Music Composed
and Performed by David Hirschfelder

Original Music by David Hirschfelder
under licence from
PolyGram Music Publishing Australia Pty Ltd

CD:
A CD of the film’s score was released:
CD Festival/Best Boy D31903  1998

Composer: David Hirschfelder  
Engineer: Chris Scanlin  
Assistant Music Director: Sam Schwarz  

01: The Interview (Main Theme) (8'10")  
02: Can Somebody Please Help Me? (3'00")  
03: Who Are You (3'40")  
04: I Need This Checked (2'04")  
05: Looks Like A Lot Success (3'29")  
06: I Can Eat While I Talk (7'23")  
07: There Goes Your Man (7'29")  
08: I'm No Killer (2'23")  
09: The Accuser Becomes The Accused (5'55")  
10: Eddie's Theme (3'47")  

The CD was still being promoted at the time of the DVD release:
Composer David Hirschfelder:

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 [here](#), 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 for Shine, and the awards featured in his home office)
David Hirschfelder was profiled in *The Sunday Age* on 27th September 1998. For the full version, see this site’s photo gallery. This version has been sliced to suit the pdf format, with the illustration and header excised:
DAVID HIRSCHFELDER jokingly describes himself as a "boutique composer", a term that fits in comfortably with the modern, two-storey factory conversion housing his Collingswood studio and production company.

We first met 16 years ago. I was I writing a piece for a jazz magazine; he was a young keyboard virtuoso who had forsaken the classical austerity of Melbourne University's Conservatorium of Music for the improvisational freedom of a jazz fusion quartet called Pyramid.

Hirschfelder, now a 39-year-old family man, is still lean, bearded, long-haired and relatively unscathed by time. He's refreshingly unpretentious for someone on the roster of a top Hollywood agency, alongside film composers such as John Williams and James Horner.

His composing credits have appeared with increasing frequency on movie credits, particularly Baz Luhrmann's brash fantasy Strictly Ballroom and Shine, which cemented Hirschfelder's international reputation. Both were box-office hits with a swag of awards topped by actor Geoffrey Rush's Oscar.

This year, Hirschfelder has scored Sliding Doors and The Interview - and the just-released The Truman Show includes an extract from his Shine music.

"Shine was such a strong story, coupled with Geoffrey's performance (as troubled pianist David Helfgott), that we would have had to stuff it up really badly to get it wrong," the composer says. "We all got to know David Helfgott very well. I was also able to study his playing."

The former classical dropout could also empathise with the pressures on a young pianist in competition: "I gave myself such a hard time when I didn't win competitions that, in the end, I couldn't cope and just ran fleeing to jazz."

So Hirschfelder formed Pyramid in 1981, played cover songs with Peter Cupples, joined the Little River Band and eventually became leader of John Farnham's band during the singer's comeback in the late '80s.

Other credits include: a solo instrumental album, performance/production for Dragon (Bondi Road), Colleen Hewitt, Broderick Smith and Venetta Fields; music producer/performer on the 1992 arena tour of Jesus Christ Superstar; and award-winning TV scores.

His most recent movie is Elizabeth, which opens next month. This multicultural British historical drama, starring Melburnians Cate Blanchett (as the "virgin queen") and Geoffrey Rush, was directed by India's Shekhar Kapur (of Bandit Queen fame) and edited by another Australian, Jill Bilcock.

The London production was a particularly challenging assignment...
for the composer, who recorded the music here with a full orchestra.

"Shekhar gave me a free rein and encouraged me to 'go against the pictures,'" he says.

"He didn't want the music to have a particularly period sound, although there were times when it was the only appropriate thing to do.

"Despite being a period piece about an enigmatic and eccentric monarch, the movie contains strong elements of film noir and romanticism," he says. "It's quite an intense, emotional music itself is that unseen force, guiding you and enhancing the experience emotionally.

While his contribution to the Gwynneth Paltrow-John Hannah romantic comedy *Sliding Doors* was limited to a few "tugs at the heartstrings in romantic moments" on an otherwise pop song-filled soundtrack, music itself is that unseen force, guiding you and enhancing the experience emotionally.

"Craig Monahan's intention in *The Interview* was for the music to help create a film noir feeling of claustrophobia and intensity. So I juxtaposed an innocent, child-like piano theme..."
with sombre chords and eerie string textures. I had to be pragmatic, because it wasn't a big-budget film, and ended up with a 30-piece string section, including harp, recorded very quickly and simply."

Last year was one of the most hectic in his career. "I was juggling two films at once, finishing off The Interview, starting Sliding Doors and trying to complete the middle stages of an album I'd been working on for two years with (operatic tenor) David Hobson."

Hobson is a fellow Ballarat boy; their CD Chaos To Rhythm (Mercury) will be released in late February. "It has a definite world music influence," says the composer. "I've also drawn on my jazz and classical roots."

Hirschfelder expects to be scoring an Australian-US sci-fi thriller, slated for a November shoot, that he says is "a chance to tap the kind of energy I haven't been able to use since Strictly Ballroom."

He has also rekindled old passions. "When you first spoke to me all those years ago and I was a budding jazz pianist, I was harboring a desire to write for films. Now I've done it and I will continue to do it, but I want to get back into playing."

He has returned to classical keyboard practice, in preparation for live performances with Hobson. "Apart from anything, it's bloody good exercise, thumping away at a grand piano," he says with a grin. "It's all coming together now. Performance has been sadly lacking in my musical diet. I've been holed up in studios for too long, chained to the computer."

And there's an opera lurking in the creative background, the one Hirschfelder and Hobson wanted to write, until it turned into their album instead. But that's another story ...