

## The Five Rings of Olympic Music

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Let us think for a moment of what an Olympiad might be like without music. Let me pose a few questions. Can you imagine the same drama and excitement at the moment that the torch is lit with no music? Would the reverence of raising and lowering the Olympic Flag be as intense if the Olympic Hymn were to be omitted? Is it possible, as in Atlanta with 197 countries in attendance, for the Parade of Nations to hold our interest and attention if the background musical accompaniment were to be eliminated? Would the medal ceremonies be as memorable for us and the athletes if the winner's national anthem was not performed? Could we achieve the same level of appreciation of the host countries' unique culture without musical and arts presentations, including music during the opening and closing ceremonies, as well as in venues surrounding the Games themselves? Would the women's gymnastics floor exercises, rhythmic gymnastics routines, ice skating and dancing short and long programs, or, perhaps in particular, synchronized swimming events, reach the ultimate height in artistic presentation without music? I believe many of you will agree with me that the answer has to be a resounding No!

As we look back, it is evident that even in classic Greek times, both art and music were incorporated into the Games. Many athletes' exercises were accompanied by flute music as noted on vase paintings of the period. The poet Pindar (520-445 BC) was commissioned to write ceremonial hymns with which the victors were honored. In his tenth Olympic ode, he writes:

“All the precinct rang with music  
sung at the feat In the mode of  
praise”

Baron de Coubertin's goal was “to reunite in the bonds of legitimate wedlock a long-divorced couple -- Muscle and Mind” by creating an allegiance between Sport and Art in the Olympic Games.<sup>1</sup> As we all know, he was a French historian, journalist and social critic who sought to reform the French educational system by infusing it

with ideas and methods already in practice in England. He organized a group of liked-minded people in 1894 which became the first Olympic Congress. This group organized the first modern Olympic Games of 1896 in Athens, Greece.

At that 1894 meeting the group heard the Hymn to Apollo set to music by Gabriel Faure' and sung by Jeanne Remacle and several choirs. In the 1995 August/September *Olympic Review*, Geoffroy De Navacelle, great grandnephew of the Baron de Coubertin, stated that “he (de Coubertin) was astonishingly talented in many areas, particularly art, which explains his wish to associate art and culture with Olympism and its manifestations...Similarly, the appearance of harps on stage at the Sorbonne in 1894 as part of the musical program can be explained by Coubertin's love of music (for he was an excellent pianist himself, without learning music theory, just as he obtained a law degree without attending classes).”<sup>2</sup>

De Coubertin later wrote after the 1896 Games that “fashions have undergone many changes over two thousand years, but music has remained the factor which best conveys the emotion within a crowd, and which best accompanies the amplitude of a great spectacle.”<sup>3</sup>

### I

But now to my theme, The Five Rings of Olympic Music. The first Olympic musical ring I want to examine is “Ceremonial Music.” The truly official functions of Olympic ceremonies are the opening and closing of the Games and awarding of medals. An emphasis is made of the athletes taking the Olympic Oath, the awarding of the winners' medals and the opening ceremonies. The closing ceremonies are in general shorter and are designed to bring closure to the current Olympiad and act as a transition to the next.

Several visual symbols have become traditions during the course of the evolution of the Modern Games. For instance, the Olympic Flag became an integral part of the ceremonies and functions of the Games in 1920, having been designed by de Coubertin in 1913 and approved by the Olympic Congress in 1914. The Flame symbolizes the athlete's desire for perfection and struggle for victory. It was introduced for the first time in 1928 at the Games held in Amsterdam. It was

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in 1936 that the tradition of carrying the torch from Olympia to the host stadium began. This ritual became a regular part of the Winter Games as well by 1964. The releasing of doves has been an official part of the Games since 1920.<sup>4</sup>

Although the symbols noted above are “visual,” it is the Olympic Hymn that brings together the diverse national musical threads at each Olympiad. Greek composer Spiros Samaras composed the Olympic Hymn for the first Modern Games in Athens. Several attempts were made to introduce a new official Olympic Hymn to replace Samaras’ hymn over first sixty years of the Games without much success. These included a version by American Bradley Keeler in 1932 and the German Romantic composer Richard Strauss in 1936. The Samaras hymn was officially readopted in 1958 after an absence of many years. The Olympic Hymn should not be confused with an Olympic “theme song.” Host organizing committees, countries and even television networks have attempted to introduce new theme songs at each Olympiad. More on that later.

Even though the Samaras composition was an appropriate piece, there lingered a desire to find a hymn that was more “contemporary.” The search for a substitute official hymn for the Games of 1956 gives us some insight into the process. The competition was announced in May of 1954. The judging would take place at the IOC Congress held in Monte-Carlo from April 18 - April 24, 1955. The winner of the contest would receive a Commemorative Medal from the IOC and 1000 dollars US (which was provided by Prince Pierre of Monte-Carlo). Rules of the contest were rather simple: there was no age restriction; composers from any country could participate, and the entry deadline was December 20, 1954. The composition was to be strictly original and never have been performed before; the piece should be of hymn-like quality, symphonic in nature, and fit the prescribed text by Pindar, and the piece should not exceed four nor be shorter than three minutes. An international jury was selected to evaluate the compositions. Some of these jurors, as you will note, have become etched in the annals of music history’s finest composers/performers. This group included Nadia Boulanger, Necil Kazim Akses, Vigo N. Bentzon, Doris Blacher, Lennox Berkeley, Pablo Casals, Aaron Copland, Ernesto Halfter, F.G. Malipiero, Frank Martin, N. Nobokof,

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Ant. Panifhik, Domingo Santa Cruz and A. de Spotzmuller. Boulanger, Malipiero and Akses served as a preliminary screening committee and reviewed the 387 scores submitted from 39 countries.

During the final selection meeting in April, all but four of the entries were eliminated. Chavez, Cruz and Dimitri Shostakovich (who had not answered an earlier invitation to participate in the judging) were unable to attend. After two days of deliberation Polish composer, Michal Spisak’s entry was narrowly chosen as the winner. The new hymn was performed during a session in the Garnier Concert Hall at the Monte-Carlo Casino with both Prince Ranier III and Prince Pierre de Monaco in attendance. The work was given final approval at the 50th Session of the IOC in Paris and introduced at the Mediterranean Games at Barcelona in 1955, Cortina (1956 Winter Games), Stockholm (Summer Equestrian Events of 1956) and the Summer Games in Melbourne later in the same year.<sup>5</sup> Although the Spisak hymn met with general approval, the IOC at the 1958 Olympic Congress, decided that it would best serve the Olympic movement if the original hymn by Samaras be declared the “official” hymn and that is the one we still hear today.

### UWO Wind Ensemble plays Samaras’ *Olympic Hymn*

#### II

The second Olympic musical ring I wish to examine is the early “Arts Competitions.” De Coubertin recognized the uniqueness of the arts in a competitive nature and noted in his “suggestions to competitors for the Games 1912” (*Olympic Review* - 1911) that “however it is treated, art cannot be ruled the same way as sport.”<sup>6</sup> Despite some degree of concern about the judging methods, competitions in architecture, city planning, sculpture, painting, music and literature were conducted from 1912 through 1948. Dramatic plays and poetry were entered as part of the literature category. These contests were held seven times, associated with each Olympic Games during this period. Even de Coubertin himself participated in the Arts Competitions. He entered a poem titled “Ode to Sport” in the literature category in 1912 under the German pseudonyms of Georg Hohrod and Martin Eschbach (a common practice in those days) and won the Gold Medal.<sup>7</sup>

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The Arts Competitions were held under the direct auspices of the IOC. The eventual demise of the music contests in particular was due to the cost of hiring musicians (or full symphonic orchestras) to play the numerous entrants' works, many of which would never be performed again. Composers of noted reputation preferred to serve on the adjudication panels rather than submit works. This fact can be illustrated by noting members of the panel in 1924. It included, among others, Bartok, Dukas, Enesco, de Falla, Faure, Honegger, Ravel, D' Indy and Stravinsky. In 1924 and again in 1928 no musical prizes were awarded. Only Suk's Toward a New Life won a medal in 1932 (silver). Beginning in 1936 the music works were divided into several distinct categories with limited success. Only three medals were presented in 1936, and again in 1948, the last years for the Arts Competitions.

### Synopsis of Olympic Medals in Music

Vth Olympiad - Stockholm (1912) Gold - Ricardo Barthelemy (Italy) Olympic Triumphal March

VIIIth Olympiad - Antwerp (1920) Gold - G. Monier (Belgium) Olympique Silver - Oreste Riva (Italy) Epinicion

Ixth Olympiad - Amsterdam (1928) Bronze - Rudol Simonsen Hellas

Xth Olympiad - Los Angeles (1932) Silver - Josef Suk (Czechoslovakia) Toward a New Life

XIth Olympiad - Berlin (1936) - Songs for Soloist and Choir: Gold - Paul Hoffer (Germany) Olympischer Schwur Silver - Kurt Thomas (Germany) Kantate zur Olympiade 1936 Bronze - Harald Genzmer (Germany) Der Laufer Orchestral Compositions:

Gold - Werner Ekg (Germany) Olympische Festmusik Silver - Lino Liviabella (Italy) Il vincitore Bronze - Jaroslav Krika (Czechoslovakia) Bergsuite

XIVth Olympiad - London (1948) Songs: Bronze - Gabriele Bianchi (Italy) Olympic Hymn Instrumental Compositions: Silver - Jean Weinzweig (Canada) Divertimento for Flute and Streicher Bronze - Sergio Lauricella (Italy) Toccata for Klavier Choral and Orchestra Music: Gold - Zbigniew Turski (Poland) Olympic Symphony Silver - Kalervo Tuukanen

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(Finland) Barenjaed for Orchestra Bronze - Erling Brene (Denmark) Kraft for Orchestra

Most of these pieces remain lost today. One that does stand out in prominence and is still very popular in its country of origin, the Czech Republic, is the 1932 Silver Medal winner, Josef Suk's Toward a New Life.

### UWO Wind Ensemble plays Suk's *Toward a New Life*

#### III

The third Olympic musical ring, one of substantial dimension, relates to the "Olympic Arts Festivals." De Coubertin in his 1910 essay "A Modern Olympia" stated that he wanted future Olympic Games (four had been held thus far) to be "endowed with refinement and beauty."<sup>8</sup> The associated arts festivals, which we now know as the Arts Olympiads, have become an important part of each Games, showcasing both the host country's indigenous arts as well as bringing a unique international flavor to each event.

In 1912 at the Stockholm Games an "Entertainments Committee" was formed to arrange for several events, including concerts, dance performances and theater shows to be given during the course of the Games. The Royal Opera performed six operas: *Carmen*, *Romeo and Juliet*, *Tosca*, *Lohengrin*, *The Tales of Hoffman* and *La Boheme*. Other performances produced in the area included *A Midsummer Night's Dream*, *Mostellaria*, *The Count of Luxemburg*, *The Merry Widow* and *Chaste Susanna*.<sup>9</sup>

Some controversy developed concerning the intention of the Arts Festival in Amsterdam in 1928, but all went ahead anyway. S. Dresden and S. van Milligen served as the working committee members for the music portion of the contests. An open letter titled "What is Olympic Art?" was sent to Dutch artists and the public in general by Jonkheer Jan Freith. The general rules for the contests were drawn up by the General Secretary, Mr. Tellers. These rules were drafted after a great deal of discussion. Separate copies for each of the separate art disciplines were distributed to the Dutch artists and organizations.. Extra consideration was given to the foreign artists due to a lack of

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communication between the Olympic Committees of each country and their artists. It was decided that everything from foreign countries would be accepted for both the contests and exhibits, with the decision for inclusion left up to the country from which the work or artist originated.<sup>10</sup>

These festivals continued to become quite large and the Los Angeles festival held as part of the 1932 games occupied 15 galleries and included eleven hundred exhibits of paintings, drawings, sculptures, architectural designs and decorative arts, drawing a crowd of some 380,000 people.

At the Berlin Games of 1936, a special Olympic Concert was performed on August 15 at the Dietrich Eckart Open-Air Theater. This major event was attended by many in the German government, the Diplomatic Corps, State and Municipal Departments, Party Organizers and foreign guests. Music that had been awarded the gold or silver medals in the Musical Competitions were performed and conducted by their composers. In addition, the oratorio by Handel, Herakles, was presented due to its explicit inner links with the Olympic ideal. One hundred thousand people attended the performances of the oratorio given on five different evenings between August 4 and 18. Costs for the various musical events of the Games came to more than 250,000 marks and included nearly 3500 people.<sup>11</sup>

Meeting in Athens in 1954, the IOC Executive Committee, at the request of President Avery Brundage, decided to leave the responsibility for the Cultural Program to the host organizing committee. Of primary importance would be an exhibition of native art work. It was decided that diplomas would be presented to participants rather than medals. This decision was written into the Olympic Charter as Article 31:

The Organizing Committee will organize a demonstration or exhibition of Art (architecture, music, literature, painting, sculpture, sports philately and photography...)" The program could also include ballets, theater performances, operas or symphony concerts.<sup>12</sup>

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Beginning in 1964 at the summer games in Tokyo, the Arts Festivals began to take on even greater proportions than ever before. The TOC convened two sub-committees to oversee the Fine Arts Exhibition and special performances. It was decided that there would be ten displays - four in Fine Arts and six in performance. The performances were held in the Kabukiza Theater, Toranomon Hall (in the Imperial Household Agency), Shimbashi Embujo, Tokyo Bunka Kaikan - Ueno Park, Geijutsuza Theater and Kanze Kaikan - Omagari.<sup>13</sup>

The Winter Olympic Games were not to be outdone when it came to the cultural displays. The "Olympic Music Hall" was established in the center of Innsbruck for the 1968 Winter Games and featured such illustrative performers as Ella Fitzgerald, Gilbert Beaud, Charles Aznavour, Manitas de Plats and Johnny Halliday. In ten days 20,000 paying guests attended these concerts.<sup>14</sup>

These festivals have often transcended the dates for the Games. For example, ten additional concerts were held in Grenoble during the month of February, 1968. These were at the Municipal Theater and the Cultural Center and included Giorgy Cziffra, the National Orchestra of Paris conducted by Charles Munch and Serge Baudo; and the University Choir with a lecture by Olivier Messiaen. Other artists included Lili Lastine, Felicien Wolff, and Marie-Claire Alain.<sup>15</sup>

The Cultural Program in Sapporo, Japan in 1972 included performances of traditional Kabuki and Noh drama. The Snow Festival provided an excellent showcase of the fine arts. This included a guest performance by the Munich Philharmonic Orchestra which was the first half of an exchange with the NHK Symphony, later to perform at the Munich Games. Also performing was the Sapporo Symphony Orchestra.<sup>16</sup>

At Lake Placid in 1980 an effort was made to call attention to the deeper meaning of the Olympics - namely the development of the whole person. The Olympic Arts Festival was one of the largest ever held in the United States. Caroline Hopkins, founder of the Syracuse Symphony, chaired the Fine Arts Committee. Yehudi Menuhin, the violinist, was honorary co-chairman and Edward Villella, former principal dancer

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with the New York City Ballet was honorary vice-chairman. More than \$1,000,000 (US) was raised for the festival. Funding came from the Lake Placid Olympic Organizing Committee, the Heritage Trust of Parks and Recreation of the New York State Council on the Arts, The National Endowment for the Arts, private individuals, foundations, corporations and marketing contracts.

Two films on the XIIIth Winter Olympics were produced. The first, *Olympic Overture*, featured Menuhin and the Cantilena Chamber Players. This was aired on the American Public Broadcast System and served as the official announcement of the opening of the National Fine Arts Program for the Games. The Cantilena Chamber Players' new work *Round a Common Center* composed by Lucas Foss and based on the poem "The Runner" by W.H. Auden was also a part of the premiere telecast on February 10, 1980. The second was a documentary on how the artists and athletes contributed to the success of the event.

Mrs. Nettie Marie Jones funded the publication of a 70-page brochure titled "Art at the Olympics." A new chamber symphony titled *Kinesis* composed by William Conti for the Los Angeles Symphony was performed for the first time at the Games and a major jazz composition, *Jazzmobile* was also premiered. Billy Taylor was the artistic director and the piece was composed and directed by Frank Foster. In addition, three traditional American music compositions were premiered. They included *Snow Blind* for hammered dulcimer, fiddle and bass by Walt Michael, *The Man in the Middle* for vocal and instrumental (guitar, fiddle and bass) by Tom "Harley" Campbell, and *Whiteface Reel* a fiddle tune with guitar and bass accompaniment by Tom McReesh. In addition, making appearances were the St. Regis String Band; Robin Schade, "North Country" minstrel; the Green Grass Cloggers; a traditional dance ensemble from North Carolina; and the Barbershoppers and Sweet Adelines from throughout upstate New York. The SUNY-Plattsburgh's resident chamber ensemble also performed.<sup>17</sup>

As we have seen, each Olympiad has attempted to "outdo" the previous one. The 1988 Calgary Olympics saw the longest-running and most wide-spread arts festival to date (called "Wintershow '88") at an

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Olympic Games. The five week, 12.6 million dollar program showcased the diversity of Canada's cultural heritage with more than 2,200 artists and 600 performances and exhibitions. \$2.6 million in tickets were sold to the various events. Contemporary and classical music were featured including performances by the Calgary Philharmonic, the Edmonton Symphony, the National Arts Centre Orchestra, The Toronto Symphony, The Esprit Orchestra, Societe de musique contemporaine du Quebec and the Calgary Youth Symphony. Performing choirs included the Elmer Iseler Singers, Pro Coro Canada, The Tudor Singers of Montreal, the Vancouver Chamber Choir The Mikaeli Chamber Choir and the Toronto Children's Chorus. Chamber music was provided by the Julliard String Quartet, the Colorado Quartet, Carlo Curley and Corey and Katja Cerovsek. Folk music was provided by Andre-Philippe Gagnon, Michel Lemieux, the Olympic Jazz Band and World Drums.<sup>18</sup>

Musical performances for the Albertville Arts Festival at the 1992 Winter Games centered around the historical, cultural development of that region. Seven concerts were organized to illustrate the theme "European Music Throughout the Ages." On October 20, Jordi Savall opened the Albertville Winter Olympic Arts Festival at the head of the "Concert of Nations." He was known as the best gamba player in the world and was an enthusiastic organizer of the Festival of Ambronay in Ain. He put together a series of early concerts that included the music of Mozart, Handel, Bach, Couperin and others of the Baroque era. Featured artists included the soprano Montserrat Figueras. A concert devoted to Romantic music featured Jose' Van Dam (a local of the Dauphine region of France) in Berlioz' *The Damnation of Faust*. This was played by the Orchestre National de Lyon led by Emmanuel Krivine. Also featured in chamber concerts was Francophile American. The new European Strings accompanied her in Schubert's "Shepherd on the Rock." Two world premieres were given as part of the Festivals "XXth Century Music" segment: Asmara and Avoaha. These were commissioned by the State and composed by Jean-Louis Florentz and Maurice Ohana. Original music by Henry Torgue and Serge Houppin was composed for the choreography of the Legend of Romeo and Juliet and the legend of Don Juan as part of the Universal Exhibition at the Cultural Olympiad. A reference work *Noces* by Stravinsky was performed by

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the Lyon Opera Orchestra directed by Kent Nagano. On the lighter side the musical comedy *Appelez-moi George* was presented with music composed by Catherine Lara and arranged by Eddy Rosemond.<sup>19</sup>

A brief sampling of the musical events organized for the Lillehammer Winter Olympic Arts Festival in 1994 shows that no musical genre was omitted from the schedule. Ballet performances included music by Edvard Grieg, Ragnar Soderlind, Synne Skouen and Tveor Nordensten. Norwegian national folk champions were featured on February 19 in Maihaugen Hall. Jazz music was not neglected either. Representatives of this genre included pianist Bengt Hallberg (playing with the Lillehammer mixed choir and Haugesund choir "VissJazz), the Ostre Titen Big Band (performing Helge Hurum's arrangement of Peer Gynt Suite by Grieg, as well as the Gli Scapoli choir, Jazz Guerrillas' Band and the Vyrde, Klang and area male voice choirs. And, not to be overlooked was the Brazz Bros jazz ensemble with Lester Bowie performing Scandinavian and Afro-American styles. Chamber music was also highlighted during the LOAF with performances of the music of Brahms, Mozart, Thoresen, Webern, Asheim, and Schoenberg.

Brass bands took center stage in many of the Lillehammer venues. Pianist Hakon Austbo accompanied the Brottum Musical Society that included Grieg's A minor concerto. The Lillehammer Musikforening, the oldest brass band in Norway with 130 years of performances, appeared in the Maihaugen Hall on January 22. The Band of the Royal Norwegian Guard was also featured in Ringebu Hall during the Olympic Arts Festival. Other brass band performances included the Lillehammer Youth Band, the Military Band of the Norwegian Defense Forces, the Oppland Janisjar Brass Band and Aikanger-Bjorsvik Musikklag. The 1992 Krisin Cup winners gave a concert on Tuesday, February 22 at the Lillehammer Cinema. The Eikanger-Bjorsvik band with actor Jon Eikemo and folk singer Ivar Medaas performed a grand gala evening concert on Sunday, February 27 in Maigaugen Hall.

Other non-traditional concert opportunities during the Lillehammer games included Dissimilis (disabled artists group), popular singers Karoline Kruger, Sigvart Dagsland, and Moren Harket, the Gjøvik Sinfonietta

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(directed by Rolf Baekkelund) the Scandinavian Olympic Youth Orchestra, the Gjøvik Town Orchestra and Norwegian soprano Anne-Lise Bemsten with Nils Henrik Asheim. As well, major orchestral concerts were highlighted throughout the Olympic region. The English Chamber Orchestra, the St. Petersburg Philharmonic, the Stavanger Symphony Orchestra, the Bergen Philharmonic and the Oslo Philharmonic all performed during the LOAF.<sup>20</sup>

The Atlanta Olympic Arts Festival sponsored by the ACOG was designed to be one of the largest and best in recent years. The promotional brochure for the AOAF exclaimed that "The World's Greatest Athletes are Coming to Atlanta in the Summer of 1996 ... and so are the world's finest performers, artists, playwrights and composers." The AOAF ran from June 1 - August 3, 1996. The musical highlights of the Arts Program in Atlanta, as in Lillehammer, included a mixture of styles and performers.

In the popular music vein James Brown, the Godfather of Soul was one of the featured artists at one of the 21 nightly Olympic Amphitheater concerts. Also included was Trisha Yearwood, Willie Nelson, "Riders in the Sky" and the Western Swing Band "Asleep at the Wheel." Gospel groups and performers included "Sounds of Blackness" and the Bluegrass superstar Alison Krauss was featured with her group "Union Station." Classical music was represented with the likes of the Atlanta Symphony Orchestra and Jessye Norman, the Atlanta Opera (performing Gershwin's "Of Thee I Sing" and Itzhak Perlman. Charles Wadsworth organized a special chamber music program.

Other musical groups and headlines included Lynryd Skynyrd, "The Giants of Jazz," Travis Tritt, Trisha Yearwood, Yoel Levi, and William Fred Scott. Also featured was the Australian Youth Orchestra and Atlanta Youth Orchestra in a joint program as well as a performance of Mahler's Symphony No. 2, *The Resurrection*, directed by Levi with the Atlanta Symphony and Chorus.<sup>21</sup>

As you can see here, the Olympic Arts Festivals, have begun to rival the athletic competitions in scope and exposure.

## IV

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The fourth Olympic music ring I wish to examine is "Musical Accompaniments" designed to be part of the athletic competitions. Excluding the Opening Ceremonies, Closing Ceremonies and medal presentations, the most prominent position music assumes, at least in the general public's eye (or ear), is as the background music to skating and ice dancing events (singles and pairs, both long and short programs) and at the Summer Games during the women's gymnastics floor and rhythmic exercises. These have become some of the most popular events for Olympic audiences throughout the world. With the 1996 Centennial Games in Atlanta, we might add synchronized swimming to this popular category.

Figure skating is the oldest sport in the Winter Olympics, having actually been included in the Summer Games of 1908. It became a regular winter sport with the introduction of the Winter Games in 1924. At the 1976 Winter Games in Innsbruck, Austria, ice dancing was included for the first time.

In Carlo Fassi's book, *Figure Skating*, he points out the importance of music selection in the competition. The short program is only two minutes long and dictates that the music be a somewhat fast tempo. This allows the skater greater opportunity to execute the seven required elements in a smooth order. Fassi expressed the point that coaches and skaters in recent years have become more willing to use ethnic and perhaps unusual music to enhance the short program. On the other hand, the longer five minute program has no required elements and the skater is judged on technical and expressive merit. Each judge is looking for accuracy, firmness of balance, fluidity, composition, interpretation of the music, and the cohesiveness of the musical style and skating program. Synchronization of music and skating is a definite consideration for the judges. In many cases the music begins fast, shifts into a slower and more expressive section, and ends in almost a crescendo fashion. Of course, we have seen many variations on this order. But, Fassi recommends that only the most artistic skater should attempt a slow ending. Katarina Witt in her last Olympics in Lillehammer, demonstrated one of the best "expressive" programs in recent years with her skating interpretation of *Where Have all the Flowers Gone?*

The expressive aspect of a skater's performance cannot

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be overlooked. In 1994, the gold women's individual title was decided by the scores in the artist merit category. Nancy Kerrigan and Oksana Bioul had tied after the final long program and the rules state that ties will be broken based on the higher technical merit score, in that case, giving the Gold to Bioul.

Carlo Fassi also recommends that the transition from one musical selection to another (if using more than one piece) be smooth and nearly seamless. He dislikes varying the genre of music during the presentation. A rap, classical, jazz mix might not permit the most continuity for the skater. Fassi's final suggestion is that the music be spliced by a highly skilled technician and that a brief musical introduction is far more effective than starting cold.<sup>22</sup> In the 1994 Winter Games in Lillehammer, the Canadian ice dancing pair of Torvill and Dean demonstrated some of these important considerations. The music used for their program, *History of Love* and *Let's Face the Music and Dance*, was orchestrated by Dean; and he even conducted the recording session to insure that the tempi were exactly what the pair wanted.

Ballet music, musical theater pieces and film scores make up the bulk of the most recent skating musical selections. Some of these have included music from *Swan Lake*, *Carousel*, *Appalachian Spring*, *Casablanca*, *The Godfather*, *Robin Hood*, *The Mission*, and *Carmen*. Jazz and popular music can be found with increasing frequency.

Women's gymnastics became a recognized Olympic sport in 1952. The women's floor exercise is the only gymnastic event to use a musical background. During the Atlanta Games, a short version of *Strauss' Overture to Die Fledermaus* was used for the technical program. One of the most well-known original pieces used in Olympic gymnastics competitions was *Nadia's Theme*, composed especially for Nadia Comaneci in 1976 when she won the gold medal. This piece later became the theme for the American television daytime drama, *The Young and the Restless*.

Denise Gula, in her book, *Dance Choreography for Competitive Gymnastics*, lists several recommendations for the gymnast to consider in choosing music for her floor routine. First, the musical style should fit the physical stature and personality of the gymnast. For

instance, a small, petite competitor should not choose grand, majestic music. She recommends that the competitor should avoid well-known movie themes and would be better off to choose music that is somewhat obscure—one big vote here for originality! Second, Gula states that music that is too trite lacks the opportunity to be creative and restricts movement. She also mentions that musical phrases are of the utmost importance. Bad musical phrasing creates difficulty in timing. The gymnast is encouraged to choose music that has logical sections that will compliment the tumbling exercises. The floor exercise requirements state that there must be slow and fast movements, all in a time frame of only 70–90 seconds. Therefore, the music must create opportunities for both. She concludes with a reminder that the judges will be looking for music that compliments everything that the gymnast will be doing.

After choosing the music, the gymnast must determine which movement style (jazz, ballet, folk, or character) best fits. It is possible that a popular musical selection would permit many different styles of expression. Gula also suggests that the routine have a theme dependent on the music style and tempo chosen. It is also important that the routine have an introduction, main body, and closing. Therefore, the musical selection must provide a good structure, underlying and reinforcing the shape of the exercise.<sup>23</sup>

Synchronized Swimming has been a part of the Olympic competitions since 1984. Before 1996, only solo and duet events were recognized as official competitions. This year, the team category replaced both the solo and duet categories. Teams could be made up of from four to eight swimmers, with bonus points given for each member over the minimum of four. Routines are given two scores; one for technical merit and one for artistic merit (on a 0-10 basis). The artistic scores are based on choreography, musical interpretation and manner of presentation. Routines are constructed by the musical count and there are speakers both above and below the water's surface.

During the recent Centennial Games in Atlanta, the music used by the teams was quite varied. During the technical program, the French team used Native American ceremonial music, the Chinese a song titled, *The Peacocks* the Japanese team *Ninja* by Osuna

Osawa and the Italian team music of Bruce Springsteen. The United States swam to *When the Saints Go Marching In* and the Canadians incorporated Beethoven's *Ode to Joy*. During the artistic program Canada used parts of their national anthem, *O Canada* and a selection called *Canadian Gold* by Psychic Mambo while the United States used a combination of Vivaldi's *The Four Seasons*, Britten's *Young Person's Guide to the Orchestra* and a version of *Yankee Doodle*.<sup>24</sup>

Researching the history of music used in the skating and gymnastics events (and to some degree, synchronized swimming), has been difficult. Although all three areas have strict instructions for the use of choreography and how the "artistic" adjudication is to be administered, very little information has been kept by the IOC and other agencies concerning the actual pieces used. Most of my research has been conducted through personal interviews and watching videotapes of the competitions.

### V

The fifth and final ring to add to our flag is "Music and the Mass Media." There is little dispute, if any, that the Modern Olympic Games have become a major, if not THE major media event in the world today. Although de Coubertin was a true visionary, it is unlikely that he could have completely predicted the growth of the Modern Olympiads in terms of commercial wealth, public interest and the overall impact of technology on the Games.

The Centennial Games of Atlanta were probably the most heavily television-influenced of any to date. And, this ring may actually overshadow, if not incorporate, all of the others. Actually, it is difficult to imagine television having any greater role in the Games than it does now. This year's media impact on the Games touches the musical elements in a variety of ways as we will see in a moment. But I would first like to trace the history of the relationship between television and the Olympics.

Few realize that the Berlin Games of 1936 were the first to be shown on television with twenty-five large screens set up in theaters to permit locals to view the Games for free. This Olympiad, also, was a very important showcase for the host country (as was the

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Los Angeles Games four years earlier) and set the stage for the lineage of ever-increasing visual attention being paid to the image of the Games as a whole. This, in some respects, has even overshadowed the accomplishments of the athletes.

Despite the early experiments in Berlin, theater newsreels and the print media played the central role in spreading information about the Games until the 1960's. Some very limited television coverage took place in London in 1948 and 1956 in Melbourne. As the host organizing committees began to expand the scope and spectacle of the ceremonies, so, too, did the television networks. Satellite broadcasts permitted a real-time world-wide audience for the first time at the 1964 Winter Games in Innsbruck. This fact was not lost on the IOC, the networks and host countries. As satellite sophistication increased, live coverage was expanded and even the Opening and Closing Ceremonies were being designed not with just the immediate crowd's perspective in mind, but also that of the world wide television audience.

Walt Disney was the chair (producer) of the Squaw Valley Winter Ceremonies Committee in 1960. The United States Marine Band of Washington, D.C. carried on a tradition of participation by host country military bands and was the official musical ensemble of those Winter Games. Also, carrying on a tradition established at Athens in 1896, hundreds of children from Squaw Valley area schools participated in the Opening and Closing Ceremonies.<sup>25</sup>

The music of the Montreal Games of 1976 was designed around a common theme and was designed as though it were a movie sound track. Moods and emotions were carefully considered and special attention was given to the television audience perspective at all times. The neo-romantic compositional style of Andre Mathieu (who had passed away in 1968) was chosen as a starting point and his musical themes were extracted to use as transitions, linking events, providing fanfares and other songs that were used throughout the Games.<sup>26</sup>

The marriage of television and the Olympics also lead to the appearance of more and more popular artists of the day. During the Winter Games at Innsbruck in 1964, for instance, as is mentioned earlier, such

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notables as Ella Fitzgerald, Gilbert Beaud and Johnny Halliday performed. Dionne Warwick, Jamie Farr, Tanya Tucker, Dr. Hook and Harry Chapin made appearances at Lake Placid in 1980. Gordon Lightfoot and Ian Tyson's music were featured in Calgary in 1988 and, in the 1988 Summer Games in Seoul, Giorgio Moroder's *Hand in Hand* was chosen as the official Olympic Song. In Barcelona, the Summer 1992 Games were characterized by Andrew Lloyd Webber's *Friends Forever* and the superior operatic performances by Placido Domingo, Jose Carreras, Montserrat Caballe, Giacomo Aragall, Teresa Berganza and Juan Pons. This past Olympic Games in Atlanta saw such musical greats perform as Celine Dion (singing the theme song, *The Power of the Dream*, which was written by David Foster and Kenneth "Babyface" Edmonds), Gladys Knight, Wynton Marsalis, Paul Shaffer, Sheila E., Little Richard, The Pointer Sisters, "Buckwheat Zydeco", Mark O'Connor, Faith Hill, Al Green, B.B. King, Gloria Estefan, and Tito Puente.

The task of producing the hundreds of hours of live and pre-recorded television coverage is huge indeed. So is the task of providing musical backgrounds for this coverage. For instance, in 1992 literally hundreds of musical selections were cataloged by licensing agencies for the networks to use in various ways. These pieces are generally listed by mood and short excerpts were selected that can be called upon literally at a moments notice to accompany a televised segment. Working with NBC since 1992 were producers Mike Cohen and Bill Herbstman and composer Steve Haun (from Bolder, Colorado), among others.

In Atlanta, Mark Watters, an Emmy-winning composer, served as music coordinator of the ceremonies: and Don Mischer was the Executive Producer. Watters wrote the song, *Swifter, Higher, Stronger* for Jesse Norman to sing, as well as part of the Southern Welcome segment of the Opening Ceremonies. Other composers included Jimmy Jam Harris, Terry Lewis, Mickey Hart, Harold Wheeler, Basil Poledouris, John Jarvis, and Scott Thompson, with other selections by film composer Michael Kamen.

The first and probably most memorable television theme music remains Leo Arnaud's *Bugler's Dream*.

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This was first used by ABC for its 1968 Olympics coverage and proved so popular and closely associated with ABC Sports that it continued to be used in their Wide World of Sports programs for several years. Down through the years we have also heard the music of John Tesh, (*The Games* - NBC in 1992) Tamara Kline (CBS in 1992) and, of course, John Williams. Williams has now written three themes. The first, *Olympic Fanfare and Theme*, was used in the ceremonies and during the television coverage for the Los Angeles Games of 1984. His second, *Olympic Spirit*, was used for the NBC television coverage of the 1988 Games in Seoul. Besides these two selections, he also composed music for the 1987 Summer Special Olympics (*We're Lookin' Good*) and the 1989 World Apline Ski Championships held in Vail, Colorado (*Winter Games Fanfare*).

Williams' third piece, *Summon the Heroes*, was commissioned jointly by the Atlanta Committee for Organizing the Olympic Games and NBC Television. It is a rather long piece (over six minutes) and has the now-expected Williams lyrical style. Yet, it was written with the visual elements of the ceremonies in mind and is rather technically difficult and harmonically spicy compared to his other Olympic music. It was premiered by the Boston Pops in December of 1995 and used in both the Opening and Closing Ceremonies to introduce the medal ceremonies as well as throughout the NBC coverage of the Games.

### **UWO Wind Ensemble plays Williams' *Summon the Heroes***

NBC's use of all three Williams' themes and the Arnaud piece has left some confusion in the general public's ear as to which piece they are hearing. Segment fade in's and fade out's were sprinkled with a variety of sections of all four works. Unfortunately this has caused a blending of distinction among the four different and unique pieces.

### **Conclusion**

Although the music and arts contests of the early Games did not last, de Coubertin's wish that the arts be an integral part of each Olympiad has been fulfilled. You might want to think of music as the connection

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that holds the Olympic rings together. Although there are musicologists who would disagree that music is a "universal" language, it certainly has been an integral communicative tool that has helped make the Modern Olympic Games what they are today. There can be no doubt that we must answer the questions posed at the opening of my address with a resounding answer of "NO!" when we consider what music does for the Olympic image; whether it be as entertainment, encouragement, communication, to enhance pageantry or to exhibit artistry.

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Note: All references can be found in the author's book, 100 Years of Olympic Music; The Music and Musicians of the Modern Olympic Games, 1896- 1996, published by Golden Clef Publishing, 4365 Dudley Rd., Mantua, Ohio 44255 USA, 1996. \$19.95 (US).

