrad Pederson, Email to William H. Rosar, 16 July 2001 (anecdote undated). The footage in question was perhaps not the "dailies," but more likely to have been footage edited for scoring.
Example 6: Space Station Docking, page 1
and if you go with this film, the film helps dispel all of these associations.  

Pederson’s account shows that the Strauss waltz was not part of the temp track. Even if Kubrick had thought of using it earlier, he chose it after North had written his cue, and after he himself had entertained Mendelssohn’s Scherzo for this scene. The result is a piece of music that is memorable, that is placed in the foreground of the audience’s attention. Although prominent, it is not source music. It would be wrong to think of it as similar to a song that is not source music inserted into a film score—in such cases the listener’s attention goes immediately to the song’s lyrics, and those lyrics substitute for the dialogue. It is also not like a traditional instrumental score. The classical music that Kubrick placed in 2001—and it seems clear that all of the music works in this manner, even cues that may have started as temp tracks—functions in a way that is unlike music in earlier films.  

Williams emphasizes the grace and lightness of the waltz. Another element that may have inclined Kubrick to use it for this scene is the motion. The giddy spinning of the waltz mirrors the image of the spinning space station. No doubt from a conversation with Kubrick some time after the release, Harlan relates that:

[The Blue Danube] was a relatively late decision. . . . He liked the

complete, non-conventional combination of a Viennese waltz with future space, and he loved the music. Sometimes it [the reason for Kubrick’s choice of music] is very simple. He loved the music and wanted to use it.

[Interviewer:] So the images had to be edited to the Blue Danube.

Harlan: It was pre-edited and then he re-edited.  

Film critic Jay Cocks, remarking on the novelty of the experience of seeing 2001, compared his viewing to the early days of silent [film], when movies were shown on rooftops, and audiences, watching a train on the screen come straight at them, ducked and screamed at the newness of the experience and, without knowing it, at intimations of the future. The experience of 2001 was, for me, just like that.  

There is indeed something of the effect of a silent movie in 2001, of the director’s selecting musical excerpts to combine with the images and thus to engage the audience actively, in effect taking the internalizing of visual and musical elements to a different level.  

There is no reason to doubt North’s account as to how he finished recording music for the film that he had been shown and revised what he had done while he waited for the next installment. It may be reckoned that some of the corrections entered on North’s score were never even rehearsed. Regarding the music of Ligeti, the film’s credits are puzzling when considered against the dates of commercial recordings of this music. The German label Wergo has released most of Ligeti’s compositions; by 1966 Wergo had issued Atmosphères, Nouvelles Aventures, and Lux Aeterna. Heliodor, the classical label of MGM, released Atmosphères and Lux Aeterna in 1966. Wergo did not release Ligeti’s Requiem until 1970, and Heliodor released it in November of 1968, not conducted by Francis Travis but in a version conducted by Michael Gielen. Therefore, at least for the Requiem, Kubrick had access to music that was not available commercially, and perhaps the music was indeed taken from a radio broadcast. It is also possible that Kubrick obtained early access to music that MGM had recorded and was planning to release through Heliodor. Ligeti himself had no idea how Kubrick first heard his compositions and became interested in them; he has said that he did not know that his music was in the film when, in the spring of 1968, he received a letter from acquaintances in New York, stating that there was “an incredible science fiction film by Kubrick with your music.” When asked whether he felt his music was “correctly placed” in 2001, Ligeti replied that it was excellent, noting: “When I composed these pieces, I did not think of outer space. Atmosphères just means the air. My music, in Kubrick’s selection, fits these fantasies of speed and space well.” When asked whether he liked the film, the composer called “the middle section, that of the flight to Jupiter, wonderful, above all the end of the time travel. I also found the way in which my music was used wonderful. It was less wonderful that I was neither asked nor paid.”  

60 Irwin Bazelon, Knowing the Score: Notes on Film Music (New York: Van Nostrand Reinhold, 1975), 200. Bazelon himself offers a different interpretation of the waltz, suggesting that “it functions as a kind of Muzak to get you up to the space station where Howard Johnson and Conrad Hilton have taken over” (201).  

61 It may be noted in passing that the literary-critical terminology adopted by some authors to theorize about film music is of no help here; the music does not have the background quality of most film music and it is not diegetic.  

62 BBC interview, 2002.  


The question of the permission (or the absence of it) for Kubrick and MGM to make use of Ligeti’s music in the film is a vexing question for all involved. It is an important point for the establishment of the timeline for production, and it may help explain certain sensitivities surrounding the film’s release. According to Ligeti, in compensation for the unauthorized use of his works he sought thirty thousand dollars from MGM Studios and eventually settled for a mere three thousand dollars. Ligeti’s music appears (with the composer’s permission) in two later Kubrick films, The Shining (1979) and Eyes Wide Shut (1999). In all cases Kubrick availed himself of music that Ligeti had already written, and the two never met in person.

Controversy surrounds the question of the permission (or lack of it) for the use of Ligeti’s music in the film. Is it correct to suppose that in the end Kubrick, running out of time and dissatisfied with the music provided by North, decided to use Ligeti’s music without full permission? From a letter that Ligeti wrote to his friend Nordwall on 19 February 1968, we know that MGM made an effort at least to purchase the rights to the composer’s Requiem:

> By the way, do you know the name Kubrick, a film director in England? I never heard of him. He is making a utopian film at the MGM studio in London, and wants to use part of my Requiem (Kyrie) in the film as music of the next century. Peters is negotiating with him. MGM does not especially want to pay; but Peters will receive some money (and according to my contract with Peters regarding film rights, half of it is for me). 

At the same time, it is clear that MGM failed to obtain the rights to all of the works by Ligeti that Kubrick used. Lee writes that, during the litigation between Peters and Universal Editions on the one side and MGM on the other, it was revealed that

some of the recordings of Ligeti’s works were supplied by Werner Goldschmidt, the director of Wergo records, to MGM Studios. Since the Wergo recording of Aventures was originally recorded in Darmstadt in 1966, Goldschmidt and Kubrick requested permission from the Darmstadt Music Institute prior to the release of the film . . . . In a letter to Nordwall (August 12, 1968), Ligeti claimed that the Bavarian Radio Chorus recorded excerpts of his Requiem specifically for the film.

In an interview from December 1973, Ligeti said that concerning the litigation

I wasn’t involved. . . . They took the music from my recordings. I knew nothing about it. When I heard about the film I wrote MGM and producer Stanley Kubrick. They wrote back: “You should be happy. With this movie you have become famous in America.” I wrote back: “I am not happy. You took my music and you did not pay me.” But I didn’t want to sue. I am not so commercial. Lawyers met. In the end I got $3,500. In fact, the sum mentioned in the interview was in addition to $4,000 that Ligeti had already received from his publishers for the use of his music in 2001.

The history of the dispute over permissions is complicated. Kubrick must first have made up his mind to use the Kyrie of the Requiem. By 19 February Ligeti had already learned that his publisher was negotiating with MGM concerning this work. Brant relates that Kubrick told North that if he had been able to obtain the permissions his score would have been a fait accompli. If Kubrick tried to negotiate for the permission for the Kyrie in December, it is possible that Ligeti learned of this a few weeks later and wrote of it only in February. If there was a special recording session, as Ligeti asserted, this could explain the credits on the film and the discrepancy with the release date from the Heliodor and Wergo labels.

If Kubrick started with the intention of using the Kyrie in the scene in which the hominids touch the monolith and then wanted more of Ligeti’s music, it may have been at this time that Goldschmidt supplied recordings to MGM. In this way Kubrick and the studio may have felt they could obtain permissions, and perhaps they applied for permissions before the release of the film but failed to get them. As for the history of the production, the date of Ligeti’s first letter fits well with what is known from other sources, and indeed

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65 Ligeti, Die Welt, 30. As noted above, the legal department of Turner will not even state what materials are in their possession; although it seems likely that it has copies of legal correspondence pertaining to Ligeti’s claim. In 1982 the composer summarized the story of the use of his music in 2001 on BBC radio; Kubrick wrote to him demanding a retraction, and Ligeti says that he invited the director to send him a copy of the contract. Richard Steininitz, György Ligeti: Music of the Imagination (Boston: Northeastern University Press, 2003), 162-63, gives the amount of the settlement as $3,500. He also notes that Ligeti received royalties from recordings of the soundtrack, and that most of the performers of Ligeti’s music used in the film were paid for the use of their performances in 2001, including the Darmstadt Chamber Ensemble for the excerpt of Nouvelles Aventures and the Bavarian Radio Chorus and Orchestra (as well as conductor Francis Travis) for the recording of Atmosphères and Requiem.


67 Lee, 219.


69 Lee, 219, note 173. She also reports, that in the 1980s another settlement was reached on the composer’s behalf concerning the rights for home-video recordings, 220.
it may help explain why Kubrick did not tell North openly that he was going to use recorded music; Kubrick or agents at MGM may have been in negotiation for the permissions right up to the date of the film's release.

After North's efforts, the lengths of some scenes changed slightly, because Kubrick edited some of the scenes to fit his musical excerpts. In the screening in New York's Capitol Theater on 2 April 1968, he used the movement of Vaughan Williams's Sinfonia Antartica to which Dullea's travel through time had originally been shot, and which it seems likely he had first heard in the BBC documentary of World War I. But by the time of the Washington premiere that North attended expecting to hear his own music, the excerpts were those used in the film's general release. The score took the Washington audience completely by surprise. Keir Dullea recalls that at first he was astonished, then felt discomfort when thinking of North, whose shock must have been genuine although not overtly expressed.

In Kubrick's version of the story, North's agent called the head of MGM to argue for the score. Perhaps such a telephone call occurred. If the agent had his ear to the ground, he may have known of Kubrick's intentions before the advance screening, while editing was going on, and he may have approached O'Brien, then the head of MGM. It is also possible that such a call took place after North saw the picture for the first time.

Many musicians reacted against the insult done to a prominent composer of film music. Over the years, most have settled into an objective view of Kubrick's score. Indeed, some manage both to appreciate the qualities of North's score with Brant's orchestration, carefully responsive as it is to the images of the film, and at the same time to understand the rationale behind Kubrick's choices; while not discounting North's beautifully executed and exquisitely styled music, they acknowledge the power of pre-existing music that is featured prominently and that participates actively and forcefully in this film.

There are many 'literary' analyses of the film that treat Also sprach Zarathustra as an intentional textual reference. These analyses argue that the correct 'reading' of the film (a terminological contradiction that ought to have alerted the analysts to a fallacy) entails the audience's immediate recognition of the musical work, thinking of its title, and reflecting on the philosophies of Nietzsche while the images pass on the screen and the music is played over the speakers. The present study of the genesis of the music has not taken up these arguments, because the musical works in question were included in the film late during post-production. In any case, it should be noted, few audience members in 1968 could have 'read' the film in the way described. Kubrick found that his own special effects supervisors could not even name the title of the Blue Danube Waltz, and the situation can have been no better for Richard Strauss's orchestral work. In fact, the sales of recordings of Also sprach Zarathustra increased following the release of the film, because audience members wanted to listen to the dramatic work they had first heard in 2001. In addition, the experience of film takes place in real time; it is not like reading, which allows for tangential reflection and recollection. The moments in 2001 that are surprises for the audience members who recognize the music are brief, and one's attention returns quickly to the absorbing whole of the film.

In this connection, a word on method in film music studies is in order. There is a tendency in much scholarly writing to treat film music as if the goal of the study were to interpret it only as a set of textual references. In this way of proceeding, only the extra-musical associations of a work (or the text, if it is a song) matter, and then only in so far as they relate to the narrative or the writer's interpretation of the narrative. Scholars who approach film music in this way often seek to expand their arguments beyond this narrow base by attempting to apply literary-critical terms and conceptions to film, not so much to the music but to the "position" of the music. In most cases it may be observed that the jargon exceeds the substance in this anti-musical kind of interpretation.

It is, of course, true that music must be considered as a part of the whole film, but its effect must be analyzed both in terms of the music itself and in terms of its combination with images. In other words, interpretation must proceed from the actual screen presentation, from inside of the musical and film elements and then out toward extra-musical points, and not in the reverse way. Since the analysis of film from the standpoint of the genre, production, and artists is asserted as a central tenet in the brand of narrative studies mentioned, it is contradictory for such analyses to exclude the production and the music from consideration.

If we are to understand Kubrick's choice of music for 2001, we must consider the music itself and its relation to the images on the screen. For Also sprach Zarathustra, besides the connection between the syncopation and
the smashing of the bone there is also the ascent of the music, first through the harmonic series and then through the scale, as an opening gesture that mirrors the unfolding of human consciousness. Whether Kubrick could have articulated it or not, it may have been this effect that won him over. For Kubrick, whose reactions must have been more instinctive than musically analyzed, the mixture of elements—the acoustic strength of the overtone series, the melodic expansion, the syncopation and the minor inflection that might represent the violence of killing, the ultimate transcendence of the music to a high point—must have proven a potent combination.

We have seen that Kubrick made his choices not because he had become infatuated with temporary music but because he felt it was the right music for his film. To a point, North’s score very probably seemed to the director a good and viable option. As North related, his music provided consistency, homogeneity, and a contemporary style, but apparently Kubrick did not desire a consistent musical style across his film, nor did he want the music to give the impression of the music of 1968. Even though Ligeti’s music was contemporary, its advanced formal and harmonic qualities lent to it the futuristic impression that Kubrick wished his film to make. Atmosphères played as an overture allowed Kubrick to move the audience subjectively from the state of mind with which they entered the theater to one receptive to a voyage of consciousness across time and causality. Ligeti’s Requiem provided a rich musical representation of the profound “Dawn of Man” scene, and it added excitement and awe when the monolith is encountered on the moon, and during the enigmatic and intriguing time travel. In these choices, Kubrick’s judgment proved worthy of both his film and his reputation.

The music for 2001 simultaneously represents an artistic success and the failure of a prominent director to work with talented composers. As for the success, if one reviews the director’s intentions as stated to Bernstein at the outset of intensive work on the film, Kubrick hoped that his film might provide the opportunity “for a really striking score by a major composer.” Kubrick also considered a great deal of pre-existing choral music, perhaps sensing that a choir of human voices could add to the film a humanity that phlegmatic dialogue and elaborate machinery could not provide. In a way, the audience got what Kubrick wished for them. Although the score is compiled, audience members came to know striking music by Ligeti, a composer hidden for the most part from western ears, whose works they would not otherwise have heard, and who came to be regarded as a major composer partly or largely as a result of Kubrick’s films.

The collection of creative musicians who worked on the production and the ways in which their work was interrelated is remarkable. The role of Henry Brant is intriguing in this regard. The rubric of orchestrator, of course, can cover a wide range of activities. We know that Brant conducted during the recording sessions, and we have seen his hand on the score. Was the music that he and North presented to Kubrick a pooling of ideas to which Brant contributed a great share? Some of the music from North’s score for 2001 was used in The Shoes of the Fishermen (1968). As noted above, one of the cues in the 2001 score was probably influenced by the “Desolation” scene in Spartacus; other cues for 2001 show a similar influence from North’s symphony Africa, composed for an ABC documentary in 1967 and recorded by the Graunke Orchestra. On Africa, Brant remarked, in his interview with McDonagh, that

ABC wanted him [North] to write several things, different kinds of sequences which didn’t have any kind of connection, but I think the symphony was his idea. He didn’t actually write the symphony—I put it together out of materials he had collected and composed . . . .

When asked about a cue in Cleopatra that used piano with the felts removed, Brant remembered:

I think there were two pianos in the instrumentation as part of the orchestra. I can’t recall any part where there was solo piano. There are usually combined sounds; what sounds like the piano might have been the piano combined with something else but in a way that’s hard to detect. I don’t think I’ve commented on the quarter tone passage in “The Death of Caesar” because that’s a unique place, and I don’t think there’s anything like it even in the symphonic literature.

McDonagh: Was it North’s idea to use quarter tones there?

Brant: No, mine. He described that he wanted something in the strings that made a gradual ascent by imperceptible degrees yet produced a lot of tension so I suggested quarter tones, although string players are not taught how to play them. But I figured out a way for all the players to play this in unison so it’s absolutely certain. You can’t miss the way they play these intervals.71

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70 Brant, 1998.
71 Ibid.
Brant’s role in the production of North’s scores was clearly much greater than many have supposed. The assembly of a symphony and the composition of a cue with quarter tones are acts of orchestral arrangement, but they are also acts of composition. We may safely reckon that Brant did indeed contribute many of the ideas in the score for 2001. The changing of the parallel thirds to seconds in the “Moon Rocket Bus” cue, apparently in Brant’s hand, is compositional activity similar to the quarter-tone passage of which he is understandably proud. Perhaps their working relationship is best captured by the title on the cue used for space flight, “Dr. North’s and Dr. Brant’s Secret Formula.” North deserves first billing, but Brant’s compositional work is not to be underestimated.

Kubrick spent much of his budget for 2001 on technical innovation, and much on the best experts he could find. He purchased copies of Mary Leakey’s photographs to inform himself on Leakey’s path-breaking anthropological research. He lured Fred Ordway, who had worked with Werner von Braun, away from NASA to work on technical aspects of the production. In hiring musicians it seems that Kubrick was no less ambitious. He engaged Alex North, a student of Copland and—along with Herrmann—one of the two most renowned and successful composers of film music at the time. With North came Henry Brant, a talented and accomplished composer of spatial music and a master of the orchestra. Kubrick hired Gerard Schurmann, a talented and experienced composer who knew how to talk to the director about musical style and choices for his film. Eventually Kubrick used recordings of music by Ligeti, one of the most innovative composers of the time. The energy and musical brain power that went into the music, both the rejected score and the decisions on recordings, is remarkable.

Throughout the genesis of the music for 2001, the theme of artistic collaboration played an important role; as in any collaborative art, the final outcome was the result of contributions from many sources, not the product of the intentions of a single mind. Kubrick was not a learned connoisseur of classical music, but his search for music led one of his friends to forward the music from a radio broadcast. Uncertain of his choices, Kubrick hired Schurmann for his opinions; Schurmann encouraged him to proceed with Ligeti and discouraged him from featuring the already well-known Carmina Burana. Ligeti’s music has gotten its fair hearing, and so indeed has the score of North and Brant.

In Agatha Christie’s novella Murder on the Orient Express, the detective Hercule Poirot, in the traditional revealing of the crime that occurs at the end of every Christie story, makes the unconventional gesture of offering both a simple explanation and a much more complex explanation that involves the complicity of twelve assassins. At the end of the complex explanation, Poirot invites his audience to choose the simpler explanation and thus spare the twelve people legal consequences, even though the more complicated explanation is the true one. In the present article two explanations have been entertained for Kubrick’s rejection of North’s score and employment of pre-recorded classical music: the simple explanation that the director fell in love with the temp tracks that he had used all along, and the much more complicated process of an accidental discovery of a modern composer on a radio broadcast, a tone poem brought in by a relative in answer to a request for a fanfare, difficulties with permission, and so on. And here, too—as in Christie’s mystery story—the chaotic, complicated explanation is the true one, but in this case the author asks the reader to accept it on the basis of the evidence offered.

In the end, 2001 offers a profound artistic experience, one that may provoke contemplation and reflection. The examination of the genesis of the music has provided a window on the composition and selection of music for a film, and it has demonstrated the collaborative nature of the art of filmmaking. At the end of his conversation with Schurmann, this author asked him whether he had gone to the film in 1968. The composer-consultant replied that he had, and added: “I went with Benny Herrmann. I thought it was terrific. Benny did too.”

Postscript

While this article was at press one recording and one chapter appeared that deserve mention. Intrada Special Collection, 2006, Music for 2001: A Space Odyssey/The Original Score by Alex North is the release on CD of North’s own copy of the tape of his music originally recorded for the film, the tape that earlier served as the exemplar for Goldsmith’s recording of the same cues. The liner notes for the Intrada release, by Jon Burlingame, reprise anecdotes and observations from several published sources, including the statement by North also found with Goldsmith’s recording on his involvement with the film and how his score came to be rejected.
Unfortunately Burlingame’s remarks, a hodge podge of anecdotes and inferences repeated from several sources, restates the same misinterpretations (including Nietzschean speculation), factual mistakes, and errors in the production timeline that have characterized much published commentary on this film score, and that, in light of the evidence set out in the present paper, can no longer be sustained. Burlingame’s notes also offer times to synchronize the musical cues with the DVD. As in the case of Goldsmith’s recording, here too one may note that there is no cue for the “Secret Formula for Space Flight.”

The other item of bibliography is the reworking of a doctoral dissertation by Stephan Sperl, *Die Semantisierung der Musik im filmischen Werk Stanley Kubricks* (Würzburg: Königshausen and Neumann, 2006), which includes a chapter on Kubrick’s *2001* (p. 108-29). There is a large collection of informal reactions to Kubrick’s use of the “Blue Danube Waltz” by scholars, composers, conductors, and writers, without a framework for critical discussion of these remarks. His observations on the film, apart from this, are semiological; the main thread is what the author calls “thematic denotation,” or, more simply put, textual references made through music. Sperl quotes Jan Harlan’s statement that he brought *Also sprach Zarathustra* to Kubrick because the director asked him for majestic music that would end quickly, and it is therefore surprising that he includes this work as an example of thematic denotation (of course, in this case, of Nietzsche)—clearly Kubrick did not choose it for its textual associations and did not intend it to convey the interpretation clung to by Sperl. This contradiction reveals the fault or danger in Sperl’s method, and indeed that of other self-declared theorists of film music; he is more interested in hypothetical textual references than in the genesis of the work and the process of those who created it; indeed when historical evidence contradicts the theory, some of these “theorists” have been unconcerned. It is also worth mentioning that Sperl’s choice of this method—the examination of textual references in the music and speculative relation of them to the plot—is questionable for this film, because it relies much more on image and music than on words for its expression. By placing so much emphasis on textual associations in music, Sperl misses many of the features and qualities of the music itself, relating it only casually to the film.
References


Henderson, Sonya Shoilevska. 1998. Alex North, Film composer. PhD. diss., Novi Sad University, Academy of Arts.


Example 1: Frédéric Chopin, *Prelude in E minor*, Op. 28, no. 4

Prélude

F. Chopin. Op. 28, No. 4