

Cannes: Alexandre Desplat signs the music of five films in official Selection

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Alexandre Desplat, multi-rewarded in Europe and in the United States, signs the music of five films in official Selection in Cannes, and whose notes supplement the dialogues, explains it in AFP. | Robyn Beck

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The type-setter, guest Saturday to give a [lesson](#) of cinema by the direction of the Festival, almost made all the rises of the steps since the opening Thursday: in opening with Moonrise Kingdom of Wes [Anderson](#), the following day between Jacques Audiard and [Marion Cotillard](#) for Rust and of OS and still Friday with the Italian Matteo Garrone for Reality.

A mere chance of calendar, swears it, that these films were ready at the same moment. But Audiard, Anderson, it is its tribe: six films with the first, two with the second. And three with Gilles Bourdos who presents Renoir the next week, without counting many Polanski, by which it accompanies the long documentary portrait (the Film report).

In short, where that one looks on the Small cross, Desplat is everywhere and runs each time in a [different world](#).

Type-setter of cinema is precisely to pass from one universe to the other. My passion of the cinema comes from there and besides, the realizers are multiple them also, Spielberg can make a film of science fiction, then a drama and then a film of war.

Each film calls a different process

They have the right to touch with all the styles and the type-setter also.

With Jacques (Audiard), it is only once the finished assembly which I put myself at work, but each film calls a different process.

Wes Anderson, contrary, had ordered an orchestral part to him which the two young heroes in love would listen to in their tour.

Alexandre Desplat also composes while thinking of the actors: _ it me be sometimes happen to refuse some film according to the casting, because I want not to pass one or two month of my life with some character of which I like not the face or the voice, acknowledge it (not, not some name).

I am a visual artist, I do not write for the concert but for the image: my eyes must be of a extra-sensitivity, not only my ears. However, one in the same way does not write for Marion Cotillard and Nicole Kidman, although their voices share a sensual softness which makes them rather close.

In [addition](#) to the environment of festival, the advantage of the Cannes-native red carpets is that the teams of films press them in band: [The rise](#) of the steps, it is [the spirit of](#) troop, as with the theatre, is delighted the type-setter. Whereas the cinema often forgets it.

However, I am not a technician, but an author. Moreover like the director and the scenario writer, I touch royalties, insist it.

It is an old combat which Alexandre Desplat carries out, happy to come to transmit its passion to the public with the favour of this Masterclass, to evoke duets marking which gave birth to at his place this irrepressible desire to compose for the cinema: Otto Preminger and David Raksin in Laura, Truffaut and Delerue in the soft Skin, Maurice Guard hair and Peter Weir in Witness One knows little about what the type-setters and the scenario writers could invent together like tool narrative and dramaturgic, he says, wishing that one be able to approach the film music either as a note which accompanies the image and which one forgets at the exit.

It is another form of the dialogue, [between the lines](#), which comes to reveal the invisible one.

The music is there to create another thing that what one sees. I like that it can be melted in the image, in being indissociable, but also holding the shock out of the image.

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