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Hooked on Vivaldi: The Scoring of *Runaway Train*

Directed by Andrey Konchalovskiy, *Runaway Train* marks an important milestone in the career of Trevor Jones. A largely electronic score with a few exotic live instruments added in overlays, this score was the first Jones score to be issued on CD even though the soundtrack was a re-recording made for the album. This paper examines the creation of this unique score and tries to place it in the wider context of Trevor Jones's career. My main thesis is that *Runaway Train* presents one of the most ingenious and inspiring mixes of original film music, traditional music and classical music which are blended in a unique fashion. The key point is the finale of the film, which features a recurring motive taken from a classic Vivaldi piece. Sometimes the piece appears in its natural form, sometimes through Trevor Jones's electronic interpretation of the same motive – and sometimes, the two are blended together with two overlays. The presentation is enhanced with some key sequences from the film shown with the music only to illustrate how the simplest rhythmic patterns are capable of lending emotions to the scenes. The paper also addresses the issue of the soundtrack as a separate listening experience and why so many scores (just like *Runaway Train*) were completely re-recorded for the album as opposed to using the film tracks.