music by
David Hirschfelder

(cast)
Roger Woodward (younger)  Stephen Sheehan
RCOM Conductor          Neil Thomson
Roger Woodward (older)    John Martin
Opera singers           Teresa La Rocca
                        Lindsey Day
                        Grant Doyle
Musicians               Leah Jennings
                        Kathy Monaghan
                        Mark Lawrence
                        Gordon Coombes
                        Luke Dollman
                        Margaret Stone
                        Tom Carrig
                        Helen Ayres
Vocalists               Suzi Jarratt
                        Samantha McDonald

Hand double for Noah Taylor  Martin Cousin
Hand double for Alex Rafalowicz  Simon Tedeschi
Hand double for Geoffrey Rush  Himself

The Royal College of Music Orchestra

Assistant Musical Director         Ricky Edwards
Music Production Manager          Peter Hoyland
Music Notation Editor             Sam Schwarz
Music Mixing Engineer              Michael Letho
Additional Music Engineers         Robin Gray
                                    Adam Rhodes
                                    David Williams
Assistant Music Editor             Michael Costa
Music Production Assistants       Sandy Edwards
                                    Stella O'Malley
Source Music Clearances           Kim Green
                                    Christine Woodruff
Harpsichord Technician            Vladimir Chishkovsky
Disklavier Technician             Brent Ottley
Studio Technician                 Ross Clunes
Orchestral Leader                 Robert John

Music Recording                   Adelphia Studio
                                    Allan Eaton Studio
Musical Instruments               Yamaha Music
                                    Ebony & Ivory, Adelaide
                                    Brashs, Adelaide
                                    Manny's Music
Music

With A Girl Like You
Written by Reg Presley, © 1966 Dick James Music Limited
Performed by The Troggs, © 1966 Mercury Ltd London

Why Do They Doubt Our Love
Written and performed by Johnny O'Keefe
© 1959 Victoria Music/MCA Music Australia Pty Ltd,
© 1959 Festival Records Pty Ltd

Polonaise in A flat major, Opus 53
Composed by Frederic Chopin, Performed by Ricky Edwards

Fast Zu Ernst - Scenes from Childhood Opus 15
Composed by Robert Schumann, Performed by Wilhelm Kempff
© 1973 Polydor International GmbH Hamburg

La Campanella
From Violin Concerto in B minor by Niccolo Paganini
Transcribed for piano by Franz Liszt, Performed by David Helfgott

Hungarian Rhapsody No. 2 in C sharp minor
Composed by Franz Liszt, Performed by David Helfgott

Flight Of The Bumble Bee
Composed by Nikolai Rimsky-Korsakoff
Arranged by Sergei Rachmaninoff, Performed by David Helfgott

Gloria, rv 589
Composed by Anotonio Vivaldi (sic), Arranged by
David Hirschfelder & Ricky Edwards
© PolyGram Music Publishing / Mushroom Music

Sospiro
Composed by Franz Liszt, Performed by David Hellgott

Nulla In Mundo Pax Sincera
Composed by Antonio Vivaldi, Arranged by David Hirschfelder & Ricky Edwards
© PolyGram Music Publishing / Mushroom Music,
Performed by Jane Edwards (Soprano),
Geoffrey Lancaster (Harpischord) and Gerald Keuneman (Cello)

Daisy Bell
Composed by Harry Dacre
Arranged and Performed by Ricky Edwards, © Mushroom Music

Funiculi, Funiculà
Composed by Luigi Denza, Arranged by David Hirschfelder & Ricky Edwards
© PolyGram Music Publishing/Mushroom Music

Piano Concerto No. 3 in D minor Opus 30
Composed by Sergei Rachmaninoff, Arranged by David Hirschfelder
Performed by David Helfgott, © PolyGram Music Publishing

Prelude in C sharp minor Opus 3, No. 2
Composed by Sergei Rachmaninoff
Performed by David Helfgott, © 1994 RAP Productions, Denmark

Symphony No. 9 in D minor Opus 125
Composed by Ludwig van Beethoven, Arranged by David Hirschfelder & Ricky Edwards
© PolyGram Music Publishing / Mushroom Music

Appassionata Sonata, No. 23 in F minor Opus 57
Composed by Ludwig van Beethoven, Performed by Ricky Edwards
A CD of the soundtrack was released, but there were also a number of spin-offs:
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>With The Help of God, Shine</td>
<td>2:19</td>
</tr>
<tr>
<td>2</td>
<td>The Pianissimo (Chopin arranged Hirschfelder)</td>
<td>1:35</td>
</tr>
<tr>
<td>3</td>
<td>Did He Win?</td>
<td>0:43</td>
</tr>
<tr>
<td>4</td>
<td>Will You Teach Me?</td>
<td>2:03</td>
</tr>
<tr>
<td>5</td>
<td>Scales to America Bong-Mary Dramacy</td>
<td>2:29</td>
</tr>
<tr>
<td>6</td>
<td>Scenes from Childhood - &quot;Almost Too Serious&quot; (Rakamaya)</td>
<td>1:52</td>
</tr>
<tr>
<td>7</td>
<td>These People Are a Disgrace</td>
<td>1:15</td>
</tr>
<tr>
<td>8</td>
<td>Raindrop Prelude (Chopin arranged Hirschfelder)</td>
<td>0:42</td>
</tr>
<tr>
<td>9</td>
<td>Your Father Your Family Twin - Yuse Taylor</td>
<td>2:34</td>
</tr>
<tr>
<td>10</td>
<td>Tell Me a Story, Katherine</td>
<td>2:03</td>
</tr>
<tr>
<td>11</td>
<td>Back Stage</td>
<td>1:15</td>
</tr>
<tr>
<td>12</td>
<td>Punished for the Best of Your Life</td>
<td>1:35</td>
</tr>
<tr>
<td>13</td>
<td>Moments of Genius</td>
<td>0:48</td>
</tr>
<tr>
<td>14</td>
<td>La Campanella (Last arranged Edwards/Hirschfelder)</td>
<td>0:49</td>
</tr>
<tr>
<td>15</td>
<td>Letters to Katharine</td>
<td>1:27</td>
</tr>
<tr>
<td>16</td>
<td>1st Movement Cadenza from the Bach, 3 (Rakhmaninoff)</td>
<td>2:27</td>
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<tr>
<td>17</td>
<td>Night Practice / Parcel from Katharine</td>
<td>1:19</td>
</tr>
<tr>
<td>18</td>
<td>As If There Was No Tomorrow</td>
<td>1:44</td>
</tr>
<tr>
<td>19</td>
<td>The Bach, 3 (Rakhmaninoff)</td>
<td>2:17</td>
</tr>
<tr>
<td>20</td>
<td>Complicazione in Israel Bong-Mary Dramacy</td>
<td>1:56</td>
</tr>
<tr>
<td>21</td>
<td>Raindrop Koppus (Chopin arranged Hirschfelder)</td>
<td>1:44</td>
</tr>
<tr>
<td>22</td>
<td>Bath to Dearly Dearly (Chopin/Hirschfelder)</td>
<td>1:29</td>
</tr>
<tr>
<td>23</td>
<td>Gloria Mensch arranged Rakhmaninoff/Hirschfelder</td>
<td>2:29</td>
</tr>
<tr>
<td>24</td>
<td>Hungarian Rhapsody No. 5 (Last arranged Hirschfelder)</td>
<td>3:39</td>
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<tr>
<td>25</td>
<td>Prelude in C B Minor (Bachmanon arranged Hirschfelder)</td>
<td>2:17</td>
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<tr>
<td>26</td>
<td>Flight of The Humble Bee (Rakhmaninoff, arranged Hirschfelder)</td>
<td>1:58</td>
</tr>
<tr>
<td>27</td>
<td>Bach, 3 Reborn (Bachmanon arranged Hirschfelder)</td>
<td>1:13</td>
</tr>
<tr>
<td>28</td>
<td>Goodnight Daddy</td>
<td>2:03</td>
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<tr>
<td>29</td>
<td>A Loud Bit of Ludwig's 9th (Bachmanon arranged Edwards/Hirschfelder)</td>
<td>0:41</td>
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<tr>
<td>30</td>
<td>Sappho (Last arranged Hirschfelder)</td>
<td>2:45</td>
</tr>
<tr>
<td>31</td>
<td>What's The Matter, David (Appassionata, Bachmanon arranged Edwards)</td>
<td>1:12</td>
</tr>
<tr>
<td>32</td>
<td>La Campanella (Last arranged Edwards)</td>
<td>1:05</td>
</tr>
<tr>
<td>33</td>
<td>Ferdinand Ponce / Rach. 3 Encores (Hirschfelder)</td>
<td>1:35</td>
</tr>
<tr>
<td>34</td>
<td>Nulla in Mundo Pax Sineora (Rakhmaninoff arranged Edwards/Hirschfelder)</td>
<td>4:25</td>
</tr>
</tbody>
</table>

Piano: David Helfgott except tracks 2 & 8 (Ricky Edwards/David Helfgott), 1-9, 11-15, 17, 19-David Hirschfielder, 6 (Wilhelm Kempff), 10, 12, 13, 16-David Helfgott, 17-David Helfgott and David Hirschfielder, 22 and 34-Ricky Edwards
Chopin: Polonaise in A flat major, Opus 53
David Helfgott played this piece ("Daddy chose it") as a nine year old in a Perth Eisteddfod in 1956. The image of the piano sliding all over the stage was the germ of an irresistible scene. Although the first prize of five shillings went to another child that day, David was later awarded a larger, special prize "for his courage".

Rachmaninov Piano Concerto No. 3 in D minor, Opus 30
This extraordinary work, which Peter calls "the hardest in the world", has more notes per second than any other concerto, is fearfully fast and full of "big fat chords"! Cyril Smith, David’s real-life teacher at the Royal College, compared the physical effort of playing it to shoveling ten tons of coal.

Rachmaninov first performed what he called his "piece for elephants" in New York in 1909, during a concert tour he undertook with some reluctance, but in the hope it would earn him enough to buy a motor car.

David Helfgott learned the concerto as a teenager under Madame Alice Garrard (a pupil of Bartok) in Perth. His performance of the "Rach. 3" at the Royal College of Music in 1969 is remembered to this day by his contemporaries as an extraordinary event, one which earned him the rarity of a standing ovation from his teachers.

Schumann: Scenes from Childhood—"Almost Too Serious"
For years I carried the image of this piece in my head as a lurid counterpart to vignettes of David's humble upbringing, and images of Peter as family man and loving father.

Every time I listened to it I could see the scene unfolding before me.

Chopin: Preludes No. 15, Opus 28
One of the favourites of the crowd who frequented David's restaurant performances in Perth. This magical performance was recorded live in the late 1980s.

Vivaldi: Gloria, RV 589
This is my own "Sunday morning music". I wanted to use music that suggested a rebirth, a new dawn (albeit short-lived) for David on his departure from the psychiatric institution. Its joyous refrain, appropriate at first, soon appears at odds with David's increasingly chaotic existence with well-meaning Beryl.

Liszt: Hungarian Rhapsody No. 2 in C# minor
Played as an astonishing piece by David Helfgott, this piece posed an enormous challenge in "keyboard acting" for Geoffrey Rush (as he did all of his own piano "stunts"). For me, this scene was about the character of David, alone in his room, playing almost literally for his life. It fulfilled Peter's prediction that music would always be David's friend: in this case, his only one.

Rachmaninov: Preludes in C# minor
This was an almost compulsory encore piece for Rachmaninov's own recitals. So difficult is it to play, that a critic once compared the audience's demand for it to people watching a lady limo-tamer, hoping to see her swallowed by one of her pets! The senseless time of this passage accompanies David's desperate run through the rain, at his lowest ebb just before changing upon the restaurant which holds a key to his salvation.

Rimsky-Korsakov: Flight of the Bumble Bee
This was the starting point for the legend of David's re-emergence from the shadows. It was the episode which first attracted me to his story, with its brilliant theme of light at the end of the tunnel. The idea of this unlikely-looking man blundering into a restaurant, and silencing the jibes of onlookers with a blistering rendition of the "Bumblebee" was the stuff of fable. I always thought of it as "David's Revenge!"

Liszt: Scipio
Scipio was another of the crowd favourites in the restaurant - guaranteed to hush the noisiest diner. There were many stories of people bursting into the wine bar off the street chattering unwares, only to be vigorously "shushed" by an audience paying rapt attention to David.

Liszt: La Campanella
Since David "plays" while he swims, as shown in the film, I've seen Gillian suggest this piece for him when there's only a brief time available. After all, if he "swims" the Rach. 3, it takes more like 45 minutes!

Vivaldi: Nulla in Mundo Pax Sincera
As David and Gillian's "love theme", this rarely recorded piece of heart-stopping purity has been beautifully realised by David Hirschfelder, with the vocals of Jane Edwards, the harpsichord of Geoffrey Lancaster and the cello of Gerald Kueneman. It casts a magical spell.
A NOTE FROM THE DIRECTOR

Music and film share a common language, one that can dissolve international barriers and speak to all people. They are more closely related to each other than perhaps any other two art forms, sharing the ability to stir powerful, irrational feelings: great longings and fears, great losses and triumphs. Cinema, like music, is not primarily a medium of the intellect, it is about the emotions and agitation of the mind.

David Helfgott's life and music provided the inspiration for SHINE and the film explores the mystery of David's eccentric individuality and his capacity to communicate powerfully through the complex works of Liszt, Rachmaninov, and others.

In producing David Helfgott's interpretations together with creating the original underscore, composer and musical director David Hirschfelder accomplished a daunting task: a soundtrack that unites the music of great masters, and yet still speaks with its own voice.

- Scott Hicks

Produced by David Hirschfelder
Executive Producers: Jane Scott and Scott Hicks
Soundtrack Executive for PolyGram Classics & Jazz: Nancy Zannini
Orchestra conducted by Nicky Edwards
Orchestra Leader: Robert John
Recorded and Mixed by Michael lesser
Additional Engineering by Robert Grup, David Williams and Adam Rhodes
Digitally Mastered by Michael Costa
PolyGram Music Publishing
except tracks 9,8,3,20 and 24
PolyGram/Musical Music
Photos: Mark Tillie and Lisa Tomassetti
Package Design: Lili Pison

Special Thanks to Debra Hirschfelder, Peter Hoyland, Sam Schwartz, Sandy Edwards, Seda O'Malley, Ross Clarke, Vladimir Chalikovski, Sara Hood, Ian Harvey, Yamaha, PolyGram, Musique Music, ISMT, The Piano Shop, Adelphi Studios, Alan Brusan and David and Gillian Helfgott.
The wiki for the Vivaldi song that runs over the tail credits here offers these lyrics and translation:

**Aria.**

*Nulla in mundo par scrana*
*sine lele; pura et vera.*
dulcis Jesu, est in te.

Inter poenas et tormenta*
*vivit anima contenta* 
casti amoris sola a me,*

**Recitative.**

*Blando colore aculos mundus desopt* 
at occulto vultuere corda conficit; 
*fugamur reditem. viternus sequentem,* 
*nam difficiles ostendando arte secura* 
vellet ludendo superare.

**Aria.**

*Spirat anguis* 
*inter flores et colonos* 
*expicando tegat fel.*

*Sed occulto factus ore* 
homo demers in amore 
*saepe amict quasi met.*

**Alleluia.**

In this world there is no honest peace 
free from bitterness; pure and true (i.e. peace) 
sweet Jesus, lies in Thee.

Amidst punishment and torment 
lives the contented soul, 
chaste love its only hope.

**Recitative.**

This world deceives the eye by surface charms, 
but is corroded within by hidden wounds.

Let us flee him who smiles, shun him who follows us, 
for by skilfully displaying its pleasures, this world 
overwhelms us by deceit.

**Aria.**

The serpent’s hiss conceals its venom, 
as it uncoils itself 
among blossoms and beauty.

But with a furtive touch of the lips, 
a man maddened by love 
will often kiss as if licking honey.

**Alleluia.**

Another spin-off was more a marketing exercise:
Helfgott also got into the act with his version of the Rach 3:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>The Royal Philharmonic Orchestra - Piano Concerto No. 3 in D Minor</td>
<td>41:15</td>
</tr>
<tr>
<td>- Allegro Ma Non Tanto</td>
<td>17:28</td>
</tr>
<tr>
<td>- Intermezzo, Adagio</td>
<td>10:56</td>
</tr>
<tr>
<td>- Finale, Alla breve</td>
<td>12:49</td>
</tr>
<tr>
<td>Nikita Magaloff - Polonaise No. 6 in A Flat, Op. 53 “Heroic”</td>
<td>6:29</td>
</tr>
<tr>
<td>Ingrid Hubler - Kinderzeneer, Op. 15 No. 10</td>
<td>1:53</td>
</tr>
<tr>
<td>Nikita Magaloff - Prelude, Op. 28 No. 15 “Rondrop”</td>
<td>5:23</td>
</tr>
<tr>
<td>Misha Dichter - Etudes D'isolation Transcendante D’après Paganini No. 3 “La Campanella”</td>
<td>4:14</td>
</tr>
<tr>
<td>English Chamber Orchestra - Gloria In D, RV 589, Gloria In Excelsis Deo - Allegro</td>
<td>2:11</td>
</tr>
<tr>
<td>Misha Dichter - 19 Hungarian Rhapsodies: No. 2 in C Sharp Minor</td>
<td>8:56</td>
</tr>
<tr>
<td>Raffael Crecco - Rachmaninoff - Prelude in C sharp minor, op. 3 no. 2</td>
<td>4:32</td>
</tr>
<tr>
<td>Rotterdam Philharmonic Orchestra - Suite From “The Tale Of Tam Sult”</td>
<td>1:25</td>
</tr>
<tr>
<td>Dresden, Rundfunkchor Leipzig, Rundfunkchor Berlin, Gewandhausorchester Leipzig</td>
<td></td>
</tr>
<tr>
<td>- Allegro Assai “Ode To Joy”</td>
<td>5:34</td>
</tr>
<tr>
<td>English Chamber Orchestra - Vivaldi - Motet “Nuna in mundo pax”, RV 630</td>
<td>12:10</td>
</tr>
</tbody>
</table>
RACHMANINOV
The Last Great Romantic

AS FEATURED IN 'SHINE'

DAVID HELFGOTT

RACHMANINOV
The Last Great Romantic

Piano Concerto No. 3, Op. 30, in D minor
1. Allegro ma non tanto 17:30
2. Intermezzo Adagio 10:30
3. Finale: Alla breve 12:40

with the Copenhagen Philharmonic Orchestra,
conducted by Miran Horvat. Recorded "live" at the
Tivoli Concert Hall, Copenhagen, November 2nd, 1995

Four Preludes
4. Prelude in G Major, Op. 32 No. 5 2:49
7. Prelude in G Minor, Op. 23 No. 5 4:11

Sonata No. 2 in F Minor, Op. 22
8. Allegro moderato 7:50
9. Lento 5:09
10. Allegro molto 3:51

DAVID HELFGOTT, PIANO
Rachmaninov turned up on other Helfgott releases:
Helfgott did a number of other releases, with the title below trading off on dialogue the film. The discs included, but weren't limited to:
<table>
<thead>
<tr>
<th>No.</th>
<th>Piece Title</th>
<th>Composer</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hungarian Rhapsody</td>
<td>Liszt</td>
<td>6:21</td>
</tr>
<tr>
<td>2</td>
<td>Etude de Concert No. 1 Op. 12</td>
<td>Chopin</td>
<td>9:53</td>
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<tr>
<td>3</td>
<td>Nouveaux Concertos</td>
<td>Ravel</td>
<td>14:00</td>
</tr>
<tr>
<td>4</td>
<td>Prelude in D Flat (Raindrop)</td>
<td>Chopin</td>
<td>5:32</td>
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<tr>
<td>5</td>
<td>Prelude in C Major</td>
<td>Bach</td>
<td>3:52</td>
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<tr>
<td>6</td>
<td>Impromptus in G Flat</td>
<td>Chopin</td>
<td>5:05</td>
</tr>
<tr>
<td>7</td>
<td>Prelude in G Sharp Minor</td>
<td>Chopin</td>
<td>4:24</td>
</tr>
<tr>
<td>8</td>
<td>Etude No. 3 (La Campanella)</td>
<td>Chopin</td>
<td>7:21</td>
</tr>
<tr>
<td>9</td>
<td>Andante &amp; Rondo Capriccioso</td>
<td>Chopin</td>
<td>6:24</td>
</tr>
<tr>
<td>10</td>
<td>Scherzo Allegro/Imaginativo</td>
<td>Chopin</td>
<td>5:45</td>
</tr>
<tr>
<td>11</td>
<td>Rondo in F Major</td>
<td>Chopin</td>
<td>8:55</td>
</tr>
<tr>
<td>12</td>
<td>Rondo in C Major</td>
<td>Chopin</td>
<td>10:22</td>
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<tr>
<td>13</td>
<td>Rondo in E</td>
<td>Chopin</td>
<td>3:08</td>
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<tr>
<td>14</td>
<td>Fantaisie</td>
<td>Chopin</td>
<td>7:00</td>
</tr>
<tr>
<td>15</td>
<td>Fugue in C Major</td>
<td>Bach</td>
<td>3:58</td>
</tr>
<tr>
<td>16</td>
<td>Fugue in A Major</td>
<td>Bach</td>
<td>3:09</td>
</tr>
</tbody>
</table>

**David Helfgott, piano**

**David Helfgott**

**David Helfgott, inspiration**
Composer David Hirschfelder:

(a) David Hirschfelder in the DVD/Blu-ray extras:

In his interview in the disc extras, Hirschfelder says that the first thing that he did was read the script and make suggestions as to what might have been discussed by student Helfgott with his teacher Parkes (Sir John Gielgud) - “not a race, moments of genius,” etc. The next thing was helping the creative team chose the music to be used, in keeping with Helfgott’s own repertoire and taste. The result was a long short list to chart Helfgott’s journey and be used as underscore.

Hirschfelder first met Helfgott in company with producer Jane Scott and director Scott Hicks at Helfgott’s house in Bellingen.

Hirschfelder also discusses using a solenoid piano mechanism to record Helfgott playing, “so we could record every aspect of David’s playing using technology, reverse piano-player technology, called a Disklavier, and then that way he was free to talk and sing and play, while he’s playing, without us worrying about the microphones picking that up, and then … we would play back his recording from the computer and set up the microphones and get different perspectives …even get different pianos. We could have a grand piano playing the same piece … and then we could take the same data and hook it up to a smaller upright Disklavier, so you would get that small upright sound, so we could literally cross-fade from a rehearsal piano to a full concert instrument…”

While classically trained, Helfgott was the first classically trained person Hirschfelder had worked with, but one who was completely eccentric in character and who spoke in riddles: “… so I decided the best way to capture his artistry, which is really astounding, I mean he’s an incredible pianist, an incredible talent, and the best way to capture him was to record him electronically … and really to allow him … to make him feel comfortable, so he could play in the environments that he wanted to …and so we recorded him in a number of ways, we recorded him in a room like this (Hirschfelder’s home studio) on a Disklavier … we also recorded him in concert, ‘cause he liked playing for people…”

Hirschfelder notes that Helfgott, like Glenn Gould, liked playing with a lot of noise around him while practising and playing …he recalls recording Helfgott playing one piece, and Elgar’s Cello Concerto came on the radio, and he started singing along with that.

Hirschfelder explained that they would glue the fragments of his performances together, and Helfgott exclaimed “tragic fragments”, but Hirschfelder offered instead “magic fragments.”

Hirschfelder and his team (with Ricky Edwards as orchestrator), also worked with the actors on musical performance elements. He says that Noah Taylor was a challenge because he’d had no musical training at all, and had never played piano. It was Ricky Edwards who went to the UK to work closely with Taylor’s hand double, and to work with Taylor on his choreography. Rush had no hand double.

In relation to the underscore, Hirschfelder felt daunted by the classical repertoire company he was keeping, “but at the same time I thought ‘well, it’s an honour to be there, but we’ll get that out of the way, and focus on telling the story … now what do we have to do?’ We have to tell the story of the emotional vulnerability of being a musician, how you put your
heart out there, you put your heart on the sleeve, you put your neck on the chopping block for critics ... you go into competitions ... you're competing against other musicians ... they use the terminology 'it's a blood sport ... music competitions are a blood sport for aging dowagers...' ... and as harsh as that sounds there's an element of truth in that ..."

Hirschelder was undone as a child by competitions, and his stage fright saw him turn to composing, so he could identify with Helfgott, “so I really sat down and I just thought about ... we want minimal ... something that's a minimal piece ...” And then on the piano he demonstrates the motif used in the film, “just a very simple melody ... to juxtapose, if you like, with the complexity of the language of the classics ...”

“I wanted this rolling feeling, like he’s rolling along, father’s pushing him along, and they’re going past a fountain and the fountain’s doing this, so there’s water, and so I wanted this rolling movement”, with the piano doing the rolling (this turns up as father and son approach Rosen’s house, but also when father and son return home after the young Helfgott has lost).

Hirschfelder says he likes to write for movies, seeing them as moving paintings, in a way that allows him to articulate “the composition of the image with sound that neither overshadows but nor can be meaningless wallpaper...it has to be the right sort of framing for the pictures, you’re framing the picture in sound, you’re framing the dialogue in the sound ... so you become like a frame and also sometimes a sort of a pedestal and sometimes a bit of a motor to push things along ... so I guess these are the metaphors that music put into a film, they give it the momentum...”

Hirschfelder cites Bernard Hermann as using a simple two or three note motif to burrow into the audience’s sub-conscious, and to draw them into the pictures...he thinks of music as a fun way to hypnotise an audience and draw their attention to camera moves, or a look of the eyes etc. ...but when one piece wasn’t used over a Mueller-Stahl look, he also talks of ‘bus-stop moments’, when a composer can get off and allow the film to be naked, “but sometimes you don’t know that until you’ve written the music.”

Another Hirschfelder job was to help director Hicks chose the parts of the Rach 3 to be used, including arranging one part of the piece for strings to be used as underscore when Dad goes back to visit the grown-up David. When the father leaves, the score then breaks into the piano as a kind of echo of the theme.

The performance of the Rach 3 at the Royal College involved real music students, but they mimed to playback and a click track. Hirschfelder pre-recorded the sections of the music to be used, using computers and synths to mock up the entire orchestra. ... “so the orchestra for the shoot were miming to an electronic score which then we re-recorded with actual players in a studio ... replaced all the electronic instrumentation with live players here in Melbourne, so it was quite a process and of course the idea is so it all looks and sounds completely plausible, which thankfully it did ...”

Hirschfelder wraps up his talk by saying he thought of the music as the big special effect in the film, using technology to get a plausible and accurate outcome.

(b) Career:

David Hirschfelder has had a long and productive career as a film composer, kicked along
by his winning a BAFTA for his work on *Strictly Ballroom*, followed by his Academy Award nominated work for *Shine*.

Hirschfelder has a relatively detailed wiki [here](#), and at time of writing he also had an official site [site](#), which offers details of awards, a filmography, a music archive and so on.

There was also a short biography:

*David Hirschfelder is recognised globally as one of Australia’s most distinguished screen-composers, having garnered Oscar nominations for Scott Hicks‘ *Shine* and Shekhar Kapur’s *Elizabeth*.*

*He is also the winner of two BAFTA (British Academy) awards for "Strictly Ballroom" and "Elizabeth".*

David's recent film-scores include Craig Monahan's "Healing", nominated for APRA and FCCA Awards; Jonathan Teplitzky's "The Railway Man", which won AACTA and APRA 2014 film score awards; and more recently, Russell Crowe's "The Water Diviner", which was nominated for an AACTA in 2014, and won the 2014 FCCA Regal Cinema Award for Best Music Score.

2015 saw David join forces with Jocelyn Moorhouse to score her long awaited return feature "The Dressmaker". Breaking box office records in Australia, the film will have it's U.S. release in September 2016.

David was also commissioned by Australian singer Katie Noonan to compose a piece for her album "With Love and Fury" released in 2016, a collection of Judith Wright poems set to music, featuring Katie and the legendary "Brodsky Quartet".

*Early 2016, David composed the score for Roger Spottiswoode's forthcoming English feature based on the best selling novel "A Street Cat Named Bob" - the true story of James Bowen, a busker and recovering drug addict, whose life was transformed when he met a stray ginger cat. The premiere will be held in London November 2016.*


(Below: David Hirschfelder - in the final photo he's with composers Nigel Westlake and Caitlin Yeo)
(Below: David Hirschfelder in the DVD extras, and the awards featured in his home office)
Review:

Not all reactions to aspects of the music in the film were positive, especially Helfgott's musicality but Joshua Kosman, music critic for the *San Francisco Chronicle* had some relatively kind words in the paper on 3rd January 1997, available online [here](#), under the header *Helfgott Shines as Pianist/Subject of hit film proves his genius on CD*:

*Viewers of the film "Shine" may be forgiven for thinking that the most interesting thing*
about Australian pianist David Helfgott is his life story. Wait till they hear him play. Helfgott's remarkable biography -- his grueling childhood in the home of a tyrannical father, his years lost to mental illness and his re-emergence to resume his career as a concert pianist -- forms the backbone of director Scott Hicks' gripping movie, now playing at the Embarcadero Center Cinema.

But although Helfgott himself provided most of the soundtrack's piano music, the film gives only the barest sense of his artistry. For the most part, the audience has to take it on faith that Helfgott is as great a musician as everyone says.

RUSH JOB
Now there is further evidence of a sort, in the form of a new recording from BMG Classics (RCA Victor: 40378). It's unquestionably a rush job, designed to capitalize on the film's success. But the glimpse it provides -- even dimly -- of Helfgott's musical genius is thrilling.

The repertoire, of course, is the Rachmaninoff Third Piano Concerto -- the infamous "Rach 3" that, in the film's slightly overheated rhetoric, crushes pianists beneath its technical demands and that (as Hicks presents it) helped drive Helfgott mad.

Needless to say, that much is nonsense; no music as mainstream as Rachmaninoff's ever put a musician into an institution. But to hear Helfgott play this late-Romantic warhorse is to understand just how strange and quirky it can sound.

In this pianist's hands, nothing sounds routine or plainspoken. His choices of dynamics are odd but revealing. He pushes and pulls at phrases in a way that should be irritating but that lends the music a sense of wonder instead.

He has the keyboard technique to dispatch this terrifying score, but he never lets piano fireworks become the point of the performance. Indeed, there are points in the first movement where his air of self-effacement is oddly pronounced; if not for the lyrical splendor that he reveals in those pockets of emotional retreat, in fact, it would probably seem wrongheaded. Unfortunately, Helfgott's playing is so unusual that the choice of a collaborator becomes crucial. Just as he depends in life on the support and understanding of his wife, Gillian, Helfgott needs a conductor able to follow his outre train of thought.

This is where the BMG disc falls flat. What it offers is a live recording made in 1995 with the Copenhagen Philharmonic Orchestra conducted by Milan Horvat, and the first few minutes are enough to make clear that Horvat has no clue what Helfgott is up to.

SPECULATIVE FREEDOM
Flummoxed by the speculative freedom of Helfgott's playing -- an unpredictable web of connections that is eerily reminiscent of the free-association babbling depicted in "Shine" -- Horvat struggles to keep up, and fails. The result is a morass of rhythmic disconnection and miscommunication between pianist and orchestra.

Helfgott can be heard to better effect in the solo works by Rachmaninoff that fill out the disc -- four of the best-known preludes, and the Second Piano Sonata. Here he is able to give free rein to his wildest impulses, and the results are striking.

The preludes, especially the one in G-sharp minor, Op. 32, No. 12, are etched with terrific clarity, but they also revel in a feeling of improvised exploration. And the Second Sonata emerges with a distinctive combination of fluidity and determination.

SOUNDTRACK SNIPPETS
Helfgott's playing can also be heard in dribs and drabs on the soundtrack CD for the movie (Philips: 454 710), but it doesn't amount to much. The lineup includes a snippet of the "Rach 3" and bits of Chopin and Liszt, but most of the disc is devoted to composer David Hirschfelder's efficient but rather faceless scene-setting.

The finest musical moment, on the disc as in the film, comes at the end, with an exquisite rendition of Vivaldi's "Nulla in Mundo Pax Sincera" by soprano Jane Edwards. It has taken the intervention of a filmmaker, but Helfgott's artistry has finally come to the
world’s attention. A North American tour is due in March, and one hopes that some cagey record company has already hustled him into a studio for a more fully satisfying CD -- perhaps even of the Rachmaninoff Third.

An alternative view in the *St Louis Post Dispatch*, 23rd February 1997:
Helfgott’s Rachmaninoff CD

Helfgott’s Rachmaninoff CD appears on the label that released the historic recordings of the Rachmaninoff concerts by Van Cliburn, Byron Janis and Rachmaninoff himself. But try to tell that to the people who are raising the money.

New Helfgott undertaking a major international tour of America, Europe, and Asia. “The Shostakovich,” RCA has dubbed it. Helfgott makes his American debut March 4, the fulfillment of a lifelong dream. Or will it be some ghostly parody of his lifelong dream? This is a tour that would have posed the question of the indefatigable Arthur Rubinstein in his prime. Helfgott has never undertaken anything on this scale before.

In October 1996 he had hurricane concerts, reportedly due to unforeseen management problems and Given his psychological condition, which is manifesting a peculiar desire of prescription drugs. Someone wonders if such a tour is in his best interests. There is a dark and disturbing strain in the story of David Helfgott, and it isn’t what “Shostakovich” says it is: it’s the selling of David Helfgott, who isn’t able to mend for himself.

“The Shostakovich” has six producers, more than most movies, and one has to wonder if marketing and greed have assumed the constructive role taken by Helfgott’s father in the filmed version of his life.

In a preface to the published version of Jim Sardi’s script for the film, director Scott Hicks says, “Despite the usual condensations, compressed chronology and

See HELFGOTT, Page 8
Music in the film:

It goes without saying that music runs through the entire film, ranging from early to late performances in the three ages of Helfgott, featuring Rach 3 and Liszt death mask fetishism and one full-blown performance. A few sample stills of all this activity (see this site's photo galleries for more):