The Romance of the Silver Screen

2 CDs

NAXOS

OVER 2 HOURS OF CLASSIC FILM SCORES

CD 1

1 **Erich Wolfgang Korngold: Devotion 5:49**
Brandenburg Philharmonic Orchestra,
Richard Kaufman (conductor)

2 **Malcolm Arnold: David Copperfield - Main Title 2:39**
Moscow Symphony Orchestra,
William Stromberg (conductor)

3 **Malcolm Arnold:**
David Copperfield - David's Resolution and Finale 3:04
Moscow Symphony Orchestra,
William Stromberg (conductor)

4 **Miklós Rózsa: Spellbound - Spellbound Concerto 11:58**
Philip Fowke (piano), RTE Concert Orchestra,
Proinnsias O Duinn (conductor)

5 **Erich Wolfgang Korngold:**
The Adventures of Robin Hood - Love Theme 6:29
Moscow Symphony Orchestra,
William Stromberg (conductor)

6 **William Walton: Henry V - Interlude:**
Touch her Soft Lips and Part 1:30
RTE Concert Orchestra, Andrew Penny (conductor)

7 **Max Steiner: The Three Musketeers -**
Love Theme (arranged by J. Morgan) 4:11
Brandenburg Philharmonic Orchestra,
Richard Kaufman (conductor)

8 **Hubert Bath: Love Story - Cornish Rhapsody 6:03**
Philip Fowke (piano), RTE Concert Orchestra,
Proinnsias O Duinn (conductor)

9 **Dmitry Shostakovich: The Gadfly Suite - Nocturne 4:14**
Ukraine National Symphony Orchestra,
Theodore Kuchar (conductor)

10 **Bernard Herrmann:**
Prince of Players Suite - Idyll 3:56
Moscow Symphony Orchestra,
William Stromberg (conductor)

11 **Erich Wolfgang Korngold:**
Another Dawn - Evening Scene 2:31
***(arranged, restored and reconconstructed by J. Morgan)**, Moscow Symphony Orchestra,*
William Stromberg (conductor)

12 **Benjamin Frankel: The Net - Love Theme 3:08**
Royal Liverpool Philharmonic Orchestra,
Carl Davis (conductor)

13 **Victor Young: Scaramouche -**
Pavanne (reconstructed by W. Stromberg) 2:23
Brandenburg Philharmonic Orchestra,
Richard Kaufman (conductor)

14 **Max Steiner: All This, and Heaven Too -**
Mysteries of Life (restored by J. Morgan) 3:38
Moscow Symphony Orchestra,
William Stromberg (conductor)

15 **Max Steiner: All This, and Heaven Too -**
Reunion and Understanding - Springtime Again -
Henriette (restored by J. Morgan) 7:19
Moscow Symphony Orchestra,
William Stromberg (conductor)

16 **Max Steiner: All This, and Heaven Too - Finale -**
End Cast (restored by J. Morgan) 2:25
Moscow Symphony Orchestra,
William Stromberg (conductor)

CD1 playing time: 71:21

CD 2

1 **Erich Wolfgang Korngold:**
Deception - Original Theatrical Trailer
(restored by J. Morgan) 3:37
Moscow Symphony Orchestra,
William Stromberg (conductor)

2 **Richard Addinsell: Warsaw Concerto**
(from Dangerous Moonlight) 9:06
Philip Fowke (piano), RTE Concert Orchestra,
Prionnsias O Duinn (conductor)

3 **Erich Wolfgang Korngold:**
The Sea Hawk - Rose Garden
(score restored by J. Morgan) 4:38
Moscow Symphony Orchestra,
William Stromberg (conductor)

4 **Dmitry Shostakovich: The Gadfly Suite - Romance 5:54**
Ukraine National Symphony Orchestra,
Theodore Kuchar (conductor)

5 **Frédéric Devreese: Belle - Prelude 4:39**
Belgian Radio and Television Philharmonic Orchestra,
Frédéric Devreese (conductor

6 **Frédéric Devreese: Belle - Fagnes du Nord 4:31**
Belgian Radio and Television Philharmonic Orchestra,
Frédéric Devreese (conductor)

7 **Arthur Honegger:**
Les Misérables - Mort de Jean Valjean 2:50
Slovak Radio Symphony Orchestra, Adriano (conductor)

8 **Nino Rota: The Legend of the Glass Mountain 3:58**
Philip Fowke (piano), RTE Concert Orchestra,
Proinnsias O Duinn (conductor)

9 **Max Steiner:**
A Stolen Life - Twins (restored by J. Morgan) 6:46
Moscow Symphony Orchestra,
William Stromberg (conductor)

10 **Max Steiner: Gone With The Wind - Tara's Theme 3:57**
Richard Hayman and his Symphony Orchestra

11 **Hugo Friedhofer:**
Seven Cities of Gold - Jose and Ula
(restored by. J. Morgan) 3:06
Moscow Symphony Orchestra,
William Stromberg (conductor)

12 **Hugo Friedhofer:**
The Rains of Ranchipur - End title: Goodbye Edwina
(restored by. J. Morgan) 3:51
Moscow Symphony Orchestra,
William Stromberg (conductor)

13 **Arthur Bliss: Things to Come - Epilogue 2:58**
Queensland Symphony Orchestra,
Christopher Lyndon-Gee (conductor)

14 **Charles Williams:**
While I Live - The Dream of Olwen 4:59
Philip Fowke (piano), RTE Concert Orchestra,
Proinnsias O Duinn (conductor)

15 **William Perry:**
The Mysterious Stranger - Closing Music 5:20
Vienna Boys Choir & Vienna Symphony Orchestra,
William Perry (conductor)

CD2 playing time 70:10
Total playing time 2 hours and 21 minutes

The Romance of The Silver Screen

It is one of the paradoxes of modern life that, as classical music grew away from the general public, contemporary orchestral music was probably being heard by more people than ever before through the cinema and radio. Composers responded enthusiastically to these most important cultural influences of the century. Radio brought music, both via live broadcasts and recordings, directly into listeners' homes. In contrast, film took people 'out of themselves' into a mesmerizing world of comedy, drama and spectacle. It could cut from one image to the next, move backwards or forwards in time more rapidly than a stage presentation, more intimately or with more sweeping grandiosity. Film composers adapted their technique to meet these new challenges, producing short bursts of time-specific and often emotion-specific music. Some of the biggest names in classical music wrote music for films, starting with Saint-Saëns in the days of silent movies. Sergei Prokofiev, Dmitry Shostakovich, Benjamin Britten, Malcolm Arnold, William Walton, Arthur Bliss, Ralph Vaughan Williams, Jacques Ibert; all have written compelling film scores, ranging from those that incorporate avant-garde serial techniques to those overflowing with lush Viennese romanticism.

Certainly, the two names most closely associated with creating the classic 'Hollywood Sound' were Europeans:
Erich Wolfgang Korngold and Max Steiner.

Of the eighteen films scored by Erich Wolfgang Korngold, three are regarded today as outstanding masterpieces of the genre: *Kings Row, The Sea Hawk* and *The Adventures of Robin Hood*. The musical form established by Korngold in the mid 1930s—the symphonic film score—saw its greatest examples in these films, and *Robin Hood* in particular, the earliest of the three, remains one of the most inspired of the entire composer's works, winning Korngold an Academy Award.

Devotion, Korngold's final film for Warner Bros. in 1946 is also one of his most interesting projects, in that it is one of the very few modern stories to be scored by him. The Original Theatrical Trailer presents the main title and concerto themes in a totally different orchestration from the film, together with a stirring conclusion that is more triumphant than in the original End Titles.

In the 1937 film *Another Dawn,* the violin melody that ran through the score was eventually re-composed into the first movement of Korngold's 1945 Violin Concerto.

The Sea Hawk (1940) was one of the most difficult assignments of Korngold's career, requiring a score of extraordinary length and complexity. He rose to the challenge beautifully and produced music that is so multi-layered and thematically complex that because of the sheer scale of the composition, Korngold used the services of no fewer than four main

orchestrators to assist him, and although only given seven weeks to complete the scoring and record the music to the film, he created one of his finest works for the screen.

Alexander Dumas' *The Three Musketeers* is the most filmed of all classic novels with over 15 American and European versions to date. What makes the 1935 RKO film really worthwhile is the score by Max Steiner, whose pioneering ways in film music pre-date those of Korngold.

Max Steiner, since his start at Warners in 1936, composed for all types of films, but he was particularly partial to the Bette Davis pictures because of the richly melodic romantic support they offered and Steiner so capably provided. *All This, and Heaven Too* (1940) saw Steiner riding the crest of a wave. The year before he had been loaned to David O. Selznick to score the monumental *Gone with the Wind* (1939). Steiner's career with Warner Bros. spanned almost 30 years and included the scores to over 150 films.

A Stolen Life (1946) demonstrated Steiner's more restrained and less complex scoring, looking ahead to the style he would adopt for most of the music he composed during the fifties and beyond.

Having written the music for some eighty movies, (including *The Bridge on the River Kwai , The Belles of St. Trinian's* and *Whistle Down the Wind)* the 1970 version of *David Copperfield* was Sir Malcolm Arnold's last film score. Heard today, the music, quite on its own and apart from what it did for the film, is astonishing. The drive, and the compelling nature of the music, just as music, is palpable. What it does when heard with the film for which it was composed is astonishing.

Miklós Rósza's *Spellbound Concerto* did not exist as a concertante piece in the 1945 Alfred Hitchcock film itself but was recomposed as one later. The Dali-designed dream sequence is wonderfully captured in the score, helped along by the use of an early electronic instrument called a theremin, invented in 1920 by a Russian scientist of that name.

Sir William Walton scored four films directed by (and in the three Shakespeare films, starring) Lawrence Olivier. The 1944 movie of *Henry V* was enormously popular as a morale booster for Great Britain towards the end of the Second World War and the score was nominated for an Academy Award.

A year later in the 1945 British film *Love Story*, Margaret Lockwood plays a concert pianist and the "Rhapsody" reflects her love both for Stewart Grainger's character and the Cornish landscape that provides much of the setting for the film. Hubert Bath was a veteran of the English film industry, having composed the score for Hitchcock's first UK all-talking picture, *Blackmail.*

Directed by Alexander Feinzimmer (responsible over twenty years earlier for *Lieutenant Kije* with a score by Prokofiev), *The Gadfly* was released in 1955. Based on a period swashbuckler by Ethel Lilian Voynich, a minor English novelist, it is set in 19th century Austrian-occupied Italy and tells the story of a freedom-fighter (the illegitimate son of a Cardinal).

Known as 'The Gadfly' because his 'sting' so maddens the authorities, he goes through various adventures before meeting a hero's death by firing squad. The famous "Romance" for violin and orchestra (a descendant of Massenet's "Meditation" from *Thaïs*) is in a luscious, heady, lover's world of its own. Like the "Nocturne", its timing, climax and cadence touches poetic genius.

Bernard Herrmann composed music for films for over 40 years, from *Citizen Cane* to *Taxi Driver.* Herrmann collaborated often with Alfred Hitchcock and wrote scores to *The Trouble with Harry, Vertigo, North by Northwest* and *Psycho*. *The Prince of Players* was released theatrically in 1955 and starred Richard Burton as the 19th century actor Edwin Booth who finds his career in a tailspin after his brother John Wilkes is caught and killed for assassinating Abraham Lincoln.

London-born composer Benjamin Frankel scored over one hundred films in his lifetime including *The Importance of Being Ernest, The Seventh Veil, The End of the Affair*, Hammer Horror's *Curse of the Werewolf* and *The Battle of the Bulge* (nominated for Best Original Score at the 1966 Golden Globes). Frankel's "Love Theme" from the 1953 film *The Net* lends poignancy to one of the film's key moments.

MGM's handsome 1952 production of *Scaramouche* beautifully balanced romance and heroism, buoyed along by Victor Young's glorious score. In Hollywood since 1936, Young had garnered plenty of experience scoring such costume dramas as *Reap the Wild Wind* and *Samson and Delilah* along with the adventure films *For Whom the Bell Tolls* and *Around the World in Eighty Days*.

The 1941 British film *Dangerous Moonlight* features what has become arguably the most famous concerto written for any movie. When it was decided not to pursue permission to use Rachmaninov's Second Piano Concerto for the movie, Richard Addinsell (who also composed the scores to *Goodbye Mr. Chips* and *A Tale of Two Cities*) was approached to write something in a similar vein. In the years since the film there have been over a hundred separate recordings of his *Warsaw Concerto*.

Frédéric Devreese is a French composer of operas, orchestral works, concertos, ballets, music for plays and television dramas, chamber music, and, last but not least, film scores. In films for which he provided the music, brief fragments may be heard, arranged for various instruments and edited to suit the duration of the film sequence. In *Belle,* the musical unit around which the entire film is constructed (Life ebbs away, life is gone with the wind), taken from the Bach Prelude in F minor, is the starting-point which is left far behind.

Arthur Honegger, one of the greatest of 20th century composers, made an unrivalled contribution to film music during the course of some thirty years with a total production of some forty film scores. It was Charles Koechlin who considered *Les Misérables* "undoubtedly one of the best film scores hitherto created", while in Miklós Rózsa's autobiography *A Double Life*, we read that Rózsa was so deeply impressed that he urged Honegger to make a suite out of the music.

The vogue for stories of composers writing pieces of music as *billets-doux* went on unabashed throughout the 1940s. The 1948 offering *The Glass Mountain* shows Michael Denison composing an opera in praise of his screen (and real-life) wife Dulcie Gray. The film stole a march on its many rivals by using La Scala, Milan, for the climactic opening scene and by employing Fellini favourite, Nino Rota, to compose the score.

A serious study of the art and craft of composing for films needs to consider the work of Hugo Friedhofer. In fact, the consensus among other composers in Hollywood when asked for advice by students of film scoring is very often, "Study Friedhofer". *Seven Cities of Gold* and *The Rains of Ranchipur* were two of Friedhofer's five Fox films of 1955, the one following the other.

Among the most extraordinary landmarks of cinematic history, *Things to Come,* released in February 1936, remains "a leviathan among films...a stupendous spectacle, an overwhelming, Dorean, Jules Vernesque, elaborated Metropolis, staggering to eye, mind and spirit, the like of which has never been seen and never will be seen again" *(Sunday Times).* Redolent of Tchaikovsky and Chausson as much as Elgar or Holst, yet with an energy, sound and vision unmistakably, splendidly, its own, Sir Arthur Bliss' score for *Things to Come* included ten numbers, including the "Epilogue" heard here.

"Dream of Olwen" is far better known and remembered today than the film it was designed to accompany: a melodrama from 1947 named *While I Live*. Such, however, was the success of Charles Williams' rhapsodic theme that the film was reissued in 1950 under the title of the piece.

American composer William Perry has written more than a hundred film scores, many of them for the silent film collection of the Museum of Modern Art in New York. His score to *The Mysterious Stranger*, a film based on an unfinished work by Mark Twain is set partly in the days of Gutenberg. William Perry's gorgeously evocative orchestrations emphasize the medieval period of the story, the orchestra features a double-reed quartet (oboe, English horn, heckelphone and bassoon) representing the sound and color of the shawms and bombards of the Middle Ages. The element of mysticism is reinforced by the use of a boys' chorus throughout.

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NAXOS

THE ROMANCE OF THE SILVER SCREEN

Relive the glamour, drama and romance from the
Golden Years of Hollywood with over 2 hours of classic film music

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