FSM Box 04

The Miklós Rózsa Treasury

Supplemental Liner Notes

Contents

Miklós Rózsa at M-G-M: A Chronology

Miklós Rózsa served as a contract composer at M-G-M from 1948 to 1962. Adding two more films (*The V.I.P.s* and *The Power*) scored on a freelance basis, and taking a handful of "loan out" projects into consideration, M-G-M served as Rózsa's exclusive cinematic home for 20 years. This represents the prime of his career and saw the creation of most of his greatest works. The following is an annotated list of all of his projects for the studio, from the date he officially began work on July 15, 1948 through the end of *The Power*, scored in late 1967.

Command Decision (1948) Rózsa's first film at M-G-M was this adaptation of a Broadway play about behind-the-scenes decision-making in World War II. Clark Gable starred, with Sam Wood directing. No recordings survive from Rózsa's original score, which totaled less than a half-hour of music. *Recorded October 25, 26, November 3 and 16, 1948.*

Kiss the Blood Off My Hands (1948) This film noir starring Burt Lancaster was not an M-G-M film but rather the last picture Rózsa scored to conclude a contract with Universal. M-G-M coordinated with Universal to account for the time (22 days) Rózsa needed to score the film during the latter half of 1948.

The Bribe (1949) One of Rózsa's last film noir projects was this thriller starring Robert Taylor, Ava Gardner, Charles Laughton and Vincent Price. Only one 0:22 cue survives from the recording sessions—a fragment of a non-Rózsa source cue. *Recorded December 28, 29, 1948 and January 3 and 6, 1949.*

Edward, My Son (1949) Rózsa wrote and recorded four uncredited cues ("Lord Boult," "Love Affair," "Intro: Love Affair & Meet the Bride" and "Ten Years Old"—respectively 1M1, 7M1, 7M2 and 12M1) in Culver City to replace and/or supplement portions of a brief score by John Wooldridge that had been recorded in England. George Cukor directed Spencer Tracy and Deborah Kerr in the somber film, an adaptation of a stage play. Not a note survives from Wooldridge's or Rózsa's recordings. *Rózsa cues recorded March 9, 1949.*

Madame Bovary (1949) Rózsa's first historical score at M-G-M was one of his best. This box set presents the surviving tracks on disc 1, with lost cues included from a music-and-effects track. Additional selections (including pre-recordings) may be found on disc 11. *Pre-recordings made on November 20, December 10, 20, 1948 and January 17, February 3, 23, March 3, 1949. Score recorded April 4, 5, June 7, 14, 15 and 16, 1949.*

The Red Danube (1949) Surviving cues from Rózsa's score to this post-WWII drama are presented at the beginning of disc 2. *Pre-recordings made March 11 and April 11, 1949. Score recorded June 6, August 18 and 29, 1949.*

Adam's Rib (1949) Not a note of music survives from this Tracy–Hepburn battle-of-the-sexes classic directed by George Cukor (about lawyers on the opposite side of a murder case). Rózsa's score totaled less than 15 minutes; the film also featured a song by Cole Porter, "Farewell, Amanda." *Recorded August 3, 8, 10, 23, September 22, 1949.*

East Side, West Side (1949) The two surviving Rózsa cues for this urban melodrama can be found on disc 2. *Score recorded October 18 and November 1, 1949. Source music (not by Rózsa, conducted by Johnny Green) recorded October 19 and November 3, 1949.*

The Asphalt Jungle (1950) Rózsa's score to this classic film noir consisted only of a main and end title, presented on disc 2, along with some source music not written by Rózsa. *Score recorded February 1, 1950. Source music recorded February 2 and March 6, 1950.*

Crisis (1950) Rózsa's first score for writer-director Richard Brooks was conceived (and largely executed) for guitars, performed by Vicente Gómez, José Barroso and Jack Marshall. The surviving cues are presented on disc 10. *Pre-recordings made on February 2 and 7, 1950. Score recorded March 21, 24, 27, 29 and April 27, 1950.*

The Miniver Story (1950) Rózsa wrote a brief score for this sequel to the classic *Mrs. Miniver* (1942), incorporating Herbert Stothart's themes from the original. Rózsa scored the film in England (coinciding with a trip he took to Rome for the filming of *Quo Vadis*), later adding a few cues in Culver City. The surviving cues (from the Culver City sessions only) can be found on disc 2. *Pre-recordings (not by Rózsa) made March 6, 8 and April 18, 1950. No dates available for Rózsa cues recorded in England. Culver City Rózsa cues (revisions and additional cues) recorded August 29 and September 5, 1950.*

King Solomon's Mines (1950) M-G-M's hit adventure starring Stewart Granger and Deborah Kerr has no score as such, just source music and native percussion. Rózsa did, however, provide an original symphonic score for the film's trailer, the surviving segments of which are available on the FSM release of *Valley of the Kings* and *Men of the Fighting Lady* (FSMCD Vol. 7, No. 17). *Trailer score recorded September 5, 1950—the same day as the last* Miniver Story *session.*

The Red Badge of Courage (1951) Rózsa did not score this film—Bronislau Kaper did—but he was *almost* the composer. A studio memo dated September 12, 1950 advised Rózsa that his next assignment was this classic Civil War film directed by John Huston—but "canceled" is also written on the memo. Kaper's score was recorded on January 30, 31, February 1, May

8 and July 3, 1951, so perhaps the schedule conflicted with *Quo Vadis* or Rózsa departed the assignment for some other reason. This is the only time where a paper trail links Rózsa to a film ultimately scored by another composer (see *The Sheepman*, below, however).

Quo Vadis (1951) Rózsa's first epic at M-G-M is the most problematic for CD presentation, as the music masters were tragically destroyed by a fire. Disc 3 of this box set features a comprehensive reconstruction including sound effects, while disc 4 features the soundtrack album originally released on sets of 45rpm and 78rpm records (later a 10″ LP) plus surviving pre-recordings, source music, and various odds and ends. *Pre-recordings made in Culver City on April 18, 27 and May 3, 1950. Score recorded with the Royal Philharmonic Orchestra in London, England during April 1951, exact dates not available. Revised cues recorded in Culver City on August 16 and 23, 1951.*

The Light Touch (1952) Rózsa's score for Richard Brooks's art-theft caper/romance is presented in complete form on disc 2. *Source music (not by Rózsa) recorded July 6, 1951. Score recorded August 11 and 13, 1951.*

Desperate Search (1952) Rózsa did not write any original music for this film starring Howard Keel. Rather, like other M-G-M "B" pictures of the period, a staff composer (here, Rudolph G. Kopp) compiled and re-recorded library cues from past M-G-M films; in this case, that included the end title ("Dix's Demise") from *The Asphalt Jungle*, used five times. These recordings can be found on disc 11. *Library cues re-recorded (without Rózsa's involvement) on September 19, 22 and 23, 1952.*

Ivanhoe (1952) Rózsa's great score to this historical adventure starring Robert Taylor was released by Rhino Handmade (RHM2 7772) in 2002 from the monaural archives of the original soundtrack recording; those seeking a modern stereo recording should acquire Intrada's 1994 re-recording conducted by Bruce Broughton (MAF 7055D). Bonus selections from the original monaural soundtrack (primarily fanfares) are included on disc 13 of this box set. *Pre-recording ("Song of Ivanhoe") performed by Robert Taylor on June 25, 1951. Score recorded December 6, 7, 8, 10, 1951 and January 16, 21, 1952.*

Plymouth Adventure (1952) Rózsa's penchant for musico-historical research again came in handy for this story of the early American Pilgrims starring Spencer Tracy. FSM released the original soundtrack (FSMCD Vol. 6, No. 1), as well as additional bonus tracks on the 2CD set of *Diane* (FSMCD Vol. 7, No. 3). *Score recorded July 2, 7, 10, 22, 28, August 4 and 13, 1952.*

Julius Caesar (1953) M-G-M's excellent production of Shakespeare's classic had Marlon Brando headlining an all-star cast. Rózsa's magnificent score (largely in monaural sound) was released on FSMCD Vol. 7, No. 9. Those wishing to hear this music in stereo should check out Intrada's 1995 re-recording conducted by Bruce Broughton (MAF 7056D). *Pre-recordings made on August 11 and 14, 1952. Score recorded December 18, 19 and 22, 1952.*

Rogue's March (1953) Like *Desperate Search*, *Rogue's March* was another "B" picture (about the British military in 1890s India) given a library score from past M-G-M cues, here compiled by Al Colombo. The single Rózsa cue, from *Command Decision*, is included on disc 11. *Library cue re-recorded (without Rózsa's involvement) on August 18, 1952.*

Code Two (1953) This "B" picture (about motorcycle cops) also featured a library score concocted by Al Colombo. One sequence blended "Dix's Demise" from Rózsa's *Asphalt Jungle* score with a Roy Webb cue from *Cass Timberlane* (1947). This sole Rózsa-derived cue may be found on disc 11. *Library cue re-recorded (without Rózsa's involvement) on December 15, 1952.*

The Story of Three Loves (1953) This anthology of three love stories (hence the title) features lovely music by Rózsa, adapting Rachmaninov for the first segment. The complete score is presented on disc 5. *Music recorded February 21, 29, June 19, September 11, October 2, 3 and 4, 1952.*

Young Bess (1953) Another historical picture set in England—this one about Queen Elizabeth I—boasts wonderful music by Rózsa. The complete score can be found on disc 6. *Pre-recordings made on September 30, 1952. Score recorded January 21, 22, March 2 and 4, 1953.*

All the Brothers Were Valiant (1953) Stewart Granger and Robert Taylor starred in this M-G-M whaling adventure, with a full-blooded score by Rózsa. This is the earliest Rózsa M-G-M soundtrack for which true stereo masters survive. The film was edited after a preview screening but Rózsa was unavailable to adapt his music for the revised footage, so Conrad Salinger and Johnny Green performed those duties. Rózsa's original score appears on disc 7, along with the revised cues prepared by Salinger and Green. *Pre-recordings made January 26 and 29, 1953. Rózsa score recorded May 26, 27 and 28, 1953. Revised cues recorded (without Rózsa's involvement) August 14 and 18, 1953.*

Knights of the Round Table (1953) Rózsa scored M-G-M's first CinemaScope release in record time—his prior research into early English music coming in handy. The music was recorded twice: once in Culver City for use in the film itself (released on FSMCD Vol. 6, No. 7), and once in England to satisfy contractual obligations. Varèse Sarabande released a 40:27 program of the British recording on LP (STV 81128) in 1980 and on CD in 1983 (VCD 47269); the complete U.K. score recordings can be found on disc 8 of this box set. *U.S. score recorded October 13, 16, 30, November 18, 19, 23,*

24, 27, December 1 and 23, 1953. U.K. recordings made at Elstree Way Studios, Borehamwood, England (dates unknown).

Flame and the Flesh (1954) Rózsa did not score this Richard Brooks film—Nicholas Brodszky did—but the eclectic score featured a variety of source and classical cues, including a brief re-recording of "Viso Perduto" from an earlier Brooks-Rózsa collaboration, *The Light Touch*, which could not be included in this box set for licensing reasons. *Rózsa's "Viso Perduto" recorded (without his involvement) May 14 and December 21, 1953.*

Men of the Fighting Lady (1954) Rózsa's contribution to this story of Korean War bomber pilots consists of a 19:47 multi-part cue, "Blind Flight," which scores the film's climactic sequence (released on FSMCD Vol. 7, No. 17 along with *Valley of the Kings* and the *King Solomon's Mines* trailer). *"Blind Flight" recorded by Rózsa on January 12, 1954. Non-Rózsa score and source music recorded on January 12, 13 and 14, 1954.*

Valley of the Kings (1954) Robert Taylor starred as a precursor of Indiana Jones in this Egyptian archeology adventure. Rózsa's score can be found in full on FSMCD Vol. 7, No. 17, with the exception of an alternate version of a source cue re-recording of his "Madame Bovary Waltz" (included on disc 11 of this box set). *Score recorded on April 20 and 30, 1954.*

Crest of the Wave (1954) Rózsa replaced a score by Austrian composer Hans May (as well as library cues by John Addison) for this story of torpedo research during World War II (known in England by the title of the play from which it was adapted, *Seagulls Over Sorrento*). Rózsa's complete score—which is rather brief—can be found on disc 9. *Score recorded February 15, 1954.*

Beau Brummell (1954) Rózsa wrote and recorded—without credit—the music for the beginning and end of this film about the famous English dandy Beau Brummell (1778–1840), played by Stewart Granger. Rózsa's contributions replaced cues by Richard Addinsell, whose music was otherwise retained for the body of the film. Both Rózsa's music (recorded in Culver City) and Addinsell's (recorded in England) can be found on disc 9. *Rózsa cues recorded June 16, July 14 and August 25, 1954.*

Green Fire (1954) FSM released Rózsa's complete score to this Stewart Granger–Grace Kelly Latin American adventure (featuring a rare Rózsa-composed title song) on FSMCD Vol. 6, No. 5. *Pre-recording made on April 26, 1954. Score recorded July 23, August 4, 5, September 27 and October 6, 1954.*

The Glass Slipper (1955) Rózsa conducted Bronislau Kaper's score for this live-action version of the Cinderella story starring Leslie Caron—Kaper was one of the rare Golden Age composers who did not conduct his own music. The complete soundtrack is available as a 2CD set (FSMCD Vol. 8, No. 19) featuring a bonus track of crosstalk between accents Polish (Kaper) and Hungarian (Rózsa) from the recording stage. *Pre-recordings conducted by Rózsa on May 6, 7, 9, 1954. Additional pre-recording not conducted by Rózsa on July 6, 1954. Score conducted by Rózsa on September 4, October 10, 19, 20, November 29, 1954, and January 7, 1955. Additional score not conducted by Rózsa on October 26, 28, 1954.*

Many Rivers to Cross (1955) Along the lines of *The Glass Slipper*—and recorded during the same period—Rózsa conducted the studio orchestra on behalf of Cyril Mockridge (presumably on loan from Twentieth Century-Fox, where Alfred Newman typically conducted his scores) for the comedy-western *Many Rivers to Cross* (available on FSMCD Vol. 12, No. 18). *Score recorded September 27, October 6, 12, November 18, December 16, 1954, and January 4 and 14, 1955.*

Moonfleet (1955) Fritz Lang directed this Stewart Granger vehicle that may sound, from the title, like a science fiction film, but is actually a moody English period piece. FSM released the complete score (on FSMCD Vol. 6, No. 20) as well as additional source cues on the 2CD set of *Diane* (FSMCD Vol. 7, No. 3). Vicente Gómez performed flamenco guitar for several of the film's source cues. *Pre-recordings made on August 24 and September 3, 1954. Score recorded November 29, December 16, 27, 1954, and January 4, 6, 7, 11 and February 7, 1955.*

The King's Thief (1955) Rózsa's last English period adventure at M-G-M starred Edmund Purdom and David Niven. The complete score is available on a 2CD set headlined by *Knights of the Round Table* (FSMCD Vol. 6, No. 7). *Score recorded on April 18, 19, and May 10, 1955.*

Diane (1956) Lana Turner starred as the famous Diane de Poitiers (1499–1566), with a sumptuous score by Rózsa. So many revisions were made that the composer practically scored the film twice, and the amount of recorded music necessitated a 2CD set (FSMCD Vol. 7, No. 3, also including bonus tracks from *Plymouth Adventure* and *Moonfleet*). *Pre-recordings made on April 9, May 7, 10 and 17, 1955. Score recorded on August 30, 31, September 12, 22 and October 29, 1955.*

The Swan (1956) Rózsa did not score this M-G-M film starring Grace Kelly—Bronislau Kaper did, with the orchestra conducted by Johnny Green. Rózsa did, however, conduct the Hungarian "Rákóczy March" as a source music pre-recording prior to filming—suggesting that he may have been the film's intended composer at that point. FSM issued Kaper's score as FSMCD Vol. 7, No. 5. *"Rákóczy March" recorded on August 31, 1955 (during a session for* Diane*).*

Tribute to a Bad Man (1956) James Cagney starred in this rare western scored by Rózsa (rare because the Hungarian composer never warmed to American folk idioms), making for a fascinating stylistic collision. The complete score is available on FSMCD Vol. 5, No. 19. *Pre-recordings (not by Rózsa) made on May 20, 31, August 5, 24, 1955. Score recorded by Rózsa on December 22, 23, 1955 and January 4, February 2, 1956.*

Bhowani Junction (1956) Rózsa eschewed a conventional orchestra in favor of source music derived from the Indian subcontinent for this drama starring Stewart Granger and Ava Gardner, directed by George Cukor. All of the stereo score and most of the monaural source music was coupled with *Green Fire* on FSMCD Vol. 6, No. 5. *Score recorded October 21, 22, 24, 25, 26, 1955. Additional score (one cue) conducted by Charles Wolcott on December 21, 1955.*

Lust for Life (1956) One of Rózsa's greatest scores is for this Vincente Minnelli biopic masterpiece starring Kirk Douglas as Vincent van Gogh. The score was FSM's first release from the M-G-M archives (FSMCD Vol. 5, No. 1). Additional alternates and some corrected cues (due to a sampling-rate error) can be found on disc 13 of this box set. *Score recorded March 15, April 12, May 2, 3, 15 and June 1, 1956.*

Somebody Up There Likes Me (1956) This Bronislau Kaper score (for a boxing drama starring Paul Newman) was conducted by Rózsa—the last time (to our knowledge) he did this on behalf of a colleague. *Score recorded June 1 and 14, 1956.*

Something of Value (1957) Rózsa's third and final score for Richard Brooks employed an "ethnic" approach for this African story starring Rock Hudson and Sidney Poitier. The complete score can be found on disc 10. *Source music (not by Rózsa) recorded August 13, 1956. Score recorded December 21, 26, 27, 28, 1956, and January 28, 1957.*

The Seventh Sin (1957) Eleanor Parker and Bill Travers starred in this 1957 filming of W. Somerset Maugham's novel *The Painted Veil*, set in Hong Kong but featuring a conventional symphonic score (along with "ethnic" source cues). The complete score is available on FSMCD Vol. 5, No. 17. *Score recorded February 27, April 9 and 12, 1957.*

Tip on a Dead Jockey (1957) Robert Taylor starred as a washed-up ex-WWII pilot finding redemption through a dangerous smuggling mission. Rózsa's complete score is presented on disc 11 of this box set. *Pre-recordings (not by Rózsa) made on February 21 and March 14, 1957. Score recorded May 15, June 17 and 26, 1957.*

The Sheepman (1958) This is an interesting case. Rózsa recorded source music for this Glenn Ford comedy-western on December 17, 1957, and according to M-G-M paperwork worked for 15 days on the project. Rózsa's recordings consist of two generic-sounding source cues, neither of which is included on this box set—not only was the music creatively uninteresting (sounding nothing like Rózsa), but the (monaural) masters were in terrible shape. The film was ultimately scored by Jeff Alexander (who recorded his score January 20 and 21, 1958). It is unclear if Rózsa was to be the intended composer.

A Time to Love and a Time to Die (1958) Rózsa scored this Universal film (a WWII drama directed by Douglas Sirk) on loan from M-G-M. According to studio paperwork, Rózsa's "loan out" period ran from December 16, 1957 to February 11, 1958 (so this may be what preempted his scoring of *The Sheepman*). Incidentally, Rózsa's score was released on a Decca LP (DL-8778) that has been issued on CD only in Japan (MCA Records MVCM 22044).

Torpedo Run (1958) This WWII submarine thriller was produced during the 1958 musicians' strike (which ran from February 20 through September 3, according to an M-G-M memo) that saw many prominent features from all the studios (such as the Hitchcock/Herrmann *Vertigo*) scored overseas. In the case of *Torpedo Run*, library music from various M-G-M films was newly recorded in Munich, Germany—no dates or personnel were noted in studio paperwork, suggesting it was done on the "down low." Several Rózsa cues were culled from *Command Decision*, as well as a few from *East Side, West Side*, one from *The Bribe*, and "The Happy Idiot Waltz" from *Tip on a Dead Jockey*; cues by Jeff Alexander, André Previn, Roy Webb, Lennie Hayton, Bronislau Kaper and George Stoll rounded out the soundtrack. The original film recordings of these Rózsa cues do not survive (except for "The Happy Idiot Waltz"—a selection also re-recorded for M-G-M's 1967 *The Dirty Dozen*, released on FSMCD Vol. 10, No. 5); the German re-recordings were discovered too late for inclusion in this box set.

The World, the Flesh and the Devil (1959) Rózsa's first science fiction film (not counting the 1945 horror-fantasy *The Man in Half Moon Street*) was this last-man-on-earth picture starring Harry Belafonte. The complete score is available on FSMCD Vol. 5, No. 15. *Score recorded December 8 and 9, 1958. Additional source music (not by Rózsa) recorded December 29, 1958.*

Ben-Hur (1959) What to say about Rózsa's magnum opus for this legendary film starring Charlton Heston? The original soundtrack did not see release until a 2CD set issued by Rhino in 1994 (Rhino Movie Music R2 72197), but the composer participated in no fewer than three re-recordings that appeared on LP in the months following the film's premiere. Carlo Savina conducted a Rome orchestra and chorus for the

first album, timed to coincide with the film's release; it became a best-seller for MGM Records. Two follow-up LPs recorded in Nuremberg, Germany, were credited to the "Frankenland State Symphony Orchestra Conducted by Erich Kloss"; although Kloss was a real conductor, having made an LP of Rózsa concert music for MGM Records in 1958, Rózsa later admitted that he himself led the orchestra. The first was a carbon copy of the Savina LP (minus the chorus) and was issued on "Lion," the company's budget label; surviving copies are relatively rare. The second was the better-known "More Music From *Ben-Hur*" (released in 1961), featuring new content. The Savina album and second "Kloss" album were released on CD (most notably combined on Sony Music Special Products A2K 47020/21). No *Ben-Hur* music was available for inclusion in this box set, but FSM subsequently released a 5CD "Complete Soundtrack Collection" (including alternates, outtakes and the contents of all three LPs) in February 2012. *Original soundtrack pre-recordings made May 25, 1959, in Rome, Italy. Score recorded June 29, 30, July 1, 14, 15, August 4, 5, 6, 13, 14, 18, and October 9, 1959, in Culver City.*

King of Kings (1961) Rózsa's next great biblical score was about the life of Christ Himself, as played by Jeffrey Hunter. Rhino released the original soundtrack on a 2CD set (R2 78348); the Rome LP re-recording can be found on disc 12 of this box set along with additional and alternate cues from the original soundtrack. *Original soundtrack recorded February 16, 17, 20, March 15, 16, 17, 21 and May 3, 1961.*

El Cid (1961) M-G-M loaned Rózsa to Samuel Bronston Productions for this epic medieval romance starring Charlton Heston and Sophia Loren, in exchange for the soundtrack album rights. The composer made a re-recording of score highlights in Munich (included on disc 13 of this box set) that was released by MGM Records. The original music masters, recorded in London, disappeared while the physical assets of Bronston's company passed through several hands and are deemed irretrievably lost, but Koch issued a new recording of extended highlights in 1996 and James Fitzpatrick produced a re-recording of the complete score for Tadlow Music in 2008.

Mutiny on the Bounty (1962) Bronislau Kaper scored M-G-M's gargantuan epic starring Marlon Brando, but originally Rózsa was assigned to the picture—departing the project to score *El Cid* for Samuel Bronston. Rózsa did, however, conduct one "pre-recording" session of drum tempo tracks and fiddle source music on November 15, 1960. FSM released Kaper's score on FSMCD Vol. 7, No. 16.

Sodom and Gomorrah (1962) Although not an M-G-M film, this biblical epic potboiler starring Rózsa "regular" Stewart Granger inspired a score that was very much an extension of the composer's work at the studio. The music was recorded in Rome in June 1962, and RCA issued the soundtrack album on LP when the film was released in 1963. Various CD incarnations of that LP plus other excerpts from the original tracks have been released over the years, the most recent of which was a more-or-less complete presentation issued by Digitmovies (CDDM074) to honor the composer's centennial.

Great Movie Themes Composed by Miklós Rózsa (1963) Having missed out on their star composer's most recent soundtrack, MGM Records issued this first instance of a "Rózsa's Greatest Hits" album (conducted by the composer) to coincide with the U.S. release of *Sodom and Gomorrah*. It consisted of new recordings made in Rome and selected tracks from previous MGM Records albums. It makes its CD debut on disc 14.

The V.I.P.s (1963) By 1963, Rózsa's contract at M-G-M had expired but he agreed to score this melodrama starring Elizabeth Taylor and Richard Burton as a favor to M-G-M executive (and old friend) Rudolf Monta. The masters for the film soundtrack, recorded in London, have been lost; the album was recorded in Rome and its stereo master can be found on disc 14.

The Power (1968) Rózsa returned from a five-year hiatus from film work to score this sci-fi picture at M-G-M for fellow Hungarian George Pal. Years ago Citadel Records issued a private pressing (of an album mock-up created but not released by MGM Records in 1968) and this stereo album master was released by FSM along with Russell Garcia's score to George Pal's *Atlantis: The Lost Continent* on FSMCD Vol. 8, No. 2. Disc 15 of this box set features the complete score to *The Power* from newly discovered 35mm scoring session masters. *Pre-recordings made May 10, 1967. Score recorded September 7 and 8, 1967. Additional source cue (not by Rózsa) recorded November 7, 1967.*

—Lukas Kendall and Frank K. DeWald

Madame Bovary

Metro-Goldwyn-Mayer was the richest and most image-conscious of the Hollywood studios as it reached its 25th anniversary in 1949, boasting a long tradition of "prestige pictures" adapted from classic and semi-classic literature: *Ben-Hur*, *Romeo and Juliet*, *Anna Karenina*, *The Good Earth*, *David Copperfield*, *A Tale of Two Cities* and *Pride and Prejudice*, among others. Each of these productions was lavishly mounted, with star-studded casts and detailed historical reconstructions. All of them earned a measure of critical and popular success, and yet few endure today as classic cinema—their glossy patina has somehow dulled the sharp edge of the original literary works.

Gustave Flaubert's *Madame Bovary* (1857) has long been judged one of the world's greatest novels, a landmark for its supremely elegant style, its devastating portrait of the provincial petty bourgeoisie in the age of Napoleon III, and above all its incisive and frighteningly realistic account of a passionate woman trapped by her milieu. Yet in the 90 years since its publication, American filmmakers had not previously adapted this story of a woman whose adulterous passions drag her family to ruin. (Jean Renoir had made a French version in 1933 with Valentine Tessier, and Pola Negri had starred in Gerhard Lamprecht's 1937 German adaptation.) Hollywood need not have shied from the subject on moral grounds: as in *Anna Karenina*, the heroine's adultery is suitably punished by her suicide at the end. But Flaubert's vision is darker than Tolstoy's. His concluding death scene is merciless in its clinical precision, and he depicts almost all of the supporting characters as fools or hypocrites—or worse. As George Bluestone pointed out in his influential *Novels into Film* (1957), a truly faithful adaptation of *Madame Bovary* would have been an affront to the very consumer society that Hollywood courted as its audience.

The young playwright-scenarist Robert Ardrey assimilated Flaubert's story in his generally faithful screenplay. (Ardrey, who would later write *Khartoum*, was also a trained anthropologist whose popular books on human aggression, *African Genesis* and *The Territorial Imperative*, gained widespread attention and influenced both Sam Peckinpah's *The Wild Bunch* and Arthur C. Clarke and Stanley Kubrick's *2001: A Space Odyssey*.) While quite faithful to the novel's storyline and characters, Ardrey's script does contain a major invention—one that doubtless helped to "lick" the story for M-G-M: Flaubert himself (played by James Mason) appears on screen to recount Emma Bovary's history in the context of his trial for "public indecency." (Such a trial did occur in 1857, although it was actually directed against the newspaper in which the story had been serialized.) This framing device had several advantages for the filmmakers. It helps relate Emma Bovary's youth in fairly efficient fashion, even if James Mason's ruefully caressing voice is at odds with Flaubert's ironic tone. Mason soon disappears from the body of the film, but we return to the courtroom after the final catastrophe to hear Flaubert's closing argument: "Truth lives forever; men do not." This summation shifts the tone from tragedy to triumph—a change that seems to have been necessary for M-G-M to undertake a retelling of Flaubert's grim narrative.

The studio named Vincente Minnelli to direct this important project. The former Broadway stage designer had emerged as the leading *metteur en scène* of M-G-M's signature musicals (*Cabin in the Sky*, *Meet Me in St. Louis*, *The Pirate*) and had also succeeded with a modest love story, *The Clock*, starring his own wife (and M-G-M's greatest musical star), Judy Garland. *Madame Bovary* was Minnelli's first crack at a prestigious literary adaptation. It was a happy encounter. The clash of romantic illusion and harsh reality amid lavish (often French) surroundings would prove to be one of the director's key themes (*An American in Paris*, *Gigi*). Even Judy Garland's emotional deterioration—the star suffered a breakdown in 1947—may have enhanced her husband's empathy for Emma Bovary.

Jennifer Jones, loaned out by her domineering husband, David O. Selznick, essayed the tragic lead role with an appropriately unsubtle febrile intensity. She was a fortunate substitution for Metro's initial choice, the platinum blonde Lana Turner. As Emma's well-meaning husband, Charles, the studio provided one of its popular leading men, Van Heflin, an actor perhaps too likeable for the role of the cloddish country doctor who frustrates Emma's romantic desires. Louis Jourdan, another Selznick loan-out, became Emma's wealthy seducer—a role that helped establish him as Hollywood's epitome of the romantic Frenchman. (He would play such roles in Minnelli's *Gigi* as well as *The V.I.P.s*.) Amid a capable supporting cast of M-G-M players are such standouts as Gladys Cooper as a protective mother, Gene Lockhart as the pompous pharmacist Homais, and especially Frank Allenby as the cynical moneylender Lheureux. The least familiar name in the cast is Christopher Kent as Léon Dupuis, the provincial law clerk who becomes Emma's second lover. "Kent" was actually the pseudonymous Swedish actor Alf Kjellin, who had attracted notice in Ingmar Bergman's very first produced screenplay, *Torment* (1944), and was making a run at Hollywood stardom. He later returned to Sweden, appeared in other Bergman films, and eventually wound up back in Hol-

lywood acting and directing extensively in series television under his given name.

Released in August 1949, *Madame Bovary* enjoyed a modest success but received mixed reception from the critics. Only the art direction, obviously guided by the décor-conscious Minnelli, was nominated for an Academy Award. Early reviews were more respectful than enthusiastic, and *Novels into Film*, a dominant book in early academic film studies, later derided the movie as a prime example of a botched literary adaptation. But as the director's highly personal body of work (created almost entirely within the restrictive M-G-M studio universe) came into sharper focus over the years, Minnelli achieved considerable status in the auteurist critical pantheon, and his early "prestige picture" has steadily gained in critical esteem.

One reason is the music. *Madame Bovary* marked Miklós Rózsa's first major assignment at M-G-M. Rózsa had joined the studio in 1948 at the behest of the executive Louis K. Sidney, the brother of director George Sidney and "one of the kindest and sweetest men I had ever met in the studios." It was an advantageous contract for Rózsa, who was exempted from some of Metro's famous "factory system" methods, and it was a considerable coup for a studio whose music department was then less distinguished than those of rivals Fox and Warners. Rózsa would become M-G-M's star composer for more than a decade, while the songwriter-arranger (and former stockbroker) Johnny Green soon arrived to handle administrative matters and help elevate standards of performance and recording.

From Vincente Minnelli, Rózsa received something he always sought but rarely found in Hollywood: preproduction input from a thoughtful collaborator. This mostly applied to the film's dramatic centerpiece, the lavish ball at the country château of Vaubyessard, where Emma enjoys a fleeting vision of luxurious romance. Minnelli wanted a "neurotic waltz" for the climax of this sequence, and Rózsa responded with the famous symphonic episode whose intensity explodes far beyond the confines of what any period dance ensemble could have provided. The film (in a bit of dramatic telescoping) introduces Emma's seducer, Rodolphe Boulanger, into this sequence, and the intoxicating waltz later becomes the leitmotiv for Emma's doomed attraction to the cynical country squire. Rózsa must have liked this piece, for he used a scaled-down version as background music in several later M-G-M productions, including: *The Story of Three Loves*, *Valley of the Kings*, *The Seventh Sin* and *Tip on a Dead Jockey*.

While the achievement of Minnelli and Rózsa possesses considerable dramatic power, it can be argued that their romantic approach is at odds with Flaubert's detached irony. This is nowhere more apparent than at Emma's death. Flaubert has his heroine coughing up black blood while a blind passerby chants a bawdy song in the street below. Minnelli considerably softens the impact of the terrible suicide by offering a moment of tender penance and repose, abetted by Rózsa's gentle and quasi-religious scoring (akin to a scene in the later *Quo Vadis*). No matter. The film ultimately stands on its own as a flawed but still powerful expression of the conflicted romantic imagination.

The score was pivotal in Miklós Rózsa's career. It stands at the juncture between the gritty black-and-white film noirs of the 1940s, where the musical style approximates his hard-hitting, Hungarian-inflected concert music, and the Technicolor historical-biblical romances of the following decade, where his brilliant musical palette and songful lyricism were soon to find freer expression. The music of *Madame Bovary* has long been popular. Exceptional for the period, a short suite was extracted from the soundtracks for release on 78s. This seems to have been the very first commercial issue of actual dramatic film music tracks. It later appeared on LP, together with music from *Ivanhoe* and *Plymouth Adventure*. The waltz has had numerous subsequent recordings and has become a staple of "live with film" concerts, where it never fails to bring cheers. Elmer Bernstein's 1978 version of highlights from *Madame Bovary* with the Royal Philharmonic Orchestra was one of the last productions in his celebrated Film Music Collection series (reissued on CD as FSM Box 01). Now, after 60 years, FSM has been able to combine all surviving music-only cues (from ¼″ masters of what were originally 35mm optical film rolls) with music-and-effects tracks for the remainder of the score (such cues are denoted below with an asterisk) to present the full original soundtrack of this classic score for the first time. Some source cues and alternates are included in a bonus section, while additional source cues, alternates and pre-recordings can be found on disc 11 of this box set. Listeners who find the music-and-effects tracks distracting can hear the music-only score tracks by programming tracks: 1, 2, 4, 8, 10, 12, 15, 17, 21, 24, 32 and 26.

1. Main Title With the urgency of a dark, suppressed passion, Rózsa launches directly into his evocative, churning theme for Emma Bovary's eternal longing. Christopher Palmer, in his liner notes for Elmer Bernstein's 1978 recording of the score, observed:

> During the mid- and late 1940s Rózsa's main preoccupation had been with psychological melodramas and gangster thrillers, and

> something of the edge of his style as sharpened to this purpose is preserved in odd corners in *Madame Bovary* (notably in the harmonic asperity of the ["Main Title"]). But the emphasis now is veering to richness of texture and lyrical expressiveness and above all to an all-pervading humanity, warmth and compassion—qualities which are as essential a part of the man as they are of his music.

The main title melody rises and falls as if in tragic summation of a lifetime's romantic yearning. Palmer continues: "[A] note of impassioned desperation is also struck, representing Emma's striving for the hopelessly unattainable." Note how the central section, with its insistent sequence of descending sevenths that never quite manage to resolve to a full octave, will become a second theme for Emma's frustration.

2. Charles in Love The film begins with the 1857 trial of the author Gustave Flaubert (James Mason), seen in the dock of a Paris courtroom accused of obscenity in his novel *Madame Bovary*. While testifying, Flaubert begins to relate the story of the novel: a country doctor, Charles Bovary (Van Heflin), makes a house call to a Norman farm and is smitten with his patient's beautiful daughter, Emma Rouault (Jennifer Jones). Rózsa's gorgeous, gently romantic cue, with prominent solos for glowing clarinet and flute, is based on a French folk song. The theme, labeled "Romance" on the film's cue sheet, underscores the first conversation between Charles and Emma.

3. Retrospection* The "Romance" theme continues, now on a pastoral oboe, as Emma is filled with delight after Charles's departure, segueing to her main theme while Flaubert narrates about the source of Emma's romantic dreams: images from popular culture that have filled her with unrealistic aspirations.

Ave Maria* Flaubert flashes back to Emma's unhappy years at a convent, where she practices piano scales and pines away while her fellow students sing a Gregorian "Ave Maria" in chapel.

I Knew a Love* Emma and the other girls at the convent listen, enraptured, to a Swiss seamstress who sings "the love songs of the last century," further inspiring Emma with unfulfillable yearnings. This is another traditional French folk tune, with the arrangement credited to Rózsa and William Katz.

4. Dreams Flaubert tells of Emma's convent and post-convent years immersed in romantic novels. Rózsa gently weaves the melody of "I Knew a Love" (with initial viola solo) into his poetic and humane tapestry for the young woman's ambitions. Strings give way to oboe as one of Rózsa's typical pastoral tunes marks Emma's return to the farm. Her own theme (strings again) returns for a vision of faraway clouds, the intensity of the music telling us of Emma's pent-up emotions. As the flashback ends, Emma awaits the next visit of Charles Bovary, whose "Romance" theme (followed by yet another folk-like melody) returns as Charles rides to the town of Yonville, planning a future there.

5. Charles Proposes* Charles proposes marriage to Emma, who is deliriously happy—ignoring his warnings that he is an ordinary, unexciting man. Rózsa's score surges and drifts on the happy currents of the "Romance" theme.

6. Arrival in Yonville* Charles and Emma are married, quickly fleeing their rustic wedding party. They arrive that night at Yonville, where he is to become the town doctor. After an initial reference to the (still popular) 17th-century tune "Auprès de ma blonde" ("Beside My Sweetheart"), the music blossoms into Rózsa's tranquil, dreamy strains for Emma's rapture: "It's like a picture in a storybook."

7. Honeymoon* The "Romance" theme soars as Charles carries Emma across the bridal threshold. But—tellingly—the musical climax of this cue (feverish repetitions of the first phrase) is reserved for the morning after, as the frustrated bride suddenly resolves to beautify her surroundings. In between, Emma's theme accompanies her fretful wakefulness and her throwing open the shutters in near panic. Charles awakens (the "Romance" theme returning) as Emma pledges to make their home the finest in Yonville.

The next music in the film is Emma's brief piano performance at a party of Chopin's Waltz in A minor, Op. 34, No. 2 (played on the soundtrack by a young André Previn); the recording no longer survives (see disc 11, track 22).

8. New Dreams Humiliated at the party by the condescension of the visiting Marquis d'Andervilliers (Paul Cavanaugh), Emma is overtaken by a terrible disillusionment with her woman's lot in a provincial town. Her mood receives a new theme, derived from the midsection of the "Main Title" and introduced here by English horn. She tells a consoling Charles that she wants to have a son, who would not be so restricted in life; the cycle of Emma's emotions continues as the main theme accompanies a pan to the romance illustrations on her wall, seen earlier in "Retrospection" (track 3). The film cuts ahead to the birth of Emma and Charles's child—a daughter—given a charming, nursery-style theme.

Disillusion The "baby" theme (at 2:20) bridges another ellipsis as young Berthe Bovary is now a toddler. But as Emma looks out her window and sarcastically describes the tiresome routine of provincial life, the "Disillusionment" theme forms a dirgelike accom-

paniment, with a nervous accompanying harp figure complementing the tolling of the village clock "to announce the death of another hour." Charles is unable to offer solace, but an unexpected invitation to a ball at the château of the Marquis pricks Emma's interest. (In the film, the heavy, ominous chords at the end of this cue are barely audible under Charles's words.)

9. Passepied/The Marquis's Quadrille/The Gay Sixties—Polka/L'Hirondelle—Galop* Charles and Emma attend the ball. A brilliant Minnellian montage contrasts Emma's deepening enchantment with Charles's utter befuddlement. Visual as well as aural frissons abound, as in the polka, where the violins cover a cut from the gentlemen smashing their drinking glasses to a woman's fan sweeping against a crystal chandelier. A succession of source cues (original with Rózsa) play throughout the night. Palmer notes: "Rózsa's talent for recreating the essential spirit (as opposed to the strict letter) of popular music both old and new is called into play here with treasurable results." These dances exemplify the growing mastery of period pastiche that would characterize Rózsa's many historical scores of the 1950s. Interestingly, the November 1948 pre-recordings for the dance scenes used existing music, including the "Bitte Schön! Polka Française" and "Banditen Galop" by Johann Strauss Jr., as well as Rózsa's own waltz (see disc 11, tracks 24–26). André Previn and Mel Powell were the rehearsal pianists. Evidently the players danced to Strauss, and then Rózsa scored the entire sequence with his own music after it had been staged and edited.

10. *Madame Bovary* Waltz The climax of the ball—and one of the finest set pieces in the careers of both Rózsa and director Minnelli—is the glorious waltz to which Emma dances with the handsome aristocrat Rodolphe Boulanger (Louis Jourdan). Palmer writes:

> This elaborately choreographed sequence, in which Emma is literally swept off her feet by Rodolphe, is the most spectacular set piece in the film, action, camera and music being fused and interpenetrated in masterly fashion. This was possible only inasmuch as the music was written first, recorded in a temporary version for two pianos, and the action planned and shot in accordance with the music—precisely the routine of a choreographic sequence in a musical, at the negotiating of which Minnelli was of course an old and practiced hand. The music begins in what is ostensibly a formally elegant vein, but the orchestration already has an unnatural flush to it and the contours of the main theme are unusually wide-spanned. Little by little the momentum increases as Emma and Rodolphe become gradually oblivious of all the other dancers, the two main strains of the waltz being submitted to Rózsa's customary balance between symphonic development and varied repetition. A simple but telling modulation [at 2:40], which has the effect of the ground giving way underfoot, marks the real turning-point, and from now on the music accumulates, not a savage hysteria as in Ravel's *La Valse*, but a reckless, intoxicated, all-submerging ecstasy. The air grows so hot that all the windows in the ballroom are broken, but still the dance swirls madly on, *sempre accelerando*, to reach a fever-pitch of excitement and one which frequently provokes a spontaneous outburst of applause when the film is screened.

Here we present the "*Madame Bovary* Waltz" as slightly edited for the MGM Records release (but correcting an anomaly of the LP in which an overlap failed to join two sections; this was because on the original 78 rpm release, the piece had to be split across two sides).

11. Temptation (Torment)* As Emma returns to her daily routine—packing away her dress from the ball—the waltz melody lingers in a ghostly flute solo, segueing to Emma's theme as she again views her gallery of romantic illustrations. When young legal clerk Léon Dupuis (Alf Kjellin, credited as Christopher Kent) visits the house, she tries to initiate an affair; lush, shimmering textures precede a new romantic theme for their relationship, reminding us that luxury and romance are inextricably enmeshed in Emma's mind. Léon's theme dissipates into ineffectual fragments as his domineering mother pays an inconvenient visit.

12. Crossroads Emma wants Charles to operate on the clubfoot of the town simpleton, Hyppolite (Harry Morgan, appearing as Henry Morgan), thinking that such an advanced surgical success will elevate Charles's standing and solve her romantic yearning. He initially refuses, knowing his limitations as a physician, and is startled by her anguished reply: "Do you want me to love you or don't you?" The main theme surges—subsiding into dour tones—as Charles is overcome by the gravity of his wife's despair. He resolves to operate.

13. The Operation* Charles cancels the surgery at the last moment: his decency will not allow him to risk harming Hyppolite. (In the novel, Charles botches the operation and leaves Hyppolite with a putrefying wound that haunts the remainder of the story. The filmmakers' change ennobles Van Heflin's movie char-

acter, but it also sabotages Emma's motivation, rendering her disgust less explicable.) A grim ostinato accompanies the surgical preparations (echoing the triplet harp figure of Emma's frustration) and Charles's pained withdrawal, ending when he slams the door on a dejected Emma. Palmer notes: "The first part of this sequence—the start of the operation and Emma's despairing reaction when she learns that Charles has not performed it—is based on an ostinato-like rhythmic motif established in the bass in the first bar."

The second part of the cue (at 1:49) accompanies Emma joining Rodolphe for a horseback ride in the country, while the music soars into a passionate rendering of the waltz theme as the camera tactfully turns aside from their tryst.

14. Remorse* Charles interrogates Emma upon her return. Low-key suspense music accompanies their marital discord, including a poignant rendition of the "Romance" theme as Charles expresses genuine concern for his wife's happiness: "I love you so much." But the cue ends with a wistful rendition of the waltz theme as Emma, alone, regards her reflection in a mirror, signaling her romantic preoccupation with Rodolphe—and with herself.

15. Rodolphe's Love This remarkable and lengthy cue appears under dialogue as Emma luxuriates with Rodolphe at his country home. The music, as much as the words, dramatizes the course of their affair. An extraordinarily beautiful new theme suggests the tenderness of their romance (*legato*) and also the darker mood of Rodolphe's bachelor resistance (*marcato*). Frequently interrupting is the waltz theme of Emma's insatiable passion. It makes a particularly dramatic appearance after Rodolphe throws souvenirs of past loves into the fireplace, and again at the end of the track, as the couple rendezvous for another horseback ride.

16. Emma's Love* Emma and Rodolphe speak in the woods about plans to elope. Their love theme plays softly, with an interlude of the main theme as Rodolphe reminds Emma that they would be forced to abandon her daughter: "This is where dreams leave off, Emma."

17. Coach One of the most dramatic cues in the score is for Rodolphe's cruel rejection of Emma, crafted with new thematic material by Rózsa. (See the Elmer Bernstein Film Music Collection liner notes for illustrated musical examples of the two new motives for this sequence.) Palmer writes:

> Emma persuades Rodolphe to elope with her; the plan is that his coach will stop in Yonville to collect her at dead of night. The coach arrives but drives straight through, with predictably devastating effect on Emma. This superb dramatic sequence is beautifully constructed musically: the first motif is presented in somber quasi-Hindemithian fugal style, the second almost incidentally as part of a poignant passage for string quartet (Emma in the nursery). But, once it is established, this second motif gradually becomes an *idée fixe* as the scene darkens and Emma's mood becomes one of nervous anticipation (violas and muted horns). Ultimately [the second motif] as an ostinato becomes identified with the sound of horses' hooves in the distance; as the coach draws ever nearer the two motifs—the one rhythmic, the other melodic—are united and drive the music to a shattering climax. In the final bars [the first motif] voices Emma's overwhelming despair.

The Letter Emma returns home, where Charles waits, disapproving and heartbroken. In a basket of fruit, Rodolphe has left a farewell letter that devastates Emma when she reads it. Charles restrains her from throwing herself out a window. Rózsa's *Sturm und Drang* cue continues the first motive from "Coach" as Charles tries to console the delirious Emma. Softer textures accompany Charles burning the letter in an attempt to soothe Emma, but she is practically catatonic.

18. Recovered* Flaubert narrates how Emma recovered in the subsequent months. The main theme plays softly for the passage of time, followed by the "Romance" theme, as Charles has not given up on her.

19. Emma's Dream Waltz* Charles and Emma reconnect at the opera with Léon Dupuis, now a lawyer, and Emma concocts an excuse to see Léon apart from Charles. Filled with renewed longing, Emma reenacts in her hotel room the waltz that accompanied her first dance with Rodolphe, here given a spectral, hypnotic reprise by Rózsa—but the final chord is dissonant, as she suddenly sees herself in a broken mirror amid shabby surroundings.

20. Léon's Love* Intending to abandon her affair with Léon, Emma finds herself swept up in his arms. Fragments of their theme mirror Emma's frustration and indecision before the pathetically beautiful melody blossoms anew for their kiss.

21. Last Day with Léon The plot thickens with Charles's father dying, leaving Charles the family estate. With debts mounting and a crisis impending, Emma needs money to pay off a predatory moneylender, Lheureux (Frank Allenby), whose previous scenes have played without music. She turns to Léon, hoping to extort money from Charles's estate. Rózsa's cue underscores a dialogue scene during Léon and Emma's last day before she must return to Yonville, including

the "Disillusionment" theme as Léon reports that the estate is worthless. Woodwinds pipe happier strains as the couple elect to enjoy their remaining time together.

22. Lheureux's Walk* Suddenly the malevolent Lheureux spies the lovers in Rouen and in a montage given frightening force by Rózsa's music, seems to walk directly to the Bovary home in Yonville, his footsteps striking fear into Emma's heart. Palmer: "The music builds steadily on a four-bar bass ostinato timed to the relentless rhythm of his footsteps."

23. New Blows* Lheureux has sold the Bovarys' debts to Guillaumin (Henri Letondal), and when Emma pleads for leniency from him, she is horrified that he apparently seeks sexual favors. She slaps him and storms out, her rage captured by Rózsa's tumultuous cue.

Despair* The dirgelike theme from "Coach" returns as Emma is beset by problems: she turns to Léon for money, but he confesses he is a poor law clerk, not the successful lawyer he had claimed to be. Even the recurring image of her mirrored reflection seems to be betraying her, as she applies heavy makeup to improve her appearance; finally, she travels to make a desperate appeal to Rodolphe.

24. Humiliation Rodolphe, surrounded by luxury, claims to have no money to lend to her. As he rebuffs her desperate seduction, the music echoes the harsh rhythms of "The Operation." More orchestral turmoil plays under Emma's despair, including a rueful, solemn statement of the main theme as she explains that, had their positions been reversed, she would have done anything to help him—a noble side of her romantic obsession.

25. Suicide/Arsenic* Emma steals into an apothecary shop and ingests poison. The new theme heard here is by turns ominous (clarinets for the dark storeroom), then grim (low strings as Emma, in Flaubert's words, "ate greedily"), and then tender (violins) for pitiful last confrontations with husband and child: "Please don't hate me now." Churning strains follow as the apothecary brings word to the dumbfounded Charles: "Arsenic!"

Agony Charles consoles Emma on her deathbed, accompanied by a new, dour melody that Palmer labels the "death-agony" theme:

> The music follows her deathbed agony in compassionate detail. Halfway through, just before the [English horn] enters with the "death-agony" theme, harp and violas establish a pulse-like repeated note ostinato which persists to the end. Charles's theme is heard in a solo violin as he declares his love for his wife despite all that has happened, and the music sinks resignedly to rest with Emma's theme of world-weariness.

Holy Unction Evocative strings—heavenly, yet mournful (anticipating Rózsa's 1951 *Quo Vadis*)—accompany a priest attending to Emma's last rites. Solemn chords accompany tolling of the village clock. The score touches retrospectively on the three love themes (the waltz, Léon's theme and the "Romance" theme for Charles) as Flaubert's narration comments on the lives Emma had touched.

26. Finale Flaubert's courtroom summation is a defense of artistic truth. As his image freezes, a scrolling text testifies to his acquittal and to the immortality of his masterpiece, which "became a part of our heritage, to live—like truth itself—forever." Over this sententious text and the ensuing cast list comes a final recapitulation of the "Main Title," its solemn bass line now embellished with a trumpet solo and a final blaze of brass and percussion. The survival of two microphone angles has allowed this closing track to be presented in stereo.

Bonus Tracks

27. Anniversary Fanfare #2/Main Title The "Main Title" is here preceded by Rózsa's "Anniversary Fanfare #2," which accompanied a title card on 1949 M-G-M films in celebration of the studio's 25th anniversary.

28. Charles in Love (alternate) This is an unused version of track 2, recorded "wild" (not in synchronization to picture) and featuring a formal ending.

29. Chanson Populaire* This raucous country tune (presumably a folksong) is sung by the drunken country folk at Charles's and Emma's wedding. (The cue sheet specifies three male voices and ten "girls," plus accordion and fiddle.)

30. Le Joli Tambour* Emma's romantic waltz partner, local squire Rodolphe Boulanger, seduces the all-too-willing Emma during a tiresome agricultural show. Rózsa arranged this band version of the French folk song "Le Joli Tambour" ("The Pretty Drummer Boy") as source music.

31. Recovered/*Lucia di Lammermoor* Charles escorts Emma to the opera in Rouen in an attempt to lift her spirits. Tenor Gene Curtisinger and soprano Mary Jane Smith recorded the studio vocals for the onscreen performance of the "Duet Finale" from the end of Act One of Gaetano Donizetti's *Lucia di Lammermoor*; this is followed by a short passage from the opening of Act Two, where Curtisinger is joined by baritone Robert Brink. The excerpts are sung in Italian, even though a poster in the film reads *Lucie de Lammermoor* and a historically accurate performance would have been in

French. The opera sequence is preceded here by the cue "Recovered" (track 18) as it is in the film.

32. Agony/Holy Unction This music-only track is heard here separated from the music and effects version of "Suicide/Arsenic," which precedes it in the complete score sequence (track 24) presented earlier.

Disc Eleven

18. Prelude/Romance This combination of the "Main Title" and "Charles in Love" appeared as the first side of the 2-disc 78 rpm soundtrack album later issued on a 12″ LP (along with tracks from *Ivanhoe* and *Plymouth Adventure*). The "Main Title" is an alternate take from that used in the film (disc 1, tracks 1 and 27); "Charles in Love" is a combination of the film take (disc 1, track 2) with the extended ending of the alternate (disc 1, track 28).

19. Torment/Passepied "Torment" is the second half of the cue entitled "Temptation" in the film (see disc 1, track 11); this is a "wild" take used only on the record album. It was combined with the complete "Passepied" (only the first part of which is heard in the film) on the MGM Records release (side 2 of the 78 rpm album). These are the only surviving music-only masters for these cues.

20. Emma's Waltz (2nd pre-recording) The third and fourth sides of that 78 rpm album featured the "*Madame Bovary* Waltz," which has already been presented in this box set (disc 1, track 10). In lieu of that fully orchestrated version, this track is a "pre-recording" of the piece for two pianos, created to aid in choreographing and filming the scene. There were actually two such recordings made, both performed on two pianos by Mel Powell and André Previn. This second one was recorded on February 23, 1949, about six weeks before the orchestral version was recorded on April 4, and is thus one step closer to the music's final form. In this arrangement, the introduction has become the one heard in the film, and the opening melody has assumed its familiar shape.

21. Ave Maria (pre-recording) Soprano Anne Marie Biggs recorded this unaccompanied solo version of the traditional Gregorian chant on March 3, 1949. In the film, it is sung by a small choir of 10 female voices (see disc 1, track 3).

22. Mazurka in F-sharp Minor (pre-recording) This Chopin piece, performed by André Previn, was set down on that first day of pre-recordings in November 1948 but was eventually replaced by a Chopin waltz recorded the following January. The latter recording, sadly, no longer survives except in the film.

23. Trianon (pre-recording) This salon trifle by pianist Aimé Lachaume (1871–1944) was also recorded by Previn, presumably for the same scene in which Emma plays at a party.

24. Bitte Schöne Polka (pre-recording) This track and the next are pieces by Johann Strauss Jr. arranged for two pianos, again played by Powell and Previn. Although presumably used to help in the filming of the ball sequence, they were eventually replaced by Rózsa's own period orchestral pastiche (disc 1, track 9).

25. Banditen Galop (pre-recording) See track 24, above.

26. Emma's Waltz (1st pre-recording) This initial version of the famous waltz was the very first pre-recording made for the film (on November 20, 1948). It is of special interest because of the slightly different, less-ornamented version of the opening melody.

27. French Medley This medley of French folk music is heard (at a very low level in the finished film) as outdoor source music from the agricultural show as Rodolphe seduces Emma in a secluded room (before "Crossroads," track 12). The scene is the closest the movie comes to rendering Flaubert's ironic tone. As the lovers embrace, we hear the mayor addressing the crowd outside: "And now we ask for manure. We demand manure!"

28. Holy Unction This cue from near the end of the film (see disc 1, tracks 24 and 31) is heard here in a version recorded for use in *The Red Danube* (see disc 2, track 6).

29. *Madame Bovary* Waltz In what probably became something of an "in-joke" within the M-G-M music department, Rózsa recycled his *Bovary* waltz numerous times when he needed a romantic source cue in other films. This unused arrangement for string quartet and piano was recorded for *Valley of the Kings* but replaced by a longer, faster version in the film (see track 15 of FSM Vol. 7, No. 17).

—John Fitzpatrick, Frank K. DeWald and Lukas Kendall

Five selections from the soundtrack of *Madame Bovary* were released on a 2-disc 78 rpm album by MGM Records (MGM-43) in 1949. All of them can be found in this box set: "Prelude" and "Romance" (disc 11, track 18), "Torment" and "Passepied" (disc 11, track 19) and the "*Madame Bovary* Waltz" (disc 1, track 10). In 1957, MGM Records reissued these same selections on a 12″ LP (E3507ST) combined with soundtrack cues from *Ivanhoe* and *Plymouth Adventure* (which had initially been issued together on a 10″ LP in 1952, MGM Records E179). Polydor reissued this LP in the U.K. in 1974 (MGM Select 2353 095).

From the original MGM Records LP…
Music Recorded Directly From the Sound Tracks of the M-G-M Motion Pictures •Music Composed by Miklós Rózsa •M-G-M Studio Orchestra Conducted by Miklós Rózsa •MGM Records E3507ST

About Miklós Rózsa
Miklós Rózsa was born in Budapest, Hungary. Precocious musically as a child, he was quite advanced in the study of the violin by the time he was five. Later, he mastered the viola and the piano. He reportedly made a first attempt at composition at the age of eight. After completing schooling in his native Hungary, he travelled to Germany for four years of intensive musical study in composition and musicology at the Leipzig Conservatory. By 1929, his music began to appear with a certain frequency before the public. Such works as his *North Hungarian Peasant Songs and Dances*, Op. 5 (1929), Serenade for Small Orchestra, Op. 10 (1932), and *Theme, Variations and Finale*, Op. 13 (1933) spread his name throughout Europe. His *Capriccio, pastorale e danza*, Op. 14 created something of a sensation in its first performance at the Baden-Baden Festival in 1939 and secured Rózsa's position on both sides of the Atlantic. During the '30s, the composer chiefly divided his time between Paris and London, composing much ballet and film music in addition to his normal activities in symphonic and chamber music. He came to America in 1940 and settled in Hollywood, California. Here, he has divided his creative activities between music for movies and music for concert performance and has also taught composition at the University of Southern California. His movie credits are many and distinguished. He is considered in many circles one of the most important of the serious composers who have brought maturity to the field of motion pictures. His film scores have the rare quality of serving well and even of psychologizing screen action in a singularly apt fashion and yet of having such solid musical merit that the music might be approached apart from film and yield a listening experience of value. Two prime examples of this dual nature of Rózsa's film music, apart from the three film suites presented in this recording, might be found in his exquisite score for *Jungle Book* and his exciting music for *Quo Vadis*, both of which have yielded concert scores of excellence. Among his most notable concert scores created apart from films in recent years is the much-hailed Concerto for Violin and Orchestra composed expressly for Jascha Heifetz.

Other of his well-remembered motion picture scores include those for *Spellbound*, *A Double Life*, *The Thief of Baghdad*, *The Lost Weekend* and *The Barretts of Wimpole Street*. [Note: Rózsa did not score *The Barretts of Wimpole Street* (1957)—Bronislau Kaper did. It is possible that Rózsa was scheduled to score it at the time the LP was produced.]

About the Music for *Ivanhoe*
Sir Walter Scott's classic *Ivanhoe* was long the despair of movie-makers because, while it contained all of the ingredients of which great films are made, the length and complexities of the plot seemed an insurmountable barrier in the job of translation to the screen. However, after years of research and many trial screenplays, producer Pandro S. Berman and director Richard Thorpe felt they had the makings of a great picture, and M-G-M started production almost immediately in the *Ivanhoe* country of England. The film itself was—and, through its definite classic quality is—testimony that their fondest hopes were realized in a motion picture of startling brilliance, scholarly authenticity and thrilling entertainment.

Not a small part of the success of *Ivanhoe* was due to the music of Miklós Rózsa. For the film, Dr. Rózsa had the dual task of establishing a mood which would reflect the archaic atmosphere of the story while evoking the emotions of an audience accustomed to music of much greater scope than that of England during the Crusades. A discussion of the technical aspects of this problem is out of place here; it is sufficient to say that the music is essentially that of a 20th century composer inspired by thematic material of the 12th century, and using modern instruments to reproduce the sound and—more important—the *feeling* of that period. The sections of the *Ivanhoe* suite recorded here are as follows:

Prelude The heroic stature of the film is established immediately by the opening fanfares, musically foretelling the color and excitement of knights in gold and scarlet armour, lovely women in flowing gowns, and stern castles set high on granite-walled heights. The triumphant theme of Ivanhoe (Robert Taylor) is heard, followed by the melody of the ancient ballad of Richard the Lion Hearted. Then we hear the military theme of the Norman knights who rule a rebellious England while King Richard is held for ransom in far-off Austria.

The Lady Rowena This musical expression of Rowena's (Joan Fontaine) abiding love for Sir Ivanhoe is full of tenderness and compassion. The music portrays a woman sensitive enough to give up the man she loves in order to save his life.

The Battle of Torquilstone Castle Visually the most exciting sequence of the film, the ferocious Saxon assault on Torquilstone Castle becomes a musical interweaving of the themes of the attacking Saxons and the defending Normans. First, the challenge of Robin

Hood of Locksley is heard, and then the answering scorn of De Bois-Guilbert (George Sanders). Then, Ivanhoe, held prisoner in the castle shouts "In the name of Richard, attack and wipe them out!" At this command, the air is filled with the twang of Saxon arrows and the siege begins. A sally of Norman knights is driven back into the castle by invincible long-bows and the Saxons advance inch by inch to the foot of the granite walls. Ivanhoe, meanwhile, turns on his captors and starts a fire within the fortress. To the melee of battle and the clashing themes of Saxon and Norman is added the flaming music of an inferno roaring through the castle. At last the great gate of the barbican is splintered by a battering ram, the castle is taken, and Ivanhoe delivered.

Rebecca's Love The daughter of Isaac of York, Rebecca (Elizabeth Taylor), has fallen hopelessly in love with Sir Ivanhoe although she knows that she can never marry him. When Ivanhoe is sorely wounded, Rebecca nurses him back to health. While he is still unconscious, Rebecca silently declares her love for him, and this passionate music expresses her heart's desire.

Finale Perhaps the most stirring ending to any film, the finale of *Ivanhoe* brings the rescued Richard to England just in time to see Ivanhoe deliver the death-blow to De Bois-Guilbert. The music of this episode varies in mood from the clash of the battle-axe against chain-mail to the tender farewell of Ivanhoe and Rebecca; from the heraldic entrance of Richard and his Crusader-Knights to the death-scene of De Bois-Guilbert. The last bars repeat the heroic theme of the prelude, as fanfares greet the triumphant king and his rescuer, Sir Wilfred of Ivanhoe.

About the Music for *Plymouth Adventure*

Plymouth Adventure was the motion picture telling of the story of a group of almost-ordinary people caught up into an epic adventure. Brought to life from the dry accounts of history books, here was presented the Pilgrims as they were driven out of England—and the sailors who brought them to the New World in the tiny Mayflower. Producer Dore Schary and director Clarence Brown made their film a film about people –the weak and the strong, the good and the godless—who left Southampton Harbor in August of 1620 to plant a seed that blossomed into the greatest nation on the earth.

Miklós Rózsa's music is therefore primarily a music of personalities, reflecting, as did the film itself, the people who made this bit of history. Nothing could be more personal or more authentic than the music book which the Pilgrims took with them across the sea. Henry Ainsworth's Psalter, published in Amsterdam in 1612, contained the Pilgrim's only music, and is the inspiration of the opening hymn heard in the Prelude. The sections of the *Plymouth Adventure* suite recorded here are as follows:

Prelude The film opened with a spoken foreword as the screen filled with the Mayflower under full canvas, breasting the waves as she sails toward freedom. We hear the chorus in "Confess Jehovah, Thankfully!"—a hymn from Ainsworth's Psalter, breathing the spirit of adventure and the indomitable strength of the faithful.

John Alden and Priscilla John Alden (Van Johnson) has signed on as carpenter to the company of Pilgrims, and aboard ship he sees young Priscilla (Dawn Addams). A gentle romance is born of this meeting to culminate with their marriage in the New World. The music is tender and romantic, with the twinkling sound of a harpsichord evoking their young love. The sequence ends with a lively theme, reflecting the joyous expectations of a new and happy home for the emigrants.

The Passion of Christopher Jones The hardened and cynical skipper of the Mayflower, Christopher Jones (Spencer Tracy), sees in Dorothy Bradford (Gene Tierney) a woman of great beauty and strange attraction. He knows that she will never leave her husband (Leo Genn), but knows just as surely that she returns his love. This dark and brooding music, reminiscent of the English melodies of the 17th century, emphasizes the intensity of the Captain's distraught love for a woman he can never have.

The Mayflower Actually an expansion of the theme first heard in the prelude, this music is that of the ship itself, rather than of its people. We hear strong bass chords as the sails are hoisted, hopeful clarion trumpets as the top-gallants fill with outward breeze, and lyric strings as the Mayflower gallantly sails Westward. As the ship gets under way, the full theme is heard, joyously recapitulating the opening hymn.

Dorothy's Decision Dorothy Bradford realizes that she does indeed love Jones, but her stern duty is toward her husband. Trying to find a way out of this untenable situation, she stares out at the fathomless sea—music is heard, passionate and dramatic, imbued with the lyricism of her love and the brooding of her conscience.

Plymouth Rock It is dawn. The sun comes over the horizon, and we see the Mayflower from our vantage point on Plymouth Rock. She is setting sail for England, but the Pilgrims are staying in their new world to carve out a free, new nation. Christopher Jones, now a better man for his experiences, fires a last salute "for the living…and the dead." and the sound of the gun is drowned out by the strain of "Confess Jehovah, Thankfully!"

About the Music for *Madame Bovary*

The thrilling music from the film *Madame Bovary*, so important a part of the enchanting screen adaptation of the classic novel by Gustave Flaubert, is in itself superb entertainment. The score is one of Miklós Rózsa's most distinguished and this recorded suite recreates it vividly. The sections of the suite are as follows:

Madame Bovary's Waltz The heroine's waltz is described memorably in Flaubert's book. She is swept into it by the aristocratic and arrogant Rodolphe (Louis Jourdan), who is to play such an important part in her downfall. The Waltz builds to a wild ecstasy in her mind, amounting almost to delirium. The room and the chandeliers seem to whirl about her; she feels faint; the servants smash the heavy windows for air, and suddenly this happiness is snatched away from her by the drunken behavior of her husband. She rushes from the ballroom disillusioned and disgraced.

Prelude This section introduces musically the complex character of the heroine of Flaubert's novel, Emma Bovary (Jennifer Jones). It suggests the turbulent and contrasting emotions always at war within her, from innocent dreams to sordid passions, which have made her through the years one of the most controversial and haunting women in all fiction.

Romance An old French folk song provides the basis for this section and mirrors the devoted love of Charles Bovary (Van Helfin) for Emma, the one love that through their marriage and until her death remains the only loyal and unselfish love she is to know.

Torment This section depicts Emma's first inner conflict that throws her into the arms of Léon Dupuis (Christopher Kent). This theme reoccurs throughout their illicit love affair.

Passepied This stately dance in the style of the 18th century opens the ball at Vaubiessard, the one night in Emma's life when reality seems to meet her dreams.

From the original Polydor reissue LP…
MGM Select 2353 095

Miklós Rózsa began his film career in London as a member of the music department of Sir Alexander Korda's London Film Productions. On settling in Hollywood he worked variously for Paramount, Universal and other studios before signing a contract with M-G-M in 1948. This was a major turning point in his career, as much from the purely musical point of view as from any other. For during the mid and late '40s his film music idiom had been approaching his concert style more and more closely, largely because the raw primitivism of his Hungarian folkdance-derived rhythms had lent itself extraordinarily well to depiction of the American underworld in films such as *The Killers*, *Brute Force*, *The Naked City* and *Criss Cross*. But then in 1949 came *Madame Bovary,* to unleash the full flood of a romanticism which had always been endemic of Rózsa's mature style, and pointed the way to that fine series of historical romances, pageants and epic spectaculars which have won for the composer his widest and most appreciative audience. Three of these are represented on this record.

First, the pivotal *Madame Bovary*. Vincente Minnelli directed Jennifer Jones in the title role and James Mason as the author (more heard than seen) with excellent support from Van Heflin as the long-suffering country doctor, Louis Jourdan as the heartless aristocrat and Christopher Kent as the law-clerk-turned philanderer. In the "Prelude" we can hear the full torment of Emma Bovary's unsatisfied and unsatisfiable craving for the unreachable—all her "terrifying capacity for pursuing the impossible." "Romance" reflects the idyllic start of her relationship with Charles Bovary and something of his homely, trusting nature; but Emma, though conscience-stricken at the thought of betraying that trust, nonetheless responds with increasing ardour to Dupuis the clerk's insistent lovemaking ("Torment," with its warm sensuous string lyricism contrasting with the cool innocent-sounding flutes and clarinets of "Romance"). "Gavotte" is one of the dances played at the ball given by Emma's aristocratic admirer Rodolphe, the climax of which is the celebrated "*Madame Bovary* Waltz." Starting in formal, elegant vein, the waltz gradually gathers momentum through changing melodic patterns and culminates in a hysteria of ecstasy. This is, of course, the original version of the waltz, not the revision Rózsa later recorded for his *Great Movie Themes* album; this earlier, rather longer version has perhaps a keener edge, a surer touch of fire and incandescence.

Ivanhoe and *Plymouth Adventure* revealed the lengths Rózsa was prepared to go to ensure a period authenticity in a historical drama; they also revealed his flair for encompassing an intensity of emotion within the confines of a period stylistic convention. *Ivanhoe* (after the novel by Sir Walter Scott) was set in 12th century Saxon England, and because contemporary Saxon culture (or lack of it) was much influenced by that of the invading Normans, Rózsa turned to French sources of the period, which meant the music of the troubadours and trouveres. Some of the themes are so borrowed or adapted, others are the composer's own—though it is hard to tell where one leaves off and the other takes over. Ivanhoe's own theme, sturdy and square-built, dominates the "Prelude," and under the narration which follows, Rózsa quotes from a

Ballade actually composed by Richard Couer-de-Lion who is, of course, one of the characters represented in the film. "The Normans" gallop through Sherwood Forest to a splendidly rhythmic Latin hymn by a 12th century troubadour, whilst "Lady Rowena" (the Ivanhoe-Rowena love theme) is a free adaptation of an old popular song from the North of France which, as Rózsa well says, "breathes the innocently amorous atmosphere of the Middle Ages." In Rózsa's tender and loving hands it lives all over again. The darkly passionate melody for Rebecca of York ("Rebecca's Love") is derived from medieval Jewish sources. The themes of Ivanhoe and the Normans wage war one upon another in "The Battle of Torquilstone Castle" and, for good measure, at least three new themes join the fray, including one for the battering-ram; in the "Finale" King Richard arrives to claim the Crown of England. Rebecca returns to her own people, and Ivanhoe is the hero of the hour.

Plymouth Adventure was the story of the Mayflower's journey from Plymouth Harbor to Plymouth Rock in 1620, and Rózsa modeled several of his themes on the music of the 17th century English lutenists. The tragic theme for Dorothy Bradford (Gene Tierney) does outwardly so conform, but the emotional substance of the music is basic Rózsa—as we can plainly hear in the scene where, torn between love for her husband and for the Mayflower's captain, Christopher Jones, she decides to throw herself overboard ("Dorothy's Decision"). Jones himself (Spencer Tracy) has a brooding, introspective theme, linked of course to Dorothy's ("The Passion of Christopher Jones"). "John Alden and Priscilla" have a sunny love-theme which begins in the manner of a sarabande but later acquires the salt-water tang of a sea-shanty in a scintillating scherzando episode. The thematic kernel of the score is, however, the 136th Psalm, taken from the one book with music the pilgrims had on board with them when they sailed, namely Henry Ainsworth's Psalter. Rózsa gives the tune a muscular, forthright choral setting in the "Prelude" and in the finale ("Plymouth Rock"); and in "The Mayflower" it crowns an orchestral climax of towering magnificence as the vessel's sails billow in the wind and she sets course with pioneer fearlessness toward the unknown region.

We have only to listen to this record or see the films to appreciate the strength, originality and beauty of these classic scores. What we should also remember, however, is that they established a new norm of integrity in the musical treatment of historical dramas, one whose repercussions may still be felt to this day.

—Christopher Palmer

The Red Danube

M-G-M's *The Red Danube* (1949) was one of several anti-communist films produced by Hollywood in the aftermath of World War II: other notable releases included *Conspirator*, *I Married a Communist* (aka *The Woman on Pier 13*) and *The Red Menace*. These films dramatized history as it unfolded, capturing real-life fears of communism and fortifying Cold War tensions in the United States and abroad. In the case of *The Red Danube*, director George Sidney utilized a top-name cast and extensive on-location shooting as a means of examining post-war conditions in Vienna—specifically the enforced repatriation of Russian citizens.

Based on Bruce Marshall's novel *Vespers in Vienna*, the story follows righteous but agnostic British Col. Nicobar (Walter Pidgeon) to Vienna, a city divided into four sectors: American, British, French and Russian. Nicobar and his junior officers are to assist the Soviet authorities in finding and returning Russian citizens from the other sectors. Initially oblivious to the brutal conditions that await the displaced citizens back in their homeland, Nicobar eventually becomes aware: the assignment turns personal, and tragic, when Nicobar's subordinate, Maj. John "Twingo" McPhimister (Peter Lawford) falls in love with Maria (Janet Leigh), a beautiful ballerina. Maria seeks refuge in the convent—run by the outspoken Mother Auxilia (Ethel Barrymore)—that serves as the British soldiers' home base. Maria's plight, along with Mother Auxilia's lectures on the nature of Christianity, prompt Nicobar to rediscover his faith and to take a stand against the inhumane practices of the Soviets. The Colonel successfully lobbies against forcible repatriation but his actions are too late to save Maria, who kills herself instead of returning to Russia. Despite this tragedy—or in part because of it—change is perpetuated in the name of freedom.

The straight-from-the-headlines nature of the material struck a chord with reviewers. *Variety* hailed the film and cast for bringing humanity to a difficult subject. The film's message is staunchly pro-Christian, as evidenced in Mother Auxilia's speeches that condemn the faithless Soviets, yet *The Hollywood Reporter* was relieved that the film's anti-communist message was not compromised by preachiness. A recurring complaint from critics was the depiction of the British as fumbling caricatures, but most were impressed by the performances, particularly Barrymore's as the troubled nun and Angela Lansbury (in a small role) as Nicobar's driver.

Miklós Rózsa's score for *The Red Danube* cuts to the

heart of the story with a methodical, stepwise theme for the Russians. Their material is oppressive and dominated by brass, yet the accompanying string writing defiantly comes to the fore as a theme for Twingo and Maria. This melody is as much an expression of their love as it is an anguished outcry leveled at Communist Russia. The love theme, with its urgent syncopation, features prominently in the "Main Title" and "D.P. Camp." It repeatedly rises in protest against the Russian material, which is never far behind, eagerly awaiting its chance to take back the spotlight. *The Hollywood Reporter* called the score "vivid," with *Variety* commending it for "point[ing] up incidents dramatically."

Disc 2, tracks 1–8 present the surviving tracks of Rózsa's score mastered from ¼″ tapes of what were originally 35mm optical film recordings. Throughout the film, the characters sing "Row, Row, Row Your Boat" as a kind of morale booster; Rózsa picks up the tune in his score in three surviving tracks (2, 5 and 8) that were recorded with dual microphone angles, allowing them to be mixed into stereo (some of the underscore cues were also recorded this way). A light stereo reverb has been added to the monaural cues so that this 13:54 suite maintains a consistent ambiance throughout.

1. Main Title 1M1 The score's forceful Russian theme plays as title cards introduce the film's main characters, segueing to the impassioned love theme while the balance of the opening credits play over footage of deportation trucks carrying displaced Soviet citizens. The story proper begins in post-World War II Rome, where Pvt. David Moonlight (Melville Cooper) arrives at British headquarters. A benevolent triple-meter theme for the British gently rises and falls, evoking the noble ideals of Col. Michael "Hooky" Nicobar (Walter Pidgeon) and his subordinates.

2. Hooky's Billet 2M3 Nicobar and his aides are stationed at a Viennese convent under the care of Mother Auxilia (Ethel Barrymore) for the duration of their repatriation assignment. A brief but warm arrangement of "Row, Row, Row Your Boat" is taken up by strings for their arrival; the characters sing the song in camaraderie throughout the film.

3. The Colonel's Decision 5M2 Conflict descends on the convent when Russian soldiers visit in search of Maria (Janet Leigh), a displaced ballerina; she disguises herself as a nun and the soldiers leave after failing to recognize her, the orchestra cautiously lingering with a threat after they depart. A reprise of the British theme offers relief to Maria and her suitor, Maj. Twingo (Peter Lawford), but their celebration is short-lived. A troubled variation of the same material sounds when Col. Nicobar announces his intention to turn Maria over to the Soviets the next morning. Although his conversation with Russian Col. Piniev (Louis Calhern) has convinced him that the Soviets only wish to honor Maria, she suggests otherwise—as does a menacing sneer from the brass. Low strings assume this descending half-step figure for Mother Auxilia locking the convent door and turning the key over to Twingo, in hopes that he will pass it to Maria so that she might escape during the night. Rózsa emphasizes the tragic variation of the British theme as Twingo does just that: Maria implores him not to put himself at risk, but he gives her the key and asks that she contact him once she is safe. The cue subsides as she leaves, but Twingo notices a Russian car returning to the convent and he rushes to stop her. This time she is discovered, and Nicobar allows the Soviets to take her, betraying Twingo and Mother Auxilia.

4. Bruloff's Suicide 7M1 Nicobar and Twingo visit renowned Russian professor Bruloff (Konstantin Shayne) and inform him that he is to be taken back to Moscow. Bruloff, quietly devastated, requests that Nicobar find his wife, who is staying in Vienna under the name Helena Nagard (Tamara Shayne), and inform her of his situation. Nicobar agrees and Bruloff excuses himself to pack but instead shoots himself in the head. The gunshot is answered by a cluster of low brass and a frenzied orchestral outburst, its syncopation suggestive of the love theme, as the officers discover the professor's corpse. A mournful Russian melody unfolds while his body is carried out, and Twingo wonders aloud what this tragedy will mean for Maria. A condensed exclamation of the tune sounds when Nicobar informs Twingo that their next unfortunate soul will be Bruloff's wife. The scene transitions back to the convent, where Nicobar explains Bruloff's suicide to the man's widow. In the finished film, the cue was dialed out for this conversation; the unused music centers on a new theme built into an octatonic harmonization of the material for Helena's despondent reaction. The cue is dialed back in for her eventual breakdown, with outbursts from the condensed melody over disturbing chromatic lines that move in contrary motion.

D.P. Camp 7M2 Helena is taken to a Displaced Persons (D.P.) Camp, where Nicobar and Twingo explain Bruloff's death to an unsympathetic Soviet soldier. The indomitable Russian theme from the "Main Title" is given full treatment, angrily gathering momentum as Helena is ushered onto a deportation truck and driven out of the camp. Maria spots Twingo from one of the trucks and shouts to him, with hurried statements of the love theme beckoning along with her; he hears her and runs after the truck, eventually stopping in defeat, with the Russian theme ringing out

definitively as Nicobar considers the ramifications of his work.

5. Row, Row, Row to Rome 9M2 When Maria is discovered on a train carrying displaced Russians, Mother Auxilia suggests that she be taken to hide in the British Zone in Southern Austria. Nicobar agrees and they secretly drive her to safety on Christmas Eve. In an attempt to keep spirits high, Twingo leads the travelers in a rendition of "Row, Row, Row Your Boat," with the score seamlessly assuming the tune once they arrive at their destination.

6. Nicobar's Problem 10M1 Nicobar illegally transports Mother Auxilia to Rome, where he is to speak out against the methods of the Russians while she converses with the Holy Father. Outside the Vatican, she tells Nicobar of her intentions to ask God how to counter his agnostic beliefs. This unused cue for the conversation between Nicobar and Mother Auxilia features a series of somber readings of the British theme that quietly challenge Nicobar's lack of faith.

For the finished film, Rózsa re-recorded "Holy Unction" from his earlier score to *Madame Bovary* (done in the last recording session for *The Red Danube*, and presumably a directive from M-G-M brass) to replace "Nicobar's Problem" and create more of a religious aura. The re-recorded "Holy Unction" can be found in the *Madame Bovary* bonus section of this box set (disc 11, track 28).

7. Suicide 11M2 Just after Twingo informs Maria of his plan to take her to Scotland, she is discovered by military police; they escort her back to the convent, where she begs Audrey Quail (Angela Lansbury) to find Twingo. Nervous strings prod Maria toward a window just in time to see the Russians arriving by car, to the accompaniment of their theme. Brass stingers punctuate the sporadic string gestures and the Russian theme gradually suffocates Maria, who looks for a way out and settles on the window right in front of her. Pleading high strings take up the Russian theme as Twingo arrives in an adjacent office—but he is too late. Shattering glass is heard and he and Quail rush into the empty room to find that Maria has attempted suicide. The score acknowledges the tragedy with ascending minor triadic brass for a shot of Maria, barely alive on the ground outside the convent. (In the subsequent scene—the cue for which has not survived and thus does not appear on this CD—she takes her final moments to ask Twingo not to weep for her; Rózsa gives the love theme a bittersweet sendoff as she dies.)

8. End Title 12M3 Nicobar, who has rediscovered Christianity with the help of Mother Auxilia, is placed in charge of an operation to "humanize" the army. A brief that he wrote has helped bring about the end of forced repatriation. Nicobar assures Twingo that, as with any great loss, he will learn to live with the death of Maria. The British officers board a plane, homebound for England. A grand, celebratory version of "Row, Row, Row Your Boat" for chorus and orchestra plays as Mother Auxilia watches the plane leave, the happy tune setting the stage for a brighter future throughout the end titles.

—Alexander Kaplan

The Miniver Story

M-G-M's *Mrs. Miniver* (1942) was a classic war story that won six Oscars, including Best Picture. Directed by William Wyler, the film chronicled a middle-class British family's struggle to survive the horrors of World War II. At the time of its release, *Mrs. Miniver*, adapted from Jan Struthers's 1937 series of newspaper columns, helped deepen America's understanding of the impact of the war on the citizens of Europe. Winston Churchill famously declared that the film's influence was "more vital to [England] than a fleet of destroyers."

The Miniver Story (1950), a sequel directed by H.C. Potter, focuses on the selfless, unerringly decent Kay Miniver (Greer Garson, reprising her Oscar-winning role) and her struggle to see her family at peace after the war has ended. When Kay learns that she has only a year to live, she keeps her illness a secret, determining to use her remaining time to resolve her family's lingering conflicts: her husband, Clem (Walter Pidgeon), is disillusioned with England and considers moving the family to Brazil so that he can accept an architectural assignment; their daughter, Judy (Cathy O'Donnell), is infatuated with a married man, Gen. Steve Brunswick (Leo Genn), and has dismissed Capt. Tom Foley (Richard Gale), who is a better match for her.

Kay solves these problems with her typical gentle reasoning. She moves Clem's office furniture to another room, one with a less depressing view of the war-demolished city—he instantly falls back in love with London. For Judy, Kay visits the temperamental Gen. Brunswick and tactfully convinces him that her daughter, who has no background in art or music, is not the right woman for his sophisticated tastes—Brunswick chooses to stay with his wife, and Judy instead pursues a relationship with Tom. Having remedied these issues, Kay confesses her illness to Clem. She dies in the spring, just after seeing her daughter married.

While Garson and Pidgeon fell back into their roles with ease, the film did not meet with the suc-

cess as its predecessor. Critics cited the performances and stellar productions values as assets, but the film's formulaic story and depressing ending proved serious drawbacks for audiences—including Struthers, the original author, who successfully sued the studio for killing off her beloved character.

Herbert Stothart's score for the original film featured a lush string theme for the Miniver family, its warmth offering reassurance and strength amid scenes of destruction and heartbreak. Stothart would have been a logical choice to score the sequel, but he had passed away (from cancer) on February 1, 1949. Miklós Rózsa was assigned the new picture, with the directive that he incorporate Stothart's themes. In a way, this score represents a "passing of the torch" from the M-G-M music department of the 1930s and '40s—dominated by Stothart—to the M-G-M of the 1950s, where Rózsa was the pre-eminent dramatic voice.

Rózsa's adaptation score reprises Stothart's melody during the main title, gradually reintroducing other ideas from the first score, such as a tender triple-meter theme for Kay and Clem, and an alma mater-like hymn that recalls the tragedy of the Minivers' oldest son, Vin (Richard Ney), whose wife Carol (Teresa Wright) was killed by enemy fire at the conclusion of the first film. Most of Rózsa's original material centers on a melancholic, impressionistic tune for Judy and her failed relationship with the general. Rózsa's other ideas grow almost subliminally out of the material Stothart introduced in the first score.

In his autobiography, *Double Life*, Rózsa recalled how the *Miniver* assignment overlapped his work on *Quo Vadis*, in particular a trip to Rome (where the biblical epic was filming and Rózsa was needed to supervise its music on set). "MGM had let me go to Rome only on the condition that I do an additional picture in London, to which I gladly agreed," he wrote. "The picture was the second "Mrs. Miniver'—The Miniver Story—and I was going to have to use some of Herbert Stothart's themes from the original. I didn't care; I would have done a picture on the moon for the chance to return to Europe."

The dates for Rózsa's London recording sessions could not be determined from studio paperwork, but were likely in the spring or summer of 1950. Unfortunately, those tracks no longer survive. The few cues from this picture that exist today (and which are presented on disc 2 of this collection) are those recorded in Culver City: source music "pre-recordings" (recorded March 6, 8 and April 18, 1950, with which Rózsa had no involvement) and Rózsa's rewritten and additional score cues (recorded August 29 and September 5, 1950).

The score in general is quite short—the missing London cues amount to only eight by Rózsa, adapting Stothart. The five-track suite presented here features the four surviving Culver City Rózsa score cues along with "The Girl That I Marry," an Irving Berlin source cue with dramatic importance, mastered from ¼″ monaural tape of what were originally 35mm optical film recordings.

9. Rose 3M1 Clem Miniver (Walter Pidgeon) has returned from Cairo. A nostalgic passage for woodwinds and strings—evoking Stothart's *Mrs. Miniver* music while avoiding a literal quotation—underscores Clem's appreciation of being home as he takes a moment to smell his wife's prize-winning rose. Judy (Cathy O'Donnell), grown up and beautiful, enters her parents' bedroom to greet her father and the score introduces her yearning, undulating melody. Rózsa develops this ever-flowing material as the two catch up and Judy explains that she is in love with Gen. Brunswick (Leo Genn). The writing becomes perturbed when she confesses that Brunswick is married.

10. New Hat 6M1 After learning that her days are numbered, Kay Miniver (Greer Garson) goes to town and buys herself a hat, her first in six years. Rózsa underscores the scene with a pastoral introduction to Stothart's main theme, the actual melody for which appears when Kay arrives at Clem's office. Once the cue ends, Mr. Miniver goes on to admit his desire to leave Europe, with his wife offering gentle protest.

11. Conflict 10M1 In an attempt to assuage Clem and keep the family in London, Kay moves his workplace furniture into an office with a view of the city that is bustling and alive. Initially upset, Clem looks out the window and stops protesting in mid-tirade, the score acknowledging his reaction to the city with a melting, reverent string line: he needs no further convincing.

The scene transitions to the Miniver home, where a heartbroken Judy arrives, to the accompaniment of her theme. Kay has convinced Brunswick that he is still in love with his wife, and Judy is furious that her mother has interfered. Judy's theme grows increasingly bitter (this development of the material does not appear on this CD) but Mrs. Miniver comforts her daughter, explaining that war can prompt bouts of passion among the lonely: Kay faced a similar temptation in the form of Spike (John Hodiak), an American colonel she befriended during the war while Clem was away. Rózsa reprises Stothart's bittersweet triple-meter theme from the first film to emphasize Kay's relationship with Clem, the true love of her life. The cue gently fades out when she reads Judy a letter in which Spike acknowledges that his meeting Kay has only deepened his love for his wife. Judy realizes that the same is true of Gen. Brunswick, herself and Tom Foley (Richard Gale). This track is not the complete

cue as heard in the finished film; rather, it is the revised beginning and revised ending recorded by Rózsa in Culver City—the section in the middle was recorded in London and is lost.

12. The Girl That I Marry WILD At a formal dance, Judy rekindles her relationship with Tom, while Kay informs Clem of the severity of her illness. Mr. and Mrs. Miniver dance to the final song of the evening, an instrumental of Irving Berlin's "The Girl That I Marry" (arranged by M-G-M's Conrad Salinger and conducted by Johnny Green). Clem's calm but stunned narration notes the strangeness of "how music bridges the years"—two decades of marriage spanning from a preceding *Show Boat* arrangement ("Old Man River," not presented here) to this piece from *Annie Get Your Gun*.

13. New End to Finale 12M3 Autumn arrives and Judy and Tom are married. Kay and Clem bid their priest farewell and the score offers a final reprisal of Stothart's main theme as the couple enters their house (material that does not appear on this CD, as it was recorded in London). Kay walks upstairs and never comes back down. Clem's narration explains that his love for Kay will live on forever, over a gently roving shot through the Miniver house, out to their garden and settling on the lake that borders the property. Rózsa closes out the score with a statement of Stothart's wholesome hymn: in the first film this material was applied to the Minivers' son Vin and his wife Carol (Richard Ney and Teresa Wright), but this time Clem is the bereaved husband and he inherits the consoling melody.

—Alexander Kaplan

The Asphalt Jungle

In the classic film noir *The Asphalt Jungle* (1950), a team of criminals carries out a jewel heist only to face devastating punishment when their plans spiral out of control. Directed by John Huston (who, with Ben Maddow, adapted W.R. Burnett's novel) the naturalistic thriller plays out in a nameless, crime-ravaged city, whose police force makes life increasingly difficult for crooks and the women who suffer by their sides.

Chief among the jewel thieves are: Sterling Hayden as Dix, a tough-guy "hooligan" and compulsive gambler who idly dreams of buying back his family's horse farm in Kentucky; Oscar-nominated Sam Jaffe as "Doc" Riedenschneider, the immigrant criminal mastermind who hatches the idea for the robbery; and Louis Calhern as Alonso Emmerich, a desperate, bankrupt lawyer who borrows cash to finance the robbery, with plans of double-crossing his partners after the jewels are stolen. While the heist is carefully conceived and executed, a series of fateful mishaps—and Emmerich's betrayal—hinder plans to fence the stolen property. Each criminal ultimately succumbs to a personal inner weakness that leads him to either jail or death.

The film's thieves and murderers are never glorified, but rather depicted as flawed and desperate, a pathetic collection of outcasts trapped in their respective lots in life. In contrast to the police—who are contemptibly drawn as either corrupt or ruthless opportunists—the crooks are colored with touches of humanity, be it Dix's longing to reconnect with his innocent, youthful days on his old farm, or in one criminal's unexpected, impassioned defense of a stray cat. While Dix and Doc form a mutual bond that sets them apart from the traitorous Emmerich, their code of honor can neither redeem them nor save them from the fates that slowly tighten around them as the film drives towards its dreary conclusion. Perhaps even more overtly tragic are the naïve female characters, particularly Emmerich's neglected, sickly wife, May (Dorothy Tree), who clings to happy memories while her husband dreams of escaping with his gorgeous, but similarly oblivious mistress, Angela (Marilyn Monroe, in a brief but important role early in her career).

Filmed in oppressive black and white by Oscar-nominated cinematographer Harold Rosson, *The Asphalt Jungle* benefits from a realistic atmosphere furthered by a noticeable lack of music. The film's scant score by Miklós Rózsa—consisting only of a main and end title—was the last of the composer's film noir period, which yielded such beautifully ominous classics as *Double Indemnity* (1944), *The Killers* (1946) and *Brute Force* (1947). Rózsa's rich, modal style was groundbreaking in the Oscar-nominated score for *Double Indemnity*, where the pervasive main theme was inexorably linked to the narration of the ruined main character, scoring the picture from his point of view and offering a dark musical depiction of his psyche. Rózsa's work on *The Asphalt Jungle* offers something of an environmental bookend, mirroring the film's title during the opening credits by painting the nameless city with dangerous, percussive rhythms as well as a suitably exotic melody. This did not represent the composer's first approach, however. In his autobiography, *Double Life*, Rózsa recalled: "I wrote the prelude and asked Huston to come and hear it. He didn't like it. He said it was doing what innumerable preludes had done already, telling the audience that what they were going to see was supercolossal, tremendous, fantastic, the greatest picture of all time; and then came—just a picture. What he wanted was a tense but quiet opening, and that is

what the picture has now."

Aside from a handful of source cues (located at the very beginning and end of the picture), the body of the film is entirely unscored. The characters are narratively "stranded," deprived of any musical groundings that might help an audience interpret the story—even the heist centerpiece is naked, the action unfolding to stark, nerve-rattling silence. Only during the final scene, in which a dying Dix returns to his Kentucky farm, does the score offer any commentary on the film's characters: the closing cue retains the main title's aura of danger but introduces a harrowing, tragic melody, crying out for the life Dix (and on some level, all of the film's criminals) longed for but could never achieve.

This premiere release of the soundtrack to *The Asphalt Jungle* features Rózsa's main and end titles as well as the three source cues that survived—two of them by André Previn—remastered from ¼" monaural tape of what were originally 35mm optical negatives.

14. Main Title 1M1 An edgy cue underscores the film's opening credits and continues through a sequence in which a police car pursues "hooligan" thief Dix (Sterling Hayden) through the barren streets of a nameless city. Emphasizing low colors throughout, the music evokes a dangerous atmosphere for the town with grunting, "jungle" rhythms and an Eastern-flavored chromatic melody.

15. Hamburger Joint #1 1M2 With the police closing in on him, Dix steps into a restaurant owned by his hunchbacked criminal friend, Gus (James Whitmore). A relaxing piece for small jazz combo (composed by Alexander Hyde) plays on the radio as Gus hides Dix's gun before the police arrive to take the hooligan downtown. (Hyde wrote and recorded a second piece of source music for the hamburger joint, but it was not used in the film and does not survive on the master tapes.)

16. Don't Leave Your Guns (Jitterbug #1) 12M1 At the conclusion of the film, the police crack down on the jewel thieves, prompting criminal mastermind Doc (Sam Jaffe) to flee town in a cab. He and his driver stop at a café, where Doc watches lecherously as a young girl dances to a rambunctious jazz band number (composed by André Previn) playing on a jukebox.

17. What About the Dame (Jitterbug #2) 12M2 Instead of leaving when he has the chance, Doc lingers in the cafe and gives the girl some money so that she can dance to a second piece of energetic jukebox jazz, also composed by Previn. While Doc ogles the girl, the police surreptitiously arrive at the café and arrest him. (A third piece of source music, "First Jitterbug" by Earl Brent, appears in the film, but does not survive on the film's master tapes.)

18. Dix's Demise 13M1 The film's final sequence has Dix and his loyal prostitute girlfriend, Doll (Jean Hagen), speeding down a rural Kentucky road: Dix has been shot and is determined to revisit his family's old horse farm before he dies. Biting, rhythmic material recalls Rózsa's main title music as Dix races against death, but the cue's threatening tone surrenders to a fateful, perfect fourth-laden melody—its latter half developed out of the score's opening exotic theme—when the couple arrives at the farm. Dix makes his way onto the property before collapsing to the ground, a group of horses inspecting his body as Doll weeps and runs inside to fetch help. The end titles play out to a final gasp of the new theme for the tragedy of Dix and his morally corrupt brethren.

—Alexander Kaplan

East Side, West Side

The urban romantic drama *East Side, West Side* (1949), based on a novel by Marcia Davenport, stars Barbara Stanwyck as Jessie Bourne, a perpetually forgiving wife who musters the courage to leave her adulterous socialite husband, Brandon (James Mason). Set primarily on Manhattan's East Side, the story unfolds over a three-day period: When Brandon conspicuously reignites an affair with a persistent old flame, Isabel Lorison (Ava Gardner), Jessie struggles to maintain her dignity among her gossip-driven high society friends and family. She continues to accept Brandon's suspicious excuses until she meets a policeman-turned-war hero, Mark Dwyler (Van Helfin), who hails from a West Side (i.e., lower middle class) neighborhood where we briefly glimpse signs of a warmer family life than that of the East Side couple. Jessie confronts the predatory Isabel with the inner strength and self-respect Mark has helped her discover—but shortly thereafter Isabel turns up dead and Brandon is implicated in her murder. In little time, Mark solves the case, pinning the crime on a jealous femme fatale competitor of Isabel's (played by Beverly Michaels). Brandon begs for forgiveness from Jessie but his peripheral involvement is this embarrassing situation is enough to prompt her to finally leave him—and, it is implied, start anew with Mark.

While the picture is not a film noir, its adult romantic themes, dark storyline and urban setting (not to mention the cast) do suggest elements of that genre. Mervyn LeRoy's direction manages to keep the focus on Jessie's struggle for freedom, despite the film's myriad supporting players and coincidental subplots.

Variety's review observed that screenwriter "Isobel Lennart evidently tried to keep all of the original characters in the novel in her screenplay" and that the film "could have been tightened up considerably to good advantage." *The New York Times* was intolerant of the decadent world the film attempted to create, with its reviewer writing, "Incredible elegance has been lavished by Metro on this film, with duplex apartments and night clubs and fancy dress salons galore. The ladies all wear expensive garments and the gentlemen drink expensive booze. But that still doesn't elevate the effort above the level of hopeful pretense." The picture's key performances were well received: a review in *The Hollywood Reporter* praised "Stanwyck's clean-cut conception of the wife" as "another fine performance from the gifted actress," and noted that "James Mason scores resoundingly as the heel of a husband."

Miklós Rózsa's dramatic, noir-tinged score centers on a melancholy theme for Jessie, introduced in sweeping fashion during the opening titles. The descending line reflects the troubled wife's plight, while the theme's deceptive harmonies and oscillating cadences capture her inability to decide whether or not to leave Brandon. This material gives way to a contrastingly optimistic ascending figure for Jessie's relationship with Mark and her eventual contentment, an idea that becomes increasingly prominent as she recognizes her need to end her marriage. (*Variety* noted, "Music of Miklós Rózsa properly matches and catches the spirit of the dramatic action of the picture.")

Only two cues from Rózsa's score survive on the film's music masters (originally 35mm optical negative, later transferred to ¼″ monaural tape), featuring brooding renditions of the main theme for scenes early in the picture of Jessie coping with the lies and broken promises from her husband. (The score is sparsely spotted in the finished film, which features copious source music—not included here—for parties and social settings.)

19. Bran's Story 3M1 This cue appears approximately 20 minutes into the film: Jessie (Barbara Stanwyck) lays in bed awaiting the return of her husband, Brandon (James Mason), from a business meeting. He is late, and the score reflects her brewing distress with a murky clarinet line over low-register strings that flirt with main theme's first phrase. When Brandon finally appears, he offers a half-true excuse about a drunken fight outside a club—omitting any mention of his encounter with ex-girlfriend Isabel (Ava Gardner). Rózsa plays through his explanation with melancholic settings of the film's main theme, as well as pizzicato strings that cautiously pick at the melody's opening pitches. Jessie accepts his story and solo clarinet presents an optimistic take on the melody, leading to the hopeful material that later becomes associated with Jessie's romance with Mark Dwyer (Van Heflin). Brandon reassures Jessie that he loves her and they resolve to get some sleep.

20. Lonesomeness 5M1 Jessie walks through her spacious duplex apartment, again awaiting Brandon's arrival: he is supposed to meet her before they attend a party honoring Mark (Van Heflin), but Brandon is busy carrying on with Isabel. The main theme plays on low-register clarinet and bassoon, giving voice to the pain Jessie refuses to express in words. Mark's material attempts to offer good will over descending chromaticism when Jessie's maid questions Brandon's whereabouts. Jessie makes an excuse for her husband and resolves to go to the party alone, with the main theme returning to close the scene on a note of sorrow.

—Alexander Kaplan

The Light Touch

Richard Brooks directed the European heist caper *The Light Touch* (1952) and also penned its screenplay (based on a story by Jed Harris). The film marked the second of three collaborations between Brooks (as director) and composer Miklós Rózsa, following *Crisis* (1950) and preceding *Something of Value* (1957). Unlike those other two projects, the score for *The Light Touch* is relatively traditional, offering a delightful "heist" theme and a love theme, both tinged with Mediterranean flavor.

The Light Touch stars Stewart Granger as suave, immoral art thief Sam Conride, who steals a valuable painting and attempts to sell it to various art collectors. Sam double-crosses his crooked partner in crime, art dealer Felix Guignol (George Sanders), by claiming that the painting was destroyed in a fire, and then proposes that they commission copies and pass them off as the original. Pier Angeli (fresh off her success in the 1951 M-G-M release *Teresa*) stars as Anna Vascari, a lovely young artist whom Sam employs to replicate the painting. As Sam outwits and betrays Felix and negotiates with buyers, he falls in love with Anna—her impenetrable sweetness places him in the tricky position of having to choose between love and money.

While critics praised the film's performances, particularly those of Granger and Angeli, they took director/screenwriter Brooks to task for the film's lax pacing. *Variety* complained, "Entirely too much footage is consumed in unfolding *The Light Touch*, resulting in a slow offering." For all of the film's clever banter, it of-

fers little in the way of action or suspense. On a technical level however, the film remains notable for Robert Surtees's striking cinematography (the film was shot on location in Italy, Sicily and Tunis) and for Miklós Rózsa's propulsive score.

Critics singled out Rózsa's work as one of the film's chief assets, with *Variety* praising his "intriguing stringed music." The mischievous main theme speaks both to Sam's nature and to the film's European locales, with a bouncing chromatic melody creating a light, manic urgency under the film's numerous conversations and expositions. It manages to encapsulate the more threatening aspects of the story as well as the detached humor of the picture. In stark contrast to the Sam-related heist music is the tender material for Anna: the aching love theme, "Viso Perduto," is a musical representation of Anna's purity, subtly introduced but eventually overwhelming the principal theme, since love does indeed triumph in the end.

The January–February 1952 issue of *Film Music Notes* offered the following insight into Rózsa's score, crediting M-G-M music director Johnny Green with suggesting the general musical approach:

> The musical score of *The Light Touch* is a good example of the editorial creativeness of Johnny Green in his supervision of things musical at Metro-Goldwyn-Mayer. Discarding the typical approach to a whodunit score for this picture, he suggested the desirability of using two themes of an Italian folk nature, one to indicate the romance between the principal characters, and the other the "light touch" proclivities of the painting thief. The entire score was to be played by a tiny, typical Italian-sounding orchestra. Dr. Miklós Rózsa did a wonderful job of composing in the Italian folk idiom and of judiciously using the two themes in a simple, straightforward manner throughout the picture. Dr. Rózsa's orchestra consisted of four mandolins, two guitars, accordion, six strings, two woodwinds, piano and percussion.
>
> During the scenes taking place in the so-called Souk (Native Quarter) section of Tunis, music composed by Charles Wolcott to simulate indigenous music was used. Four themes were written for an orchestra consisting of mandolin, mandola, accordion, guitar, percussion, two woodwinds, two violins, two celli and bass. Also a simulated Oriental female voice can be heard in some of these tracks. The recordings of these themes were used sometimes singly, sometimes simultaneously to create the impression of the mélange of musical sound typical of this Native Quarter of Tunis where one's ears are assailed by scratchy phonograph records being played on all sides at one time.

Green expressed his appreciation—and that of studio chief Dore Schary—to the composer in a memo dated August 28, 1951:

> Dear Miki:
>
> Mr. Schary has asked me especially to make a point of congratulating you on your brilliant job on *The Light Touch* score. You already know how delighted I was with the results but sometimes it is nice to have a somewhat more formal recognition.
>
> I want to take this opportunity to thank you officially for you cooperation in doing this score at a time when it necessitated the postponement of your long-awaited vacation. You are a joy and a comfort to our Department and the Studio is proud of you.
>
> Thanks again and repeated congratulations.
>
> JOHNNY GREEN

This premiere release of Rózsa's complete score for *The Light Touch* is mastered from ¼″ monaural tape (presented with a subtle stereo reverb to enhance the ambiance) of what were originally 35mm three-track stereo masters. Also heard in the film, but not included here due to space limitations, are a handful of "ethnic" source cues ("Souk #1" through #4) composed and conducted by Charles Wolcott; these were recorded on July 6, 1951, roughly a month before Rózsa recorded his cues (on August 11 and 13).

21. Main Title Rózsa's introduces his main theme, a spirited tarantella, over the opening credits as art thief Sam Conride (Stewart Granger) cases a Sicilian museum; he sets his sights on "The Saviour," a prized religious painting—on loan from a local church—said to have transformative powers. A jaunty B theme follows Sam outside, where he spots a potentially troublesome traffic cop before the cue concludes with a reprisal of the primary theme.

22. The Robbery Sam returns to the museum and—with the help of an inside man—the heist is on. Rózsa builds comedic tension with his main theme, playing through Sam's flirtation with a pretty, young artist (she has drawn a sketch of Sam and he playfully destroys the evidence by obscuring the image with a beard and glasses) as well as a false alarm when a secu-

rity guard berates a museum visitor for smoking. Sam escapes unnoticed with "The Saviour" discreetly concealed it inside a tapestry; in his getaway vehicle, he hides the painting in the bottom of a typewriter case as the theme's relentless bass line quietly dissipates.

23. The Typewriter Rózsa voices his main theme on clarinet as Sam boards a small boat to head for Carthage. The typewriter case nearly falls overboard with the painting inside, but Sam catches it in the nick of time—with the crunchy split thirds of the B theme playfully underlining the near-catastrophe.

24. Tunis A title card announces that the locale is now "Tunis, North Africa," and the score follows suit with exotic percussion-dominated music, featuring a repeated-note woodwind melody over a mechanical drone. Approximately 0:08 of this cue is used in the film.

Arabesque Sam arrives at a decadent art show, where this source cue is performed on screen by a small group of musicians. A slinky piece written in the harmonic minor mode, it plays under the introduction of struggling painter Anna (Pier Angeli) and continues through Sam's rendezvous with his charmingly wicked associate, Felix (George Sanders). The cue comes to a tense conclusion when Sam lies to Felix and a potential buyer, Mr. Aramescu (Kurt Kasznar), telling them that the prized painting was destroyed in a fire.

25. Orientale, Part 1 Sam and Felix scan the party for a candidate to replicate the supposedly destroyed painting. A seductive bolero-like source cue accompanies shots of various shady but unsuitable artists.

Orientale, Part 2 The swindlers spot Anna and determine that she may be fit for the task. The bolero continues, albeit with softer woodwind colors, when Felix introduces Sam to Anna. She greets Sam's initial sarcastic advances with hostility, but agrees to let him walk her home.

26. Viso Perduto Rózsa introduces his love theme for *The Light Touch* as Italian source music heard emanating from a phonograph outside Anna's house, where Sam explains that he can help Anna's career. This yearning melody, arranged for tenor, mandolin, accordion and strings, has a contour that suggests the main theme, as if to reflect the eventual impact of Anna's decency on Sam. Approximately 1:00 of this cue is heard in the film. The lyrics are by Hugh Gray; the singer is Gil Russell.

27. The Portrait Sam views a replica that Anna has painted and is convinced of her abilities. Rózsa reprises the main theme, which serves as a reminder of Sam's crooked motivations; when he posits to Anna the idea of passing off a copy as an original, she is offended. The first non-source rendition of the love theme accompanies Sam's response to Anna's declaration of her honest principles.

28. Anna and Sam, Part 1 This gentle reprise of the love theme plays as Anna and Sam have lunch at a café.

Anna and Sam, Part 2 A grander statement of the love theme serenades Anna and Sam on a wagon ride and subsequent romantic walk along the beach. One of Felix's henchmen, Anton (Norman Lloyd), spies on the couple from afar, although the score does not acknowledge his sinister presence.

29. False Pretense A spry clarinet takes up the main theme and carries it through a series of ornamental developments before giving way to a gentle statement of the love theme. This cue does not appear in the film; it is unclear what action Rózsa meant it to underscore and it may have accompanied deleted footage.

30. Happy Sam Sam showers Anna with flowers and clothing, as well as $400 for her copy of "The Saviour." Anna is unaware that Sam intends to sell her duplicate as the original and the bittersweet version of the love theme that appears here (the first 0:15 of which is not used in the film) is indicative of her naiveté, but perhaps also of Sam's emerging feelings for her. The main theme accompanies Sam back to his hotel, where he finds Felix, Anton and the imposing thug Charles (Mike Mazurki) ransacking his room in search of the original painting.

31. Three Visitors A sneaky arrangement of the main theme underscores Sam's attempt to convince Felix of his intentions to sell a replica painting to R.F. Hawkley (Larry Keating). Felix encourages Sam to marry Anna so that she will not be able to testify against him, should their plot backfire. The theme runs its course when Felix orders his men to track down Hawkley's associate, MacWade (Rhys Williams), in search of the original painting.

The Letter Anna learns that Sam has been using her and confronts him. He manipulates her by pretending to read her a letter in which he has regretfully confessed his scheme and admitted his love for her. Rózsa's cue enters with a reprisal of the love theme when Anna breaks down and accepts Sam's apology—and his marriage proposal.

32. Trouble Sam phones Macwade and informs him that an ongoing police investigation has made it impossible for him to sell "The Saviour" to Hawkley. The main theme plays through this conversation and takes on a heightened, fateful quality when the phone call is interrupted by Charles, who arrives at Macwade's hotel room with violent intentions. Sam hears the struggle on the other end and places a call to learn that Aramescu is now in Sicily; the dry, slicing accompaniment of the main theme closes out the scene.

Unpleasant Discovery Newlyweds Anna and

Sam travel to Italy on a passenger ship, but en route, Anna discovers the original "Saviour" hidden in Sam's typewriter case. A brisk, tightly wound version of the main theme intensifies her moment of realization and reaches a climax as Sam enters their stateroom and finds her with the painting.

33. New Start A wounded, minor-mode development of the love theme plays to the strain between the couple. Sam encourages Anna to leave him before he hurts her again, but she refuses to stop loving him, as confirmed by the return of the love theme in its purest form.

Accordion The locale shifts to Taormina, Sicily: this leisurely accordion source cue (the final part of which was dialed out of the finished film) plays under Sam's arrival at Hotel Tramonto, where he hopes to find Aramescu.

34. The Greek Theater Anna visits Greek ruins to add the finishing touches to her replica of "The Saviour." Rózsa's impassioned love theme adds historical weight to the scenery while underlining Anna's noble intentions when she ages the painting by baking it in an oven, in hopes of passing it off as the original.

Exchange Back at Hotel Tramonto, Sam checks for Aramescu in the lobby once again, this time with the applied pressure of a freshly reharmonized statement of the main theme. Meanwhile, Anna returns to their hotel room and switches the real painting with her freshly completed version. Low-register clarinet takes up the main theme, dressed with flute flourishes; for the first time the score's principal material is applied to Anna, appropriate since she is now running a scam of her own.

35. Brutality Anna revisits the Greek ruins to contemplate her predicament. A threatening development of the main theme underscores the presence of Charles, who turns up to manhandle her in hopes of learning where the painting is hidden. Rózsa continues to develop this material as the action cuts back to Sam's hotel, where Felix and Anton have just arrived, hot on the heels of Aramescu. The cue builds to a dramatic climax as the two thieves open the door to Sam's room to find—no one.

36. Alone Anna explains to a confrontational Sam that she switched the paintings to keep him from being arrested by a detective, Lt. Massiro (Joseph Calleia); she finally has enough of Sam's betrayals and storms out. The somber variation on the love theme from "New Start" (track 33) haunts Sam while he despondently takes a phone call and spots Felix outside his hotel window.

37. Remorse Rózsa reprises the downtrodden love theme for a closeup of a telegram from Aramescu, who still intends to purchase the original painting from Sam. An abbreviated 0:15 version of this cue is heard in the film, lasting long enough to express Sam's continued inner turmoil.

38. Transformation Sam has served up Felix to Massiro, along with Anna's fraudulent painting, but an important choice is yet before him. Rózsa's love theme, restored to its original major-mode incarnation, underscores Sam's final meeting with Aramescu. Sam decides he cannot sell the original painting: Anna's purity, and perhaps the power of religion, has forever changed him.

39. Finale Anna sees that Sam has returned the original painting to its rightful place and runs to catch up with him outside the church. The love theme was meant to underscore their reunion and continue through Felix's declaration that he has lost Sam, but in the film the scene plays in silence. The final 0:20 of Rózsa's cue, featuring the grandiose culmination of the love theme, is dialed into the film for Sam and Anna walking off together under the end title cards.

40. Viso Perduto (short version) Closing this premiere presentation of the score is an alternate, shorter version of the "Viso Perduto" vocal heard in track 26.

—**Alexander Kaplan**

Quo Vadis

Music and Effects Reconstruction

The Bible has been a favorite source for filmmakers ever since the days of D. W. Griffith (*Judith of Bethulia*, *Intolerance*). Strong narratives with deep communal appeal offer one obvious explanation for this affinity—and the material was freely available in the public domain. The opportunity to recreate a past age amid lavish visual pageantry was a natural for the cinema. So, it must be admitted, was the opportunity to present (with guaranteed church approval) stories tinged with sex and violence. The biblical spectacular flourished during the silent era, but faltered with the coming of sound and was nearly extinct by the time of World War II. Cecil B. DeMille, the Hollywood director most closely associated with the genre, had not made a biblical film since 1932.

Hollywood revived the genre after the war, when large budgets became possible and the trials of the war years heightened religious sentiment among movie patrons. That Hollywood was falling under suspicion of Communist sympathies made a return to pious subject matter even more appealing. Color and (later) widescreen and stereophonic sound also promised to

be formidable weapons in the looming competition with the new medium of television. The success (at least in Europe) of the Franco-Italian *Fabiola* (1949) may have paved the way. DeMille returned to the genre with *Samson and Delilah* (1949) and 20th Century-Fox announced its *David and Bathsheba* for 1951. M-G-M, the wealthiest of Hollywood's studios, did not stint in this field. Metro's epic would be a new version of *Quo Vadis*, filmed in Italy as the most spectacular production of them all.

The source was the Polish novel *Quo Vadis?* (1895) by Henryk Sienkiewicz, a book that enjoyed international renown—Sienkiewicz later received the Nobel Prize—and that, together with the American *Ben-Hur* (1880) and the English *Last Days of Pompeii* (1834) and *Fabiola* (1854), helped spark an international vogue for the quasi-biblical tale. Sienkiewicz's story had been filmed at least three times previously, most notably in a spectacular 1913 Italian production, a full-length feature that preceded *The Birth of a Nation* by a full two years. It had also inspired a derivative English stage version by Wilson Barrett called *The Sign of the Cross* (1896), which eventually became the source for DeMille's 1932 film of the same title.

M-G-M's planning for a new *Quo Vadis* stretched back to the mid-1930s, when Robert Taylor was a rising young star. There had even been a scheme to make the film in Mexico during World War II, but the project as we know it took shape after the war. John Huston, known for tough dramas like *The Maltese Falcon* and *Treasure of the Sierra Madre* and for his realistic war documentaries, was Metro's curious choice to direct. Huston envisioned a dark story that would emphasize the Holocaust parallel in Nero's persecution of the early Christians. With Gregory Peck and Elizabeth Taylor cast in leading roles, Huston and producer Arthur Hornblow Jr. actually went to Italy in 1949 and proceeded to spend a great deal of M-G-M's money on preparations. But studio chief Louis B. Mayer hated Huston's approach. The director often recounted the bizarre episode when Mayer summoned Huston to his home one Sunday morning, sang Yiddish songs for him, and (according to Huston) actually fell on his knees to kiss the director's hands and beg him to make a more sentimental and family-friendly movie. In the end, there was Communist labor trouble in Italy, Gregory Peck fell ill, shooting was postponed for a year, and Huston and Hornblow managed to extract themselves from the project to make a film more to their own taste: *The Asphalt Jungle*. Studio veterans Sam Zimbalist and Mervyn LeRoy were engaged to produce and direct a colorful entertainment more in the traditional M-G-M mode.

Zimbalist, a veteran producer with modest credits in Tarzan movies and other standard fare, had managed the complex African production of *King Solomon's Mines* (1950). LeRoy had made crime pictures for Warner Bros. (*Little Caesar*, *I Am a Fugitive from a Chain Gang*) and such M-G-M successes as *Random Harvest*, *Thirty Seconds over Tokyo* and *Little Women*. Three writers received credit for the script that had taken shape in the early 1940s: S. N. Behrman, Sonya Levien and John Lee Mahin. The best known of these was Behrman, a playwright (*No Time for Comedy*), journalist and longtime M-G-M screenwriter (*Queen Christina*, *A Tale of Two Cities*, *The Pirate*).

Set during the reign of Nero (A.D. 54–68), the Sienkiewicz original focused on a cynical imperial courtier, Petronius, and his military friend, Marcus Vinicius, whose love for the imperial hostage Lygia (a ward of the state) brings him into contact with the feared and misunderstood underground sect called Christians—and into possible competition with the dangerous emperor and his lustful empress, Poppaea. Failing to win Lygia's love through abduction and violence, Marcus eventually comes to admire the courage of the Christian community. But after Rome burns in a spectacular Neronian immolation, the emperor scapegoats the Christians and condemns them to the savage Roman custom of facing beasts in the arena. The finale, curiously for a story purporting to hymn the courage of the martyrs, has a nonviolent slave, Ursus, killing the bull that threatens Lygia, while hero and heroine escape to live happily in Sicily. It is the world-weary Petronius who dies in an act of belated protest—Nero's last victim before the mob rises in revolution against the vainglorious tyrant.

There is no true biblical content in the tale, but the apostles Peter and Paul are introduced to link the church of Rome and its Lord. The famous title (usually rendered as "Whither goest thou, [Lord]?") comes from the Gospel of John (Chapter 13, recounting the Last Supper), where Peter asks Jesus where he is going and Jesus answers, "Where I am going, you cannot follow me now, but you shall follow me afterward." There the remark presages both Peter's nocturnal denial and his eventual martyrdom decades later. Sienkiewicz puts the question into Peter's mouth in an entirely different episode: Fleeing Rome on the Appian Way, Peter experiences a mystical encounter with Christ. In this legendary scene (derived from the second-century *Acts of Peter*), the Lord answers that he is going to Rome to be crucified a second time, Peter remembers his earlier failure and turns back to face his own martyrdom.

The screen story shifts the emphasis heavily toward the young lovers, ultimately portrayed by a mature Robert Taylor and Hollywood newcomer Deborah Kerr. The Christian background, including some old-

fashioned Bible-postcard-style flashbacks, is provided by Finlay Currie and Abraham Sofaer as the apostles Peter and Paul. Subtler characterization and genuine wit mark the other Roman roles, played by the silken-voiced Leo Genn as the cynical courtier Petronius and the multitalented Hollywood newcomer Peter Ustinov as Nero.

Yet casting and story are almost beside the point. What M-G-M's *Quo Vadis* really aspires to is spectacle. "This Is the Big One!" proclaimed the lurid posters, "the most genuinely colossal film you are likely to see for the rest of your lives." On this level, the film certainly delivers. It was the most expensive film ever made to that point, a historical recreation on a vastly larger scale than Paramount's *Samson and Delilah* or Fox's *David and Bathsheba*. Indeed, settings and crowd scenes—a military triumph, the arena, the burning of Rome—dwarf anything in the much-ballyhooed Fox production of *The Robe* (1953), although the latter more often finds its place in the history books, thanks to its introduction of widescreen exhibition.

Metro's achievement was made possible by a superior art department. Edward Carfagno and William Horning, working under the direction of the legendary Cedric Gibbons and with the support of special effects under A. Arnold Gillespie and extraordinary matte paintings by Peter Ellenshaw, created not only a spectacular city for the crowd scenes but—what is more important—a convincing one. Villas, streetscapes and the Christians' nocturnal gathering places all looked remarkably lived-in. Cheap Italian labor was the other key factor: While the publicity department trumpeted bulletins about filming the story in the very places where the original events took place, the studio's real motive was financial. The lavish construction and the hordes of extras available at Rome's Cinecittà would have been out of the question in heavily unionized Hollywood. *Quo Vadis*, as much as any single film, inaugurated the era of "runaway production" that would become such a sore spot for the industry in the studio system's final decade. In this respect, as in so many others, the film transcends its dramatic shortcomings to stand as a milestone in the history of epic cinema.

Critical reaction was unenthusiastic. Bosley Crowther of *The New York Times* admired the spectacle but dismissed the story as "downright childish and dull," an example of "the most hackneyed Hollywood style." Even Christopher Palmer, annotating a 1978 record release, had to admit that the film "was not good enough to be taken seriously." Nominated for eight Academy Awards, *Quo Vadis* did not receive a single Oscar. Nevertheless, the film's huge financial success opened the gates for dozens of similar biblical-historical "epics" from Hollywood and beyond. Louis B. Mayer (by now departed from M-G-M) had been right after all. Audiences were indeed hungry for history and religion on the big screen. One year after the release of *Quo Vadis*, M-G-M announced plans for its remake of *Ben-Hur*. In that film the epic genre would at last find a measure of dignity. But it was the 1951 *Quo Vadis* that had pointed the way.

—John Fitzpatrick

Quo Vadis was composer Miklós Rózsa's first biblical epic film. In 1951, the man whose name would come to be so inextricably associated with togas, swords, crosses and such, had never scored any film set more than 200 years in the past (not counting the Arabian Nights fantasy *The Thief of Bagdad*). In fact, his strongest identification was with hard-hitting, modern-day film noir dramas, such as *Double Indemnity* and *Brute Force*. Nevertheless, the experience exposed a new vein of creativity in him, unleashing new modes (literally) and colors in his writing.

To control costs, *Quo Vadis* was to be made in Europe and the studio initially considered hiring a European composer. Managing Director L. K. Sidney asked for Rózsa's advice on a list of potential names, some of whom were, in the composer's opinion, "impossible." One name, however, elicited Rózsa's approval: he suggested that British composer William Walton, who had already scored several films (including *First of the Few* and Laurence Olivier's *Henry V*) would be a good choice. Sidney, however, wanted to hire Rózsa, and although the composer modestly advised that Walton would be better, he was soon assigned to the film.

Once Rózsa started work on the picture, he decided to bring a certain "period authenticity" to the music. Beginning with an essay written by the film's historical advisor on first century Roman culture (Hugh Gray, who also wrote the vocal texts that Rózsa set to music), the composer began an extensive musicological study. In an article published in the November–December 1951 issue of *Film Music Notes*, he detailed his point of view and his sources, which included the few known surviving fragments of ancient Greek music (since Roman culture was based on Greek models and no Roman music from the period of *Quo Vadis* has survived), plus Jewish melodies for the music of the early Christians. The scholar-composer obviously took great pride in being the first to care about making the music for a film set in ancient Rome match the era of the story, and although his imitation of period music was far from literal—and heavily filtered through his own musical sensibilities—it still provided the soundtrack a convincingly archaic sound remarkable for its time. Rózsa also supervised creation of the counterfeit onscreen instruments used in several scenes, basing the

reconstructions on fairly abundant pictorial evidence from the period (pottery, statues, bas-reliefs, etc).

The first music Rózsa composed was the "source" music—the songs, dances and marches that would be performed on screen. Once those had been written and recorded, Rózsa was sent by director LeRoy to Rome to supervise filming of these sequences. His first trip to the Eternal City left a lasting impression and began a love affair with the locale that lasted the rest of his life. As a condition of his going to Rome, M-G-M required Rózsa to travel to London for a few days where the studio needed him to adapt some of Herbert Stothart's themes from *Mrs. Miniver* (1942) for a sequel, *The Miniver Story*. On the train ride there and back, he passed through Rapallo, an Italian village where the Mediterranean vista quite took his breath away, and to which he vowed to return, as he did in the summer of 1953 (the first of many such summer holidays) to compose his Violin Concerto, Op. 24.

Unfortunately, Rózsa was soon recalled to Hollywood and had to leave *Quo Vadis* in the hands of a capable assistant, Marcus Dods, whom he had hired on the advice of Muir Mathieson. Once back in Hollywood, he was informed by Dods and choreographer Aurelio Miloss (of the Rome and La Scala opera houses) that their carefully planned "Bacchanale" scene had been scrapped by director LeRoy, replaced by shots of "a few limp showgirls." The composer, trapped in Los Angeles, felt helpless to do anything that might rescue the scene and make his elaborate preparations pay off. Meanwhile, in order to avoid a last-minute rush, he wrote as much of the background score as he could while the cutting was in progress, aided greatly by supervising editor Margaret Booth.

Part of his task was to maintain some sort of compatibility between the Roman and early Christian music (which he based on historical models) and the dramatic underscore (which sings very much with his own voice). Christopher Palmer, in *The Composer in Hollywood*, argued that Rózsa succeeded in this task "partly in terms of the grounding of his music in Magyar folksong. For the roots of Hungarian peasant song are in the church modes and the pentatonic scale, its predominant intervals are the fourth and the fifth and therefore suggest a harmonic treatment derived from those intervals, i.e. superimposed chords of parallel fourths and fifths. Now these are precisely the means whereby an atmosphere of antiquity may be conjured up for western ears."

When both film and score were finished, Rózsa returned to London, where he recorded the music with the Royal Philharmonic Orchestra and BBC Chorus. Some of the marches and choral numbers were recorded outdoors to achieve the proper acoustic (there are photos of both indoor and outdoor sessions in *Double Life*). It was a good experience for the composer, but things started to go downhill very soon after that. At the dubbing sessions, producer Sam Zimbalist (whom Rózsa considered a "dear personal friend") constantly complained that the music was too loud. As a result, the music did not fare well in the finished film: it was often either drowned out by sound effects or mixed under dialogue at such a low level as to be virtually inaudible. The composer could take some consolation from the fact that MGM Records issued a soundtrack album at the time of the film's release (both 45rpm and 78rpm 4-disc albums as well as a 10″ LP), thus allowing some of the music to be heard and appreciated apart from the film. There was also a 12″ LP of "dramatic highlights" on which some portions of the score could be heard. To salvage some of his finest work, Rózsa created a four-movement concert suite (extensively rewritten and developed to make a distinct orchestral work quite apart from the film cues), issued by Capitol Records in November 1953. In 1977, Rózsa revisited the score one last time, recording 45 minutes of highlights (again with the Royal Philharmonic), but once more he refashioned the original cues, making them more suitable for "concert" or in-home listening.

The music for *Quo Vadis* was recorded over a period spanning more than a year in four different sets of sessions on two continents. The first of these were pre-recordings made in April 1950, comprising songs and dances that would be used by the cast, the choreographer, the dancers and the director as a guide to learning, planning and filming. These have survived and offer a fascinating glimpse into the creative process. The following month a series of marches and fanfares were recorded (still prior to filming) with a wind ensemble at Culver City. After principal photography, the body of the choral/orchestral score was recorded with the Royal Philharmonic and BBC Chorus in London in April 1951. Unfortunately, the originals of these sessions were lost in a fire (the recording log bears the written notation: "destroyed by fire—entire show"); the tragic irony of this irreplaceable resource being consumed by "lambent flame" is inescapable. Two final sessions took place back in Culver City in August 1951, when a few minor modifications and additions to the score were recorded by the M-G-M studio orchestra, and fortunately these masters survive.

By combining the surviving music tracks (including those cues recorded in London employed on the soundtrack LP) with all usable music-and-effects tracks, FSM has been able to present a nearly complete chronological soundtrack, as well as a full CD of prerecordings and bonus tracks, plus the original LP se-

quence. That so much trouble has been taken nearly 60 years after the music was written is both a reflection of the music's enduring quality and a reward for the tenacity of the composer's legion of admirers who have never given up hope for just such a release. (Cues that include sound effects are denoted below with an asterisk.)

1. Intermezzo This oddly named curtain-raiser ("Intermezzo" means "between halves" in Italian, suggesting that it was originally intended as an entr'acte) opens with an assertive French horn statement of the theme for Marcus Vinicius (Robert Taylor), but soon goes right to the heart of the score—the film's love theme ("Lygia"). This original, modal tune (Rózsa himself called it "archaic"), dressed here in its fullest orchestral garb, is given a deeply impassioned treatment before ending quietly and contemplatively.

2. Prelude A brilliant imperial fanfare introduces the "Quo Vadis" theme, modeled on Gregorian chant, for chorus and orchestra. A post-production insert, recorded with the M-G-M studio orchestra in Culver City on August 16, 1951, allowed the choral entry to be delayed by two short phrases, perhaps so as not to overlap the film's title card. Indeed, careful listening to the soundtrack of the recent DVD reveals that the new recording was actually laid *over* the London version, since the chorus can still be heard faintly during those few measures. The theme is given a muscular, almost militaristic development in which the Roman fanfares remain a forceful counterpoint.

Drums (Appian Way) The opening narration is accompanied by onscreen drums as the returning Roman legions, led by Marcus Vinicius, march down the Appian Way toward the Eternal City. (A brief 0:13 cue was composed and recorded for the flashback to Calvary during this narration, but it was not used in the film and is consequently lost.)

3. Marcus' Chariot* Marcus is told that he and his battle-weary troops must remain outside the city. Angered, he speeds off in his chariot. A short but impulsive development of his theme subsides as he enters the imperial palace.

4. Lygia* Temporarily billeted with retired General Aulus Plautius (Felix Aymler), Marcus meets Lygia (Deborah Kerr), named after the country of her birth (present-day Poland). She is a hostage of the state who was assigned to Plautius in her childhood and is now treated like a daughter by Plautius and his wife, Pomponia (Nora Swinburne). Marcus is immediately taken with her beauty, but his outspoken, rather brutish wooing does not impress her: "love" means very different things for the pagan Marcus and the Christian Lygia, and out of this difference arises the personal conflict in the drama. A simple statement of Marcus' theme with harp and alto flute (suggesting cithara and aulos) leads to a relatively subdued version of the love theme, where soft woodwind colors alternate with warm strings. (Rózsa appears to have written and recorded a 1:48 cue ["Dinner Music"] for the ensuing dialogue scene, but the music was not used and is thus, like the "Calvary" cue, entirely lost).

5. Marcus and Lygia* A fragment of Marcus' motive on clarinet yields to a new theme representing the faith of the early Christians as Lygia draws a fish (a symbol of Christianity) in the sand. Chant-like modal melodies and spare harmonization in open fourths and fifths lend the music an antiquarian and liturgical quality. This cue initiates a quasi-religious style that Rózsa developed further in several later scores (see, for example, the theme for John the Baptist from *King of Kings* and even the music for the "Trappist monks" in *The Private Life of Sherlock Holmes*). The love theme enters when Marcus returns to resume his wooing, highlighted by an ardent viola solo; when he presses his suit, the music abruptly becomes turbulent. Lygia escapes and Marcus' pursuit is blocked by Ursus (Buddy Baer), Lygia's bear-like guardian. A short transitional passage with bassoon and pizzicato basses underscores Marcus' banter with Fabius (Norman Wooland), a fellow officer likewise billeted with General Plautius, about his encounter with Lygia.

Preghiera* ("Prayer") The theme of the Christians underscores Lygia's prayer that Marcus will one day see the light of Christianity.

Hymn of the Vestal Virgins Music was considered an essential part of Roman public ceremonies, so a number of set pieces, composed prior to filming, are associated with the celebration of Marcus' military victory. A huge crowd has assembled to watch his triumphant procession through the city, and Rufia (Stresla Brown), the chief Vestal, presides over a pagan religious ceremony with dancers executing ritual movements to the music of an ecstatic chorus in honor of Vertumnus and Pomona, Roman gods of the fertility of field and garden. The words by Hugh Gray, difficult to distinguish on the soundtrack, are as follows:

O guardian Nymph thou keeper of tree and soil,
The voice of love now clear in the garden calls.
He comes to thee who brings the harvest.
Open thy arms to embrace Vertumnus.
O guardian nymph, Vertumnus is calling thee.
Pomona, hear and answer thy lover's plea,
See now he comes who brings the harvest.
Open thy arms to his love Pomona,
Pomona, Pomona, O goddess of earth.

6. Hail Nero March A petulant Nero (Peter Ustinov) is persuaded to greet the impatient crowd. He signals the onscreen brass players to begin their antiphonal fanfare (how marvelous it would have been in stereo!) and the first of Rózsa's many Roman marches is heard as Marcus parades before the emperor. The onscreen drums are perfectly synched to the pre-recorded track, and the reconstructions of Roman brass instruments, including salpinx (a very long trumpet-like instrument with a bulb or bell on the end), buccina (forerunners of the modern French horn) and aulos (double flute, possibly with reeds), are convincingly simulated by rough-sounding contemporary equivalents. The martial theme, which will become associated with Nero, evokes the pride and arrogance of Imperial Rome. When Marcus enters on his chariot, his theme, blared on trumpets, becomes the "B" section of this traditional three-part march form.

7. Eunice* Marcus' uncle Petronius (Leo Genn) is Nero's dispassionate counselor and a master of prevarication. He introduces Marcus to one of his slaves, Eunice (Marina Berti), whom he intends to give to his nephew as a gift. Marcus, fixated on Lygia, is uninterested in the slave girl. After being dismissed, she reveals her unspoken love for Petronius to an implacable marble bust of her master. Her theme, introduced on harp, is based on the first Ode of Pindar found in Sicily in 1650 but dating back nearly 2,000 years earlier.

The Hostage* Unrequited love of a different sort is underscored by the love theme as Lygia passes by the symbolic fish in the garden, which Marcus had angrily scratched out. An unexpected knock on the door signals the arrival of Roman troops sent by Nero on Marcus' behalf to bring "the hostage" Lygia to the palace. The music takes an abrupt turn to darkness as Rózsa reverts to his film noir style for a brief moment of tension.

8. The Banquet of Nero—Roman Bacchanale The next four tracks comprise the "entertainment" at a party hosted by Nero in honor of Marcus. Lygia is escorted into the banquet hall, where dancers (a satyr and a group of nymphs) move among the guests in a rather chaotic scene. The wild and decadent opening (*allegro molto e frenetico* in 5/8 time) is based on a second century fragment, while a contrasting, calmer midsection plays beneath Marcus' continuing wrong-footed pursuit of the reluctant Lygia. The first theme returns and is succeeded in turn by a third melody, derived from the ancient Greek "Hymn to the Muse." This final section (beginning at 2:16) was not used in the film.

9. Syrian Dance A lone female dancer entertains the emperor and his guests. The English horn solo at the beginning prefigures a similar opening to "Salome's Dance" in *King of Kings*. This exotic miniature (marked *allegretto orientale*) stands in a long tradition of pseudo-orientalisims that includes examples by Camille Saint-Saëns, Richard Strauss and many others.

10. The Burning of Troy Nero is persuaded to sing for his guests, and he "honors" them with a performance of this song, on which he had been working earlier in the film but which he now pretends to extemporize. He accompanies himself on a lyre (simulated by a clarsach, or small Scottish harp), an authentic touch since the historical Nero did indeed play a type of lyre known as the cithara. The melody is derived from a roughly contemporaneous fragment of a Greek drinking song, the Skolion of Seikilos, and the subject matter of the song eerily prefigures the burning of Rome.

11. Siciliana Antiqua* As the party continues, Nero reveals to Lygia that he has given her as a reward to Marcus. A less frenzied counterpart to the "Syrian Dance" accompanies the scene, unmindful of the turbulent human emotions playing out on screen. The opening motive of this cue is derived from the oldest extant Sicilian melody (yet one with a pronounced Arab flavor). The middle section simulates the drone and chanting of a bagpipe—one of Nero's favorite instruments—which Rózsa also evoked in some of his concert music (*Kaleidoscope*, *Three Hungarian Sketches*, Piano Sonata, etc.). When the opening returns, it is ornamented with additional counterpoint. The music extends beyond the banquet scene to cover a short exchange between Lygia and Nero's devoted slave Acte (Rosalie Crutchley), in which the latter reveals that she is a Christian sympathizer.

12. Escape* Dark murmurings from the depths of the orchestra accompany Lygia as her litter is carried through the city while Ursus lurks in the shadows. A brief agitated scherzo erupts when he attacks the litter-bearers and rescues Lygia from her captors. A terse variant of Marcus' theme accompanies the nervous pacing of Plautius as he awaits news of the rescue, but instead he is greeted by Marcus' impatient knock—the commander has come to reclaim Lygia.

13. Petronius and Eunice* For all his vaunted wit and wisdom, Petronius seems surprisingly ignorant of the adoring love of his slave, Eunice. Bemused by Marcus' fixation on Lygia, Petronius asks Eunice about love, and gleans from her reply that he himself might be the object of her affections. Her theme is followed by the introduction of his—a gentle, noble melody in the Aeolian mode, eloquently sung by the string choir with decorative woodwind figurations. It rises to a passionate climax as Eunice excitedly prepares to travel with Petronius to Antium.

14. Chilo* In his search for the Christians who are harboring Lygia, Marcus consults with Chilo (John Ruddock), an old soothsayer. A subdued version of

the "Quo Vadis" theme is heard while the disreputable Greek explains the meaning of the fish symbol; an icy, *sul ponticelli* string passage (at 1:05) underscores his promise to lead Marcus to the grotto where the forbidden sect meets in secret.

15. Jesu Lord Marcus watches from the shadows as Paul (Abraham Sofaer) baptizes the most recent Christian converts. Nothing could be further from the exotic music heard at the banquet than this sparse unison vocal set piece, where the people respond to the priest in an antiphonal form still preserved in today's church. The melody, of Yemenite Jewish origin, dates as far back as the Babylonian captivity but was eventually incorporated into the body of Gregorian chant as a Kyrie.

16. Resurrection Hymn Rózsa used a Greek model (the "Hymn to Nemesis," written by the lyric poet Mesomedes of Crete in the second century A.D.) for this affirmative unison hymn begun by a solo voice— and eventually taken up by the full assembly—after a sermon by Peter (Finlay Currie).

17. Vae Victis* ("Woe to the Conquered") Marcus, Chilo and their gladiator bodyguard follow Lygia as she returns home. Ursus blocks their way, and in the struggle he kills the bodyguard. Typical Rózsa fight music with heavy accents accompanies the scene, building until Ursus throws the bodyguard over a wall; he then bears the wounded Marcus to the house of Plautius.

Caritas* ("Charity") Lygia cares for Marcus' wounds in an act of Christian charity. His usually martial theme appears here in a tender, almost pastoral, version against a gentle woodwind ostinato. This subtle musical transformation perhaps anticipates a similar transformation in Marcus' character.

18. Mea Culpa* ("My Fault") Marcus awakes and takes in his unfamiliar surroundings. His theme returns on celli, against a mournful sighing motive in the violins and violas. The music builds to an impassioned climax when he sees Lygia, and the keening semitones move into the bass register (bassoons) as she brings Ursus to him: her bodyguard wishes to apologize for killing the commander's friend.

19. Non Omnia Vincit Amor* ("Love Does NOT Conquer All") Marcus, who does not understand Ursus' attitude, admits defeat and sets Lygia free. She responds by falling into his arms and acknowledging her love for him, but as far as he is concerned, her Christian faith still stands in their way. A joyous harp introduction leads to the love theme, but a full resolution is kept at bay, and a sad, almost desolate development of the "Quo Vadis" theme rounds off the cue.

20. Temptation Paul tries to explain to Marcus what he must do to accept Christ and become worthy of Lygia's love, but without success. The Roman Marcus simply cannot understand: "What sort of love is it that acknowledges a force greater than itself?" he asks. Lygia sadly decides not to come with him, and he leaves in anger. Paul reassures the heartbroken Lygia that even Christ was tempted by evil, and that the strength of her faith will win the day. A slow, resigned development of both Marcus' and Lygia's themes concludes with a sorrowing solo cello.

Eunice's Song at Antium* Nero has moved the court to Antium. Marcus and Petronius play chess while Eunice sings a song derived from her theme ("Invocation to Venus," with text by Hugh Gray) and accompanies herself on a lyre, again suggested by a Scottish harp. Most of the music plays under Nero's discussion with his architect about his plan for a new Rome, adding a certain level of detached irony to the scene.

21. Petronius' Presentiment* Petronius reveals his misgivings about Nero to Eunice. Mysterious phrases evolved from Eunice's song are rounded off by an unclouded string statement of her theme, as she declares her undying love for Petronius.

The Women's Quarters of Nero* Marcus is summoned to see Nero's wife, Poppaea (Patricia Laffan), in her quarters. She taunts him for his love of Lygia, but when he assures her that he is no longer interested in the Christian girl, she makes her own move for his attention. A bit of source music performed by a small ensemble with prominent woodwind solos plays innocently in the background of this seduction scene. The second theme of this ternary piece would be echoed by Rózsa in his score for *Ben-Hur*, during Arrius' party.

22. Chariot Chase* Nero announces to the stunned court that in order to create a new Rome (which will be called "Neropolis") he has set fire to the old one. Horrified, Marcus realizes that Lygia is in great danger, and he races off in his chariot to rescue her (thus revealing his true feelings for her). A jealous Poppaea orders troops to follow and stop him, and the resulting chariot chase echoes the famous race in M-G-M's 1926 silent film of *Ben-Hur*. When Rózsa scored the remake of that film almost a decade later, he would leave the chariot race without music. For *Quo Vadis*, however, he provided an exciting orchestral tour-de-force—one hopelessly buried under the sound effects of horses' hooves, cracking whips and grinding wheels in the film. (Interestingly, Rózsa added percussion effects simulating the first two of these when he recorded highlights from the score in 1977!) Fortunately, the LP track has preserved most of this music. After a fretful introduction based on the ancient Greek "Hymn to the Sun," a relentless, galloping rhythm supports fragments of the "Quo Vadis" theme that chase each other through the brass section of the orchestra.

A contrasting middle section changes the underlying rhythm, alternating a fanfare-like idea with stabbing string phrases, the "Quo Vadis" theme returning as the chase hurls to its headlong conclusion and ends with fragments of Marcus' theme and a final peroration on "Quo Vadis, Domine?" Rózsa reprises the "Hymn to the Sun" theme as Marcus enters the burning city, but that portion of the cue is not included here (since it is hopelessly covered by sound effects).

23. The Burning of Rome (Nero's Fire Song)* Popular legend has it that "Nero fiddled while Rome burned," but musical historians know that there were no fiddles in ancient Rome—it is thus more likely that Nero sang and accompanied himself on the lyre. In fact, near-contemporary chroniclers reported that Nero sang the "Sack of Ilium" in stage costume while the city burned. In *Quo Vadis*, Peter Ustinov sings "The Burning of Rome," written by Rózsa and Gray, while flames consume the city and Petronius, Poppaea and others look on in horror. This film version of the song is shorter than either of the pre-production versions (see disc 4, tracks 14, 15 and 22) and Ustinov's painful vocal is more barked than sung.

24. Tu es Petrus* ("Thou art Peter") Against Petronius' advice, Nero decides to blame the burning of Rome on the Christians. At the home of Plautius, Marcus and Lygia meet and are reconciled, but he cannot "turn the other cheek"—he feels Nero must be stopped. As he leaves to meet with Petronius and other like-minded citizens, Peter greets him and thanks him for all he has done. Peter also comforts Nazarius (Peter Miles), a young boy who is traveling with him to meet Paul in Greece. A subdued version of the love theme accompanies the parting of the lovers. Calmer, liturgical phrases derived from "Jesu Lord" and featuring a solo cello reflect Peter's saintliness and wisdom.

Meditation of Petronius Horrified by Nero's actions, Petronius expresses deep regret that he remained a cynical onlooker rather than trying to stop his emperor. The nobility of his theme is infused with sadness by a slow tempo and subdued dynamics.

25. Petronius' Decision* Marcus arrives with a petition asking General Galba to return from Tuscany and replace Nero as emperor. Petronius gladly signs it because he knows he is already a marked man. He hints to Eunice that he has a strategy to frustrate Nero's plans to execute him. A somber clarinet solo picks up his theme, which is brought to a resigned conclusion by low string phrases.

26. The Vision of Peter* As Peter and Nazarius are on their way to join Paul in Greece, Peter becomes troubled by a feeling that something is wrong. Suddenly, he sees a vision of light, and Nazarius unknowingly speaks the words of the Lord (against a sustained organ chord) instructing Peter to return to Rome to help His people. Mystic, open chords with string harmonics hang suspended in the air while woodwinds, muted brass and a mystic choir of female voices intone the "Quo Vadis" theme.

Petronius' Banquet Music* Petronius has invited a few of his steadfast friends to a dinner to bid them farewell. His theme is transformed into a bit of source music with woodwinds and subtle percussion.

27. Petronius' Death (Parts 1 and 2) In front of his guests, Petronius frees Eunice and makes her his heir, then calls for a physician to slash his wrist. Horrified, Eunice tries to stop him, but without success. Not willing to part from him, she takes the knife and cuts her own wrist. Over a typical Rózsa rhythmic ostinato painful, despairing string phrases developed from her theme underscore her declaration of undying love. The music ceases briefly while the dying Petronius dictates a final letter to Nero, rife with sarcasm and honesty at last. Then his theme resumes with the sighing motive first heard in "Mea Culpa" (track 18), expressing mournful sadness at the loss of so great a Roman. (There is a small edit in the film cue, so this track from the LP is a bit longer than what is heard in the film.)

28. Ave Caesar ("Hail Caesar") A bloodthirsty crowd has assembled in the arena to witness the spectacle of the falsely accused Christians being fed to lions. A new Roman march helps establish an almost festive atmosphere while proving that the inexorable might of Roman power cannot (yet) be stopped.

29. Aftermath* Numerous fanfares (see disc 4, tracks 35–45) add official pomp to the execution of the Christians, which they counter with the singing of the "Resurrection Hymn" (see track 16). At the end of the day's horrible events, Nero walks among the victims' bodies strewn throughout the arena, looking for clues to their joy in the face of such pain. Celli and basses intone the hymn, with mocking semitones from muted brass.

30. Hymen* ("Marriage") Marcus, arrested as a Christian sympathizer, is united with Lygia in prison. Awaiting execution, they ask Peter to marry them. As he gives them his blessing, quiet woodwind fragments of the "Quo Vadis" theme lead to an exquisite treatment of the love theme featuring solo viola and later a plangent oboe on a bed of quiet strings. Two passages for high strings (the second based on the love theme) are separated by a variant of "Jesu Lord," eventually bringing the cue to a resigned but peaceful conclusion.

31. Ecce Homo Petrus* ("Behold the Man Peter") Peter is taken to Vatican Hill to be crucified; the mocking semitones from "Aftermath" are heard echoing each other in a short passage that calls to mind Bernard Herrmann. A chant-like phrase (which prefigures the

"Mount Galilee" theme from *King of Kings*) builds to a massive orchestral/choral climax as the camera pans to a shot of Peter, crucified upside-down at his own request because he did not feel worthy of suffering the same fate as his Savior. The second day of executions, this time by crucifixion and burning, is met with further hymn singing (not included on this CD because it is mostly covered by the sound of crackling flames).

32. Finis Poppaea ("Poppaea's End") Poppaea has planned a special fate for her rival: Lygia is to be the victim of a raging bull, although first the animal will have to kill her protector, Ursus. Poppaea has Marcus brought to Nero's reviewing stand to watch the executions. The emperor improvises a short song (not on this disc) to mock both Marcus and the specter of Petronius. To Poppaea's amazement, Ursus manages to kill the bull, and the crowd demands that Lygia be set free. When Nero refuses, pandemonium ensues. Marcus further enflames the crowd by announcing that it was Nero who burned their beloved city and that General Galba approaches Rome at that very moment to become their new emperor. Nero flees in panic as the mob attacks the palace. A funereal tread and mocking echoes of Nero's march, his fanfares and his song on the burning of Troy haunt him as he mounts his throne. He sees Poppaea and—blaming her for turning his people against him—strangles her. The orchestral tension explodes in a moment of sheer terror, highlighted by string trills and xylophone accents. Nero tries to run away but continues to be pursued by his themes. Acte steps out of the shadows, eerily framed by further trills and muted brass.

33. Nero's Suicide* Acte performs one final service for Nero: she helps him to die "like an emperor" by his own hand. Unsettled somber strings and low brass and winds develop Nero's themes; phantom harp accents recall his lyre (which falls next to his body as he dies).

Galba's March One final Roman march (which Rózsa would reuse in *Ben-Hur*) celebrates Galba's entry into the city. (In the film, the music abruptly cuts off as the next scene begins; this track presents the complete version.)

Finale* A woodwind development of the love theme over harp arpeggios introduces a ray of light as Marcus, Lygia and Nazarius travel from Rome, pausing briefly at the spot where Peter had his vision. The shimmering chords from that cue (track 26) lead to the final choral apotheosis on the "Quo Vadis" theme, sung triumphantly over the end cast.

34. Epilogue Rózsa gives his love theme one last impassioned, string-based run-through as the audience leaves the theater. Soaring trumpets and pealing chimes bring the entire score to a jubilant conclusion.

—Frank K. DeWald

Quo Vadis

Archival Music

In October 1951, M-G-M released an album of music from the soundtrack of *Quo Vadis*. It offered several of the important set pieces and dramatic underscore cues, albeit not sequenced in film order. Because the masters from the original London sessions have been lost, this vinyl record is the sole surviving element of most of the soundtrack music in "pure" form, without dialogue or effects. The fourth disc in this box set opens with its first official release on CD. The original (uncredited) liner notes are reproduced below.

Music from *QUO VADIS*
Recorded directly from the Sound Track of the M-G-M Technicolor Picture
MGM Records E103 (10″ LP)

Rome in the first century A.D. was in the full glory of its power. Ruled by Nero, whose debauchery and tyrannical cruelty have known no equal throughout history, the Imperial City was also witnessing the beginnings of a new religion of faith and hope and love that was slowly spreading through the Empire, replacing the pagan worship of the Romans. It was this decisive point in world history that novelist Sienkiewicz chose for his classic *Quo Vadis*—the story of the love of a victorious Roman warrior for a Christian slave girl.

The task of preparing a score for *Quo Vadis* was no less imposing than were the problems relating to casting, set designing and direction. Music played an important role in Nero's life and in each of the pagan and Christian events in the story. But little is known and nothing extant of Roman music. The brilliant score recorded in this MGM RECORDS album was composed by Miklós Rózsa. Dr. Rózsa based some of the score on Greek, Jewish and other ancient sources. To add further authenticity to the music that accompanies *Quo Vadis*, Dr. Rózsa included in the orchestra many of the ancient instruments that were heard by the Romans during the reign of Nero.

1. *Quo Vadis* Prelude The conflict that pervades the entire story of *Quo Vadis* is magnificently distilled in the musical prelude. In this short piece Roman military musicians are heard playing buccinas, ancient forerunners of the modern horn, while against the victorious

might and energy of this music the strong spirit of the new Christianity is heard. The chorus sings of the appeal to Christ, and once again the fanfare of pagan Rome interrupts.

2. Assyrian Dance While Nero, with Poppaea and Seneca, watch from the imperial dais, a voluptuous Assyrian girl dances for their diversion. The music, performed by woodwinds, is lively and uninhibited, suggestive of this oriental culture that Roman conquests introduced in Rome.

3. Lygia Daughter of the Lygian king, the lovely Lygia has been brought up as a Christian by Plautius and his wife. The music for Lygia that recurs throughout the picture is the musical expression of her love for Marcus Vinicius and for her religion. The archaic phrases and modal harmonizations express Lygia's purity, her nobility, and her abiding love.

4. Roman Bacchanal The Roman banquet reached incredible proportions during Nero's reign. Here the Emperor's court orchestra of percussion, flutes and citharas reproduce in music the abandon and the frenzied debauchery of the Romans paying tribute to the god of wine. Dr. Rózsa has employed fragments of instrumental music from the second century A.D. in the characteristic 5/8 time of Greek music widely used in Rome.

5. Siciliana Antiqua Again the banquet hall is the scene of a riotous celebration. The music that expresses this atmosphere is based on the oldest known Sicilian melody and is of marked Arabian flavor. Bagpipes are heard in the course of the rhythmic piece, for it has been well established that this instrument, a favorite of Nero's, was among those used in Rome and was introduced to the British Isles by Roman legions.

6. Hymn of the Vestal Virgins The music describes a pagan religious ceremony presided over by the Roman priests in the presence of the six Vestal Virgins, honoring Marcus Vinicius and the Roman armies on their triumphant return. The chorus sings a hymn of thanksgiving for the harvest as the Vestals, keepers of the sacred hearth fire of the capital of the Empire, look on.

7. Hail Nero, Triumphal March The supreme moment in a Roman general's life is the ceremony known as the Triumph. Marcus Vinicius rides proudly before his emperor as the procession of musicians, senators, sacrificial animals, prisoners and booty parade past the palace. The conqueror's theme is played by Roman military instruments—salpinx, buccinas, aulos, drums and cymbal. Music expresses the glory and arrogance of Imperial Rome.

8. Jesu, Lord At a secret meeting of Christians in a quarry, St. Paul administers baptism while a priest intones the solemn melody of Jesu, Lord. The congregation responds in chant that takes the form used in early Christian liturgy. The melody is of Yemenite Jewish origin and eventually became a part of the Kyrie of the Christian church.

9. Chariot Chase The Roman chariot, symbol of proud conquerors, plays a vivid role in *Quo Vadis* and is here musically described as the orchestra plays a swift, rumbling musical scene of chariots racing towards Rome.

10. Invocation to Venus The tragedy of Petronius, who discovers too late that his emperor has betrayed him and the Roman people, is further emphasized by the love of Eunice for her master. As Petronius dies, Eunice is unable to bear the thought of their separation and takes her own life to join him. The soft love song of Eunice is based on the music of Ode to Pindar discovered in Sicily in the 17th century and sung by Marina Berti.

11. Petronius' Meditation and Death Petronius realizes too late that he has failed to take action against Nero. Once an able man, he has allowed himself to become a cynic and selfish onlooker, while Nero punishes the Christians for his own crime. The artistic qualities of Petronius' nature and his essential nobility, as well as his knowledge of his inevitable death, may be heard in the music for this scene.

12. Miracle—Finale St. Peter, fleeing Rome, kneels and asks "Lord, whither goest Thou?" Christ replies, "I have come to Rome to be crucified again!" and Peter realizes that he has been ill advised to leave his fellow Christians, that he must return. His return to the arena lifts up the hearts of the martyrs, who praise Christ in His triumph over death. The question has been answered, and the voices of humanity sing a jubilant hymn to Christ the King.

After 14 years of writing music for the screen, a career that has won for him two coveted "Oscars," Miklós Rózsa was given the enviable assignment of writing the musical score for *Quo Vadis*. Dr. Rózsa was born in Budapest and graduated from the music conservatory of the University of Leipzig. He was persuaded by director Jacques Feyder and Marlene Dietrich to do the score for Alexander Korda's *Knight Without Armor*, and after that his career was clearly marked for him. Today Miklós Rózsa lives in Hollywood and teaches a weekly class in film music at the University of Southern California in addition to his frequent assignments for M-G-M. For the score of *Quo Vadis* Miklós Rózsa composed the music in this country and then went to England where he selected the best musicians from the finest English orchestras to record the music in this album. He chose the chorus of voices heard on these records and directed the entire musical score for

the picture. The orchestra of 75 and a chorus of 100 were recorded in England, while the filming of *Quo Vadis* was done in Italy, and later the entire production was assembled in Hollywood. Lyrics for the soloists and chorus were written by Hugh Gray.

Pre-Recordings

13. Burning of Troy (recorded 4/18/50) The very first music from *Quo Vadis* to be recorded (on April 18, Rózsa's birthday!), this version of Nero's song performed by baritone Robert Brink with harp accompaniment includes Hugh Gray's complete lyric and reveals a fully developed art song that was never completely heard in the film.

14. Nero's Fire Song (4/18/50)

15. Nero's Fire Song (4/18/50) While Rome burns, Nero sings a Hugh Gray lyric in which the pyromaniac emperor lauds his own artistic creation. Rózsa developed the melody from a Gregorian chant ("Omnes sitientes"), which in turn undoubtedly had its origins in Greek or Hebrew sources. These opening and closing fragments of the song, again sung by baritone Robert Brink, represent a first step on the way to the final version used in the film.

16. Invocation to Venus (4/18/50) This simple unaccompanied demo of Eunice's song, adapted by Rózsa from the music to an Ode of Pindar discovered in Sicily in the 17th century and sung by soprano Mary Jane Smith, stands in marked contrast to the far more flamboyant songs of Nero.

17. Final Chorus (4/18/50) Presumably to aid in timing the final scene for the cameras, this version of the concluding cue was recorded by a small chorus with organ and piano accompaniment. It is interesting to note subtle musical differences between this early demo and later versions, such as the rising note on the second syllable of "Do-MI-ne," the altered notes at "Whither goest Thou?" and the different rhythm (quarter note and two eighths rather than the triplet used in the published version and the 1977 re-recording) at "Lord, we know not whither Thou goest." At least a portion of this demo (the spoken lines "I am the Way, the Truth and the Life") was tracked into the final soundtrack mix, replacing the British voices that can be heard on the LP (see track 12).

18. Fertility Hymn (4/18/50) Unlike the thickly scored and poorly recorded soundtrack cue, the words of Hugh Gray are clearly understandable in this demo version performed by a small female chorus with harp, flute, oboe and percussion accompaniment.

19. Petronius' Banquet (4/18/50) The same small instrumental ensemble recorded this demo of Petronius' theme arranged for background music at his banquet.

20. Assyrian Dance (5/3/50)

21. Assyrian Dance (slower version) (5/3/50) These two versions of the dance performed by the Assyrian slave girl at Nero's banquet use a chamber ensemble and were recorded for choreographer Aurelio Miloss.

22. Nero's Fire Song (4/27/50) A second prerecorded demo of Nero's song (featuring baritone Paul Keast and pianist J. Rubenoff) is more complete and closer to what is actually sung by Peter Ustinov in the film. Interestingly, an even more fully developed version was included in a folio of piano selections from the score published at the time of the film's release; it combines elements of the versions recorded on this disc and Ustinov's film rendering but is not exactly the same as any of them.

23. The Burning of Troy (4/27/50) This demo of Nero's first song (featuring the same performers as track 22) is accompanied by piano rather than harp. There is one very slight difference in the melody near the end, but otherwise it is the same as the earlier version (track 13).

24. Dance of the Roman Priests This short, frenetic dance, scored simply for piano and drums, is not mentioned in the surviving studio records and was never used in the film.

Pre-recorded Marches

25. Hail Nero (slow tempo)

26. Hail Nero (medium tempo)

27. Hail Nero (fast tempo)

28. Hail Galba (slow version) To ensure that the visuals for the triumph scene would be perfectly synchronized with the onscreen movements (drummers and other instruments, plus the marchers themselves), Rózsa prerecorded the march (on May 3, 1950) in three different tempi. This allowed the director a choice prior to actually filming the scene in Rome; LeRoy ultimately chose the fastest version to provide his visual tempo. At the same session, Rózsa also recorded three versions of Galba's march, of which only the slow version has survived. Fortunately, these pre-recordings sound much better than the London recordings, which were made outdoors (with considerably less clarity).

Pre-recorded Fanfares

29 Fanfares to Triumph (close)

30. Fanfares to Triumph (distant) Because the reconstructed Roman brass instruments would be seen on screen, it was necessary to pre-record the fanfare that would open the procession celebrating Marcus's triumph. Two recordings were made with different acoustical properties—one sounding close up and the other sounding as though the instruments were farther

in the distance.

31. Fanfare A

32. Fanfare D

33. Fanfare E (long version)

34. Fanfare E (short version) Five alphabetically designated fanfares were prerecorded with the marches. Only three have survived, but "Fanfare D" was recorded from different angles, making it the only cue from *Quo Vadis* that can be heard in stereo!

Suite of Film Fanfares

35. First, Second and Third Fanfares for Nero

36. Fanfare for Wrestlers (outtake)

37. Fourth Fanfare for Nero

38. First and Second Arena Fanfare

39. Fanfare for Burning

40. Fifth Fanfare for Nero

41. Fanfare for Lygia

42. Fanfare for Bull Fanfares are sprinkled liberally throughout the film, and although they come with numerous titles, are of various lengths and in different keys, there are essentially only four of them. The one associated with Nero (tracks 35, 37 and 40) anticipates the "Hatfield" theme from *Young Bess*.

The fanfare used during the arena spectacle in which the Christians are executed (tracks 38 and 42) is in the Phrygian mode and sounds a bit more ominous. A rising fifth characterizes the fanfare written to herald the burning of the crosses in the arena (track 39), and while the same fanfare was used to introduce the wrestlers at Nero's party earlier in the picture, a different cue was composed for that moment but not used in the film (track 36). The fanfare that opens the picture is also played in the arena scene for the entrances of both Lygia and Ursus (track 41).

Additional Bonus Tracks

43. Burning of Rome Rózsa recorded these "sweeteners" of the Scottish harp accompaniment to "The Burning of Rome" on August 15, 1951 in Culver City. There are two takes of the first section, then a single of the second.

44. Nero's Suicide/Galba's March/Finale This alternate version of the concluding music uses a short insert (the last portion of "Nero's Suicide," recorded in Culver City on August 15, 1951) and eliminates the "mystic chords" just prior to the choral entry.

—Frank K. DeWald

The composer wrote an article about his *Quo Vadis* score that was published in the journal *Film Music Notes* in late 1951 and is reprinted below.

THE MUSIC OF *QUO VADIS*
by Miklós Rózsa
from *Film Music Notes* Vol. 11, No. 2
(November–December 1951)

A motion picture with historical background always presents interesting problems to the composer. There have been innumerable other historical pictures produced before *Quo Vadis*, and they were all alike in their negligent attitude toward the stylistic accuracy of their music. It is interesting to note what painstaking research is usually made to ascertain the year of publication of, let us say, "Yes, We Have No Bananas," if it is used in a picture about the twenties, but no one seems to care much if the early Christians in the first century sing "Onward Christian Soldiers" by Sir Arthur Sullivan, composed a mere 1,800 years later! When a period picture is made, the historical background of the script is naturally based on historical facts and the dialogue tries to avoid any anachronistic terms or reference. The art director, interior director, costume designer, hair stylist and makeup man start their work only after thorough research, and the greatest care is taken that every building, every piece of furniture, every costume and every hairdo is absolutely authentic according to the period of the picture. During the actual photographing, a historical advisor, usually a scholar of reputation, supervises this procedure so that nothing can slip in and spoil the absolute authenticity.

Why is it then that when we come to music an exceptionally lofty attitude is felt and no one seems to care much about the genuineness of this most important factor of picture making? The countless dramatizations of antiquity in operas and oratorios naturally have not attempted to recreate the music of the period, as opera is stylized art and, therefore, the music is also a stylized adaptation of a certain historical or nationalistic style. No one expects to hear sixteenth century Minnesänger music in *Die Meistersinger*, antique Greek music in *Elektra* or ancient Hebrew music in *Salome*. The orientalism in *Aida*, *Samson and Delilah* or *Queen of Sheba* is only used as color and they are full-blooded, romantic operas mirroring the style of the period of their creation with no attempt whatsoever to represent the true style of the period of their action. But motion picture art is different. It is realistic and factual. It not only tries to capture the spirit of bygone eras but also tries to make believe that it projects before the eyes of the spectator the real thing. There are no painted backdrops, fake props, cardboard shields and wooden

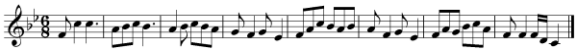
swords as in an opera, but everything is realistic to the fullest limit and if the public doesn't believe that the Christians were actually eaten by the lions, the photoplay would have completely failed in its object.

When *Quo Vadis* was assigned to me I decided to be stylistically, absolutely correct. First, thorough research had to be made. Though my old studies of the music of antiquity came in handy now, I am most indebted to the librarian of Metro-Goldwyn-Mayer studios, Mr. George Schneider, who with unfailing enthusiasm and unceasing effort produced every reference to the period that could be found in the libraries throughout the four corners of the world.

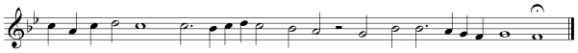
Our first duty was to prepare the blueprints for the antique instruments which had to be made. We reconstructed these from Roman statues (in the Vatican and Naples museums), antique vases and bas-reliefs on columns and tombstones, giving exact measurements for all details. The actual instruments were then produced by Italian instrument makers, so a great array of lyras and cytharas (the chief instruments of the Romans), double pipes (aulos), curved horns (buccina), straight trumpets (salpynx or tuba), tambourines, drums, sistrums, clappers and other percussion instruments were made with amazing likeness to the real ones.

Then the music which was to be performed on scene had to be prepared. To select music for a historical picture of the middle ages, for instance, would have been an easy task, as there is a wealth of material available. But this is not the case with Roman music from the year 64 A.D. In spite of the fact that a great amount of Roman literature, painting, architecture and sculpture has been preserved, there is absolutely no record of any music of the classical times of Roman history. There are a lot of references to music in literary works of the time so we know what an important part music played in the life of the Romans. Seneca complains that orchestras and choruses grew to gigantic proportions and often there were more singers and players in the theatre than spectators. There were numerous schools of music, and daughters of the rich bourgeoisie had to learn to play the lyre just as they have to learn the piano today. The slaves of the aristocrats entertained constantly and Seneca complains that "at table no one can talk for the music!" (An early forerunner of the menace on our radios.) All this proves that music was widely practiced and belonged to everyday life.

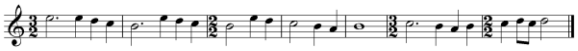
In *Quo Vadis* there were three distinguishable styles in which music had to be created. Firstly, the music of the Romans, such as songs of Nero and the slave girl Eunice, sacrificial hymn of the Vestals, marches and fanfares. Secondly, the hymns of the Christians; and thirdly, the music performed by slaves, which I call the Roman Empire music. As nothing remains of Roman music, this had to be recreated by deduction. We know that the culture of the Romans was entirely borrowed from the Greeks. Greek civilization and religion dominated Roman life and Nero himself preferred to speak Greek rather than Latin. As Greek musicians and instruments were imported and Greek musical theory adopted, the music of the Romans cannot be separated from its Greek models and ideas. It was, therefore, not incorrect to reconstruct this music from Greek examples. About the music of the Greeks we know considerably more. We know their thorough and involved musical systems, we can read their musical notations and we also have about 12 relics of actual music, preserved mostly on tombstones and old papyri. These were of the greatest value in this attempt at reconstruction. The Skolion of Seikilos, which is perhaps the oldest known musical relic with a definite melody in our modern sense, became the basic idea from which I developed Nero's first song, "The Burning of Troy." It is in Phrygian mode[1] and dates from the first or second century.



The second song of Nero, "The Burning of Rome," uses a Gregorian anthem "Omnes sitientos venite ad aquas" as a point of departure. This is a reverse method of reconstruction, but if we accept the theory that much Roman music became Christian (as we shall see later) we can select from the early Christian music where the origin cannot be proven, and presume that the original source was Roman.[2]



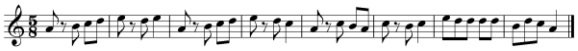
For Eunice's song, I have used the first Ode of Pindar, which was allegedly found in a Sicilian monastery in 1650. Its authenticity is doubtful, but it is constructed entirely on Greek principles and it is a hauntingly beautiful melody.



[1]As notated here, and in Davison and Appel's *Historical Anthology of Music*, and as used by Rózsa himself, this tune is not in the Phrygian mode (the pattern of whole and half steps created using only the white notes of the piano from "e" to "e") but rather in the Mixolydian mode (the pattern of whole and half steps created using the white notes from "g" to "g"). It is not clear why Rózsa mislabeled it.

[2]Rózsa's notation of this melody is problematic. He uses "common time" (4/4) yet the bar lines he inserted fit with 4/2—except for the first measure, which does not have enough beats in either time signature. The problem is addressed here by eliminating the time signature and measure lines altogether—a common practice in modern chant notation.

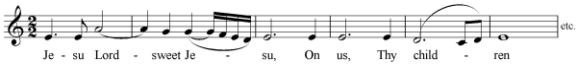
Fragments from an anonymous composer from the second century, which probably were written for a cithara school, were interesting enough to serve as a point of departure for an instrumental piece, used as a bacchanale at Nero's banquet. The 5/8 time is characteristic of Greek music.



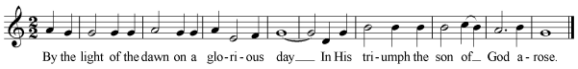
The main problem that arose with all these original melodies was how to harmonize them. Whether the Greeks or Romans knew harmonies, or was their music entirely monadic, is still a hotly debated question. Polyphony in our modern sense was, of course, unknown, except that of parallel octaves, which hardly can be called polyphony. Only six intervals, the fourth, the fifth, the octaves, and their higher octaves were known and allowed as consonances.

As the music for *Quo Vadis* was intended for dramatic use and as entertainment for the lay public, one had to avoid the pitfall of producing only musicological oddities instead of music with a universal, emotional appeal. For the modern ear, instrumental music in unison has very little emotional or aesthetic appeal, therefore I had to find a way for an archaic sounding harmonization which gives warmth, color and emotional values to these melodies. A parallelism with open fifths and fourths came in most handy and also a modal harmonization suggested by the different (Lydian, Phyrigian, Dorian, Mixolydian, etc.) modes of the melodies in question. In the second category, for which authentic music had to be supplied, were the hymns of the early Christians. These also had to be reconstructed by deduction. St. Ambrose's collection of liturgical music for the Catholic Church appeared about 400 years after our period and I wanted to go back to the very source from which the Ambrosian plainchant and later the Gregorian hymnology blossomed. As the early Christians were partly Jews and partly Greeks, their liturgical music naturally originates from these two sources. These two influences have been proven and are prevelant in the Gregorian hymns which are the fundament of the Roman Catholic Church music.

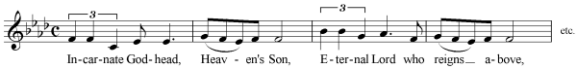
The first time we meet organized Christianity in the picture, we see St. Paul baptizing new believers and we hear them singing a hymn. A Babylonian Jewish liturgical melody (which found its way into the Gregorian hymnody, becoming a Kyrie) served as basis for this hymn. I used it in the manner of a *cantus responsorius*, where the priest intones a phrase and the congregation answers it. To achieve the authentic timbre and feeling of its rendition, we engaged a Jewish cantor to sing the part of the priest.



As the second major influence on the early Christian music was Greek, I selected a melody from a Greek hymn which had the beauty and fervor needed for the Christians to sing in the arena. The Hymn to Nemesis which was discovered by Vincenzo Gallilei in the seventeenth century but dates from the second century, seemed to me perfect for this purpose.

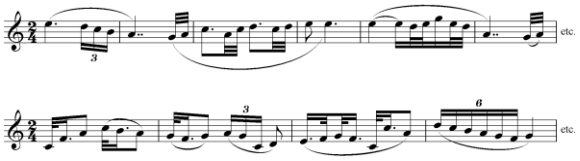


The third hymn which is sung by the Christians burning on the crosses in the arena had to have a plaintive character, which I found in the Ambrosian Aeterna Conditor.



It goes without saying that all these hymns are performed in the picture in unison (or octaves) unharmonized, as they were sung 2,000 years ago. The English words were written by Hugh Gray, who also served as historical advisor on the picture and displayed great feeling for the style and character of the time of antiquity.

The third category of the music was the music of the slaves, mostly Babylonians, Syrians, Egyptians, Persians and other conquered nations of oriental origin. There were fragments of the oldest melodies found in Sicily (a Roman province) with Arabian influence, and others found in Cairo, which I could utilize.



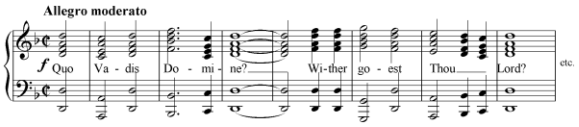
The orchestration of the music performed on scene was another problem. None of the old instruments were available and, therefore, an archaic sound had to be created with our modern instruments. I used a small Scottish harp, the clarshch, and this delicate instrument gave a remarkably true likeness to the sound of the lyre and antique harp. For military music, cornets, mixed with trumpets and trombones, gave the roughness of the early brass instruments. Bass flute and English horn replaced the sound of the aulos. Our modern percussion instruments come close to the antique ones and therefore it was safe to use tambourines, jingles, drums of different shapes and sizes and cymbals. Bowed stringed instruments, however could not be used! These came into usage nearly a thousand

years after our period so they would have been completely anachronistic. For music that was supposed to be performed by a large group of players, I took the liberty of using the string group of the orchestra playing pizzicato to reinforce the main body of the orchestra. Harps and guitars were also added to achieve the percussive quality. Melodic lines, however, were only given to the woodwind and brass instruments to perform.

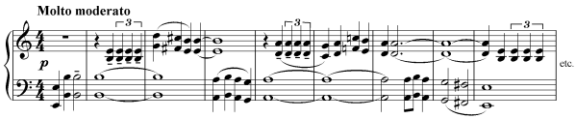
"Another part of the forest" is the dramatic accompanying music which, for yet undetected reasons, Hollywood semantics call "the score." The main function of this music is to heighten the drama, create the atmosphere and underline the emotional content of certain scenes. A stylistically, strictly correct music corresponding to our period would not have supplied these aims to the modern spectator and listener. Although I have constructed my themes on classical principles and was able to use a few fragments from historical relics, these had to be harmonized to make them emotionally appealing. A romantic, chromatic harmonization would have been out of a place and a simple modal harmonization seemed to me the closest to the character of this music. The modern major and minor triads were unknown factors to the Romans, but our modern ears are so used to these sounds that it would have been impossible to ignore them completely.

The main themes of the score of *Quo Vadis* are the following:

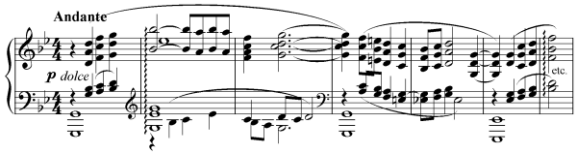
The opening prelude is a choral setting of the words "Quo Vadis Domine?" and its translation "Lord Wither Goes Thou?" The melodic line of this theme was modeled on the Gregorian "Libera me Domine" and Kyrie. Behind this urging question of Christianity we hear the interrupting fanfares of Roman buccinas.



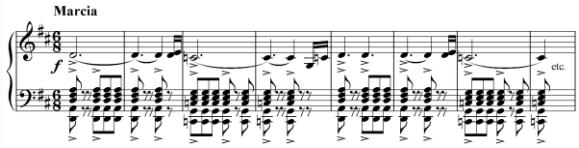
A recurring theme of faith first appears in the garden where Lygia draws a fish, the symbol of the early Christians.



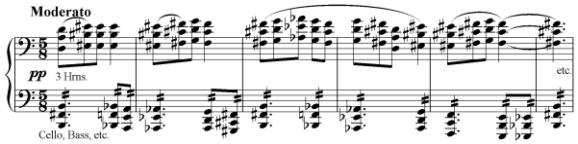
The love theme is first heard in Plautius' gardens in the scene between Lygia and Marcus and is a musical reflection of Lygia's gentle character and deep faith.



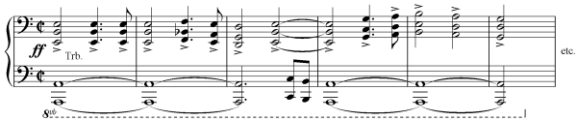
The Triumph introduces Marcus Vinicius' contrasting theme of pagan heroism and self-confidence.



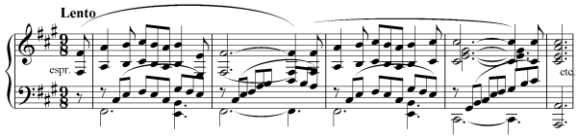
An interesting chromatic motif from the second Delphic hymn was utilized as a motif of menace and tension in the scene where Lygia is taken as hostage.



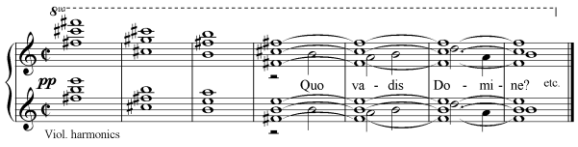
A motif from "The Hymn to the Sun" appears majestically in the brass when Rome is in flames.



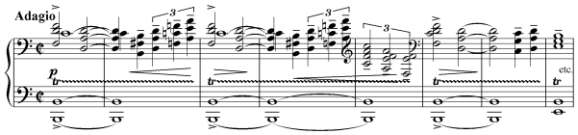
Petronius is the noblest character in the picture and the following theme tries to describe him musically.



A motif of four chords introduces the Miracle scene, when the Lord talks to St. Peter and then the voices of angels intone the Quo Vadis theme.



A theme of doom accompanies the suicide of Nero.



The dramatic music of *Quo Vadis* is much less polyphonic than my previous film scores, for the only reason that extended polyphony would have clashed anachronistically with monodic music performed on

scene throughout this picture. At the end of the picture, the voices of humanity take up the Quo Vadis theme and after the answer of Christ they join in a jubilant reprise of the hymn "By the Light of the Dawn."

For those who want to study the music of *Quo Vadis* more thoroughly, there is a record album from the sound tracks and a piano score, with the most important themes with pictures and historical notes, available.

The Story of Three Loves

Anthology films have never been big business in Hollywood, but in the early 1950s a spate of European movies—most based on collections of short stories by popular writers such as W. Somerset Maugham (*Quartet* in 1948 and *Trio* in 1950)—attracted notice on the art house circuit. Hoping to capitalize on a perceived trend, Twentieth Century-Fox jumped in with 1952's *O. Henry's Full House* (scored by Alfred Newman) and—not wishing to be left behind—M-G-M entered the fray with *The Story of Three Loves*, conceived and produced by Sidney Franklin.

Set in London, Rome and Paris (or Hollywood versions thereof), *The Story of Three Loves* consists of three vastly different stories that employ diverse casts, multiple screenwriters and two directors: Gottfried Reinhardt (son of Max) for the first and last sequence, and Vincente Minnelli for the central panel of the triptych. The one unifying factor that glued the stories together (apart from a plot device placing one of the main characters from each story as a passenger on the same transatlantic liner) was the musical score by Miklós Rózsa. Filming began in February 1952 and Rózsa recorded his score in October of that year. The film was expensive to make, and the studio—unsure of its popular appeal—delayed its release until March 1953.

Reviews in *Variety* and *The Hollywood Reporter* were positive if not enthusiastic, but each singled out the score for praise: *Daily Variety* called it a "fine, overall score" while *Weekly Variety* noted it "enhances the entire production." Audience reaction was muted, and time has not been kind to the film. It has only recently appeared on DVD and, although some of its music can be found on various anthology discs (in particular a beautiful suite fashioned by Christopher Palmer and recorded by Elmer Bernstein in honor of Rózsa's 80th birthday), this is the first release of the full score. Disc 5 has been newly mastered from the original ¼″ monaural tape of what were originally three-track stereo recordings; the retention of separate tracks for the piano and orchestra has allowed certain cues to be remixed into rudimentary stereo, and a subtle stereo reverb has been used throughout to improve the ambiance.

The Jealous Lover

John Collier wrote the screenplay for the first act of *Three Loves*: the story of a young ballerina (Moira Shearer) who literally gives her life for her art. The segment was obviously inspired by Michael Powell's and Emeric Pressburger's *The Red Shoes* (1948)—using the same theme, same milieu, and same star.

Miklós Rózsa devotes a relatively large amount of space in his memoir, *Double Life*, to *The Story of Three Loves*—which he described as "a delightful picture"—and in particular to "The Jealous Lover." The filmmakers asked Rózsa to write a short ballet, which would be needed in a week. "I had to tell Franklin [one of the few producers the composer liked and admired] that although Rossini wrote an opera in ten days, I couldn't do an original ballet in so short a time." Initially, he proposed using the love music from César Franck's tone poem *Psyché* (1888), but neither producer nor director cared for the piece. Then the composer recalled a recent Hollywood Bowl concert in which he had conducted *Rhapsody on a Theme of Paganini* by Russian composer Sergei Rachmaninov (1873–1943) with a young André Previn as piano soloist. He suggested it to the filmmakers and "this time they were delighted." Before the film's release, Rózsa encouraged MGM Records to issue a single of the 18th variation, a particularly beautiful passage that figures prominently in the film, but the New York office did not believe it had any commercial possibilities. "Well, the picture came out, and in no time the 18th variation became the most popular non-pop tune in America," Rózsa recalled. "All the big record companies pulled out that variation from their recordings of the piece. Out they came on singles, and sold by the hundreds of thousands. The only company who knew about it months ahead…had pronounced it not commercial and 'too high-brow.'" A few years later, Rózsa himself recorded the piece for Capitol Records with Leonard Pennario and the Hollywood Bowl Symphony Orchestra.

Almost all the music for "The Jealous Lover" comes directly from the Rachmaninov work. The original, a set of 24 variations for piano and orchestra on a theme by the 19th-century violin virtuoso Niccolò Paganini, premiered in 1934 and quickly became one of Rachmaninov's most popular pieces. With choreographer Mikhail Fokine, Rachmaninov himself had produced a ballet based on the work in 1937. The publishers granted permission for its use in the film as long as

none of Rachmaninov's music was changed, so Rózsa's principal task was to cut and paste the various sections of the existing music into the film as required. Rózsa was, however, free to write his own variations on the Paganini theme for what little original dramatic underscore the segment required. (Rózsa did make subtle alterations to the Rachmaninov original here and there, which evidently were allowed or escaped notice.)

In a 1976 interview with Derek Elley, published in *Films and Filming* (and later reprinted in *Pro Musica Sana*), Rózsa said that adapting another composer's work (referring both to this film and the 1945 Chopin biopic *A Song to Remember*) was not very musically rewarding. "The trouble was that a piece of music was good for a scene up to a certain point but then the film changed and the music didn't." He added, "It was more difficult than writing my own."

The pianist on "The Jealous Lover" was Austrian-born Jakob Gimpel, an esteemed artist and teacher who settled in Los Angeles after immigrating to America in 1938; he died there in 1989. Gimpel's pupils included Jerry Goldsmith, and he appeared as a pianist in such films as *Gaslight* (1944) and *Concert Magic* (1948). For a two-piano arrangement of the Rachmaninov work used near the beginning of the film, Gimpel was joined by Agnes Neihaus.

1. Main Title The "Main Title" consists of sections of the Rachmaninov work selected and sequenced by Rózsa. It begins with the first variation, followed by the theme itself (an unusual order, but how Rachmaninov originally composed it). After the second variation, Rózsa jumps to the 13th (truncated here) and closes with the 14th.

2. The Audition The film opens aboard an ocean liner bound for New York. Famous choreographer Charles Courtray (James Mason) sits alone on deck. Two young Americans approach him and ask why he closed his ballet, *Astarte*, after a single performance. He refuses to tell them, and a wisp of Rachmaninov's 18th variation covers a fade back in time to London, where Courtray watches a young girl, Paula Woodward (Moira Shearer), audition. Although only a single pianist appears on screen, the music here is actually Rachmaninov's own two-piano arrangement of the eighth and ninth variations. Woodward collapses, causing great alarm.

3. The Audition—Conclusion; Opening Night After a short break at the audition, the music resumes for another dancer with the sixth variation (only a short fragment of which is used in the film). The music ceases in the film when Paula's doctor warns that—due to a heart condition—any further attempt to dance could prove fatal. The next music comes for "Opening Night" of Courtray's ballet, as Paula watches the performance from her solitary box seat. A pan across the orchestra pit reveals Rózsa himself, in a rare onscreen performance, wielding the baton. The music here is Rachmaninov's final variation, which includes a quote from the *Dies irae*, part of the Roman Catholic mass for the dead. This medieval chant was something of an *idée fixe* in Rachmaninov's *oeuvre*, appearing in well over a dozen of his compositions. Rózsa himself used the melody, in very different contexts, in *Young Bess* and *El Cid*.

4. Paula Alone While the theater empties, Paula waits in her box; she then walks down to the stage. In her mind's ear she hears the music of the ballet and begins to dance, unaware of Courtray observing her. For this sequence, Rózsa selected variations 11 and 12—an apt choice given the slow, hesitant nature of Rachmaninov's treatment of the theme in this section of his work.

Studio Coutray invites Paula to his studio. Although she is at first reluctant (and not for the romantic reason he supposes), she ultimately agrees. Rózsa wrote his own variations on Paganini's theme for this cue, but they were not used in the film.

5. Ballet Courtray induces Paula to dance for him. While she dresses in one of the ballet's costumes, she hears the piano cadenza from the end of the 22nd variation in her head. Courtray puts on a record of the Rachmaninov (signaled by an audible shift in the recorded sound) and she begins her dance (choreographed by Frederick Ashton). The passages Rózsa excerpted begin with variation 23, followed by variations 12, 16, 19 and 21; he composed a short transitional passage (4:04-4:29) of his own to lead into the 18th variation, which closes the cue. This is one of the most expansive sections in Rachmaninov's work, and in its rapturous beauty can be heard the lush, romantic sound for which the Russian composer was justly famous.

6. Love Scene Paula ends the dance emotionally exhilarated but physically exhausted, yet she assures Courtray she is "just a little out of breath." Spellbound by the power of her dancing, he kisses her. The orchestra reprises Rachmaninov's 18th variation, but for this cue Rózsa has re-orchestrated it, replacing the piano part with woodwinds and harp.

Paula Disappears Paula goes into the next room to change out of her costume, and an inspired Courtray begins to sketch revised choreography, stimulated by his new muse. Rózsa takes over with more of his own variations on Paganini's theme—romantic, warm and ecstatic. When Courtray realizes Paula is not responding to his voice, he rushes after her, only to discover she is not there. The music darkens and becomes more agitated, reaching an agonized climax when he sees her outside, escaping from him.

Mademoiselle Bridge Paula returns home, exhausted but filled with life. Her joy is short-lived, however, for she collapses on the stairs, never to dance again. A final impassioned phrase from Rachmaninov covers a change of scene back to the ocean liner, where a pensive Courtray notices a couple of small children taken in tow by their governess. Also watching them is a young woman, known simply as "Mademoiselle" (Leslie Caron), lost in thoughts of her own.

Mademoiselle

In 1952, M-G-M was paying director Vincente Minnelli $3,000 a week and, since *The Bad and the Beautiful* was not scheduled to begin production until the spring, they assigned him to direct the first of the *Three Loves* segments to be filmed (in February) to keep him busy. "Mademoiselle" was Rózsa's second collaboration with Minnelli, preceded by *Madame Bovary* in 1949 and followed by *Lust for Life* (FSMCD Vol. 5, No. 1) in 1956. Jan Lustig's screenplay (adapted from his own short story) brings together two lonely innocents in a city of strangers. While the story takes place in Rome, everything possesses a pronounced Gallic flavor (Minnelli had only recently finished *An American in Paris* and *Gigi* was only four years away). Even the composer uses a distinctly impressionistic palate more suggestive of the City of Lights than the Eternal City. His colorful orchestration makes deft use of woodwinds, and the occasional touches of lyricism and whimsy so eloquently captured in Minnelli's direction are aptly reflected in the score.

7. Eternal City Mademoiselle's thoughts take her back to Rome, where she has lately been governess to a young American boy while his family was on vacation there. This cue introduces three of the four themes that Rózsa will develop throughout the story. The first is Mademoiselle's own—a poignant "love theme" often given to solo violin. It quickly gives way to the expansive theme of Rome itself, as the camera majestically pans across shots of the Forum and the Baths of Caracalla. Next heard is the mischievous, playful motive for her charge, Tommy (Ricky Nelson), who hates being 11 years old and in need of a governess. Mademoiselle reads Verlaine to him (or, rather, *at* him), and the music slides effortlessly between their themes as her passion for the beauty of the poetry conflicts with his desire to be grown up.

8. Witch Another boy tells Tommy tales about "the witch" who lives nearby. At first he is unconvinced that she is anything other than the old American lady he knows as Mrs. Hazel Pennicott (Ethel Barrymore, in a brilliant bit of casting), but he is spooked by an unexpected flight of birds (aptly characterized by the music) and comes under her spell as he and his friend watch her from a safe distance. The witch's motive is very short, but readily identifiable with its little opening chromatic turn, canonic imitation and evocative orchestration. Tommy's theme mirrors his resolve as he summons the courage to approach her.

9. Wish A musical "sting" underscores Tommy's fright when Hazel breaks a glass. He tries to excuse himself, but Hazel gets his attention when she tells him she did not like her governess either. He decides that, if she is indeed a witch, perhaps she can help him grow up so he will no longer need Mademoiselle. She agrees to his request, but cautions him that the spell will only last four hours. The music shifts effortlessly from a tentative, half-scared version of his theme to the witch's motive as she cuts a ribbon in two and gives half to him, telling him what he must do that night to be granted his wish. Introduced in this cue (at 1:54) is a five-note motive that imitates the rhythm of her name as spoken by Tommy, which will assume major importance in the next track (Rózsa used the same idea for the words "cleaning woman" in his final score, *Dead Men Don't Wear Plaid*).

10. Phony Witch The magic hour approaches: Tommy climbs into bed and wraps the ribbon around his finger, repeating Hazel's name, just as she had told him to do. The orchestra becomes a giant clock, ponderously ticking away the seconds (to which real clock chimes were added on the film soundtrack).

The Miracle Churning, mechanical music, in which Hazel's five-note name-motive figures prominently—and which prefigures the time machine transformation scene in *Time After Time* (FSMCD Vol. 12, No. 3)—yields to a spookier, bewitched atmosphere as the wind ominously blows the curtains in Tommy's room. The camera pans from young Tommy to a mirror, in which appears the grown-up Tommy (Farley Granger), still in his pajamas. His theme enters and grows in confidence and self-assurance as he dresses in a tuxedo to go out, until a clouded harmony underscores his realization that he needs money. A clarinet chuckles in typical Rózsa fashion as Tommy digs out his piggy bank, and a final assertive gesture from the orchestra heightens the smashing of this precious resource.

11. Nocturne That night, a pensive Tommy wanders the city and comes across a book of French poetry lying on the ground. As he picks it up and begins to read aloud, the music segues from his theme to Mademoiselle's—heard here in its full flowering on solo violin. He sees a young lady nearby, offers her the book and is surprised to discover that it is Mademoiselle herself. He is completely smitten and quotes the very passage from Verlaine she had been reading

to him earlier in the day. The theme of the Eternal City blossoms on solo cello beneath the poetry.

12. Romance Love is in the air: Tommy experiences his first grown-up kiss, and Rózsa develops Mademoiselle's theme (initially on solo violin) with great sensitivity and an almost impressionistic sense of harmony and orchestral color.

Midnight The camera keeps close to the couple as they enjoy a carriage ride under the stars and wax philosophical about the transiency of life. The theme of the Eternal City appears first on solo cello and then briefly in canon with a solo violin until Mademoiselle's solo violin underscores their final kiss.

Suddenly—in a Cinderella-like moment—Tommy realizes time has expired: midnight chimes and the magical theme from "Phony Witch" returns. Tommy bids Mademoiselle a hasty farewell, and his theme follows him back to the hotel and settles him once again in his bed, a contented 11-year-old.

13. Farewell The next morning, Tommy and his parents are at a train station, preparing to go home. Mademoiselle follows, but only to tell them that she has decided to stay in Rome. An "older," much wiser Tommy begs her to come with them, but she declines and tearfully sees them off. An urgent, pleading development of his theme leads to the witch's motive when Mademoiselle accidentally bumps into none other than Hazel Pennicott. The old lady offers her kind words and leaves behind the other half of Tommy's red ribbon. Mademoiselle's theme makes its final appearance laid over thematic elements of the witch's motive as the scene returns to the ship, where the red ribbon swiftly leads to a "chance" encounter with a young man who is as taken with Mademoiselle as Tommy had been. Mademoiselle's theme grows more pensive as the camera moves on to another passenger—Pierre Narval (Kirk Douglas)—and the final act begins.

Equilibrium

The film's last act brings two guilt-ridden characters together in an angst-laden drama (scripted by Collier) that is somewhat redeemed by the excellent camera work used for its circus scenes (in which Douglas performed his own stunts). Douglas plays a virile trapeze artist and Pier Angeli a wistful girl he saves from a suicide attempt and then trains as his partner. Rózsa's music is correspondingly darker and closer to his film noir style, although leavened with a number of source cues for the circus scenes.

14. La Java de la Seine Pierre (Douglas) remembers himself back in Paris, along the banks of the Seine, and this little set piece helps establish the proper French atmosphere. For notes to a recording of the cue made in the 1980s, Rózsa wrote: "Fifty years ago, in Paris and using a pseudonym, I turned pieces like this out by the dozen simply to earn a living, since there was no money to be made in *serious* music." Scored for a chamber ensemble, including accordion, the piece begins in minor and then switches to the major mode for its refrain. The wistful melody evokes thoughts of wine, smoky taverns and French chanteuses.

15. Visit in Hospital Pierre is jolted out of his reverie when a young woman, Nina Burkhardt (Angeli) jumps into the river. He rescues her, and later visits her in the hospital. His theme— always painted in dark string colors—accompanies their halting dialogue. Built around an unstable tritone, the melody—like Pierre himself—is restless and brooding.

16. Balance During a subsequent hospital visit, Pierre and Nina engage in awkward small talk. Both are troubled by their pasts and uncertain of their futures. Their conversation turns to skiing, and she tells him that—although she has only skied a little—she knows it is just a matter of balance and timing. His theme reflects the unsettled nature of both characters and he finds himself drawn to her sense of reckless adventure.

17. Fate Although he now works in a bicycle shop, Pierre was once a circus aerialist. Because he was always pushing the limits of what they could do, there was an accident in which his female partner was killed. His friends encourage him to stay away from the danger and escape the memory, but he knows he is fated to return. When Nina comes to visit him, his dark theme pervades the scene. Musically, it wanders—like Pierre himself—without settling into a resolved harmony.

18. Offer Pierre feels Nina would make a good new partner for him, and he asks her to join him. For the first time, his theme starts to develop a sense of direction, briefly breaking out into a joyful phrase as he describes the freedom he feels in the air. The music darkens, however, when he remembers his former partner, only to build again as he tries to convince Nina to work with him.

19. Nina's Story She agrees, and they train together. During a break, she tells Pierre that she understands his feelings of guilt because she herself unwittingly caused her husband's death in a Nazi concentration camp. Knowing that he planned to escape, she had written a letter advising him to wait because the war was almost over. The intermediary to whom she entrusted the letter turned it over to the authorities instead, resulting in her husband's execution. After a brief but forceful reminiscence of Pierre's motive, her own theme is introduced by solo oboe over a plaintive, two-note keening phrase (a symbol of mourning used by composers since the Renaissance), weighty with re-

gret. It seems incapable of escaping the heavy tread of its own sorrow, repeatedly succumbing to the falling triplet figure at the end of each phrase.

20. Man The man Nina had asked to deliver her letter comes to see her. He explains he was tortured by the Nazis and asks her to forgive him. Shaken by this encounter, she takes to her bed, refusing to speak. The orchestra's impassioned statement of her theme eloquently communicates her despair.

21. Nightmare Pierre sleeps by Nina's bedside. A nightmare about his accident makes him realize that he was, indeed, responsible for his first partner's death. Eerie orchestral effects provide a frightening background for Pierre's theme on muted trumpet.

Transformation Pierre admits his guilt to Nina, and she tells him about her visitor and the news he had brought with him. They each realize that they must forgive and forget the past to forge a future together. He promises to give up the act for her sake, even though his agent has secured them an audition with a prominent American circus manager. Here, Rózsa cunningly blends elements of both their themes (the opening dotted rhythm of his with the closing triplet of hers) to create a new musical idea, which builds to a passionate climax (violins with horn counterpoint) in support of their growing hope.

22. Decision Pierre finds he is still drawn to the trapeze, however, and—to his surprise—Nina decides to be his partner for the upcoming audition. Solo clarinet and warm strings play their combined theme as she enters the ring. A short flute solo as she climbs the ladder to join him on the trapeze leads to achingly beautiful high violins sealing their partnership and their love.

23. Finale At the audition, Nina agrees to have the safety net removed for the final, most dangerous part of the act. All goes well, and the American is impressed. Walking slowly from the arena, however, Pierre and Nina turn their backs on the accolades and the possibility of future acclaim in the circus for the security and happiness of a less dangerous life together. The scene changes back to the ocean liner, where Nina joins Pierre on deck and the orchestra swells with their theme. Rózsa inserts a slight hint of the Rachmaninov into the final phrase, rounding off one of his most economical, yet passionate and colorful scores.

Bonus Tracks ("The Jealous Lover")

24. Rhapsody on a Theme of Paganini (Main Title Pt. 1—Extended) This is not necessarily an alternate main title but requires a little explanation: The "Main Title" from the finished film (track 1) is actually a combination of two recordings, the edit being at 1:10. Rózsa recorded a variety of excerpts of the Rachmaninov at his "pre-recording" sessions for "The Jealous Lover" (on February 21 and 29, 1952), more than would be used in the finished film, and more than can be presented on this disc. This track is the full-length version of the recording that comprises 0:00–1:10 of the "Main Title": the first two Rachmaninov variations in their original orchestral versions are here followed by the two-piano rendition of variations 6, 8 and 9 (plus the first four measures of the 10th).

Bonus Tracks ("Mademoiselle)

25. Viso Perduto After his transformation into an adult ("The Miracle," track 10), Tommy returns to the hotel bar. He does not know how to respond when a woman (Zsa Zsa Gabor) flirts with him, and makes an awkward exit. To set the appropriate, smoky atmosphere, Rózsa provides a "piano bar" arrangement of the love theme from *The Light Touch* (see disc 2, track 26).

26. Romance (alternate) This earlier version of "Romance" (track 12) uses the full violin section rather than a soloist as heard in the film.

27. *Madame Bovary* Waltz When young Tommy tries to escape Mademoiselle (after "The Eternal City," track 7), he runs into the hotel bar, where he is promptly asked to leave since they do not allow children. Playing in the background is the waltz from Rózsa's previous Minnelli film, *Madame Bovary*, arranged for a chamber ensemble. (This track is placed out of sequence so that it would be adjacent to the other cue re-recorded from *Madame Bovary*, track 28.)

Bonus Tracks ("Equilibrium")

28. Le Joli Tambour After his first visit to Nina in the hospital (track 15), a despondent Pierre sits in a movie theater. This Rózsa arrangement of a French folksong (which he also used in *Madame Bovary*) accompanies newsreel footage of planes in flight and has the appropriate character of a military march.

29. Dark Is the Night Pierre's friend and aerial partner, Marcel (Richard Anderson), throws a party and entertains his guests by playing and singing for them. M-G-M recycled this song by Nicholas Brodszky and Sammy Cahn from an earlier film, *Rich, Young and Pretty* (1951); Rózsa supervised the recording on June 19, 1952. In the film, this cue appears between "Balance" and "Fate" (tracks 16 and 17, respectively).

30. Electrical Café Piano After Nina's mysterious visitor has upset her so much (track 20), Marcel finds Pierre in a bar and tells him he must come home. This source cue, derived from the major-mode refrain of "La Java de la Seine," plays unobtrusively in the background.

The last five bonus tracks are a series of source

cues—traditional circus pieces that Rózsa used to accompany the final sequence where Pierre and Nina audition their act for the American circus manager.

31. Big White Top This effervescent march by Victor G. Boehnlein plays as Pierre and Nina enter the ring.

32. Barnum and Bailey's Favorite One of the most famous tunes associated with the circus, this march (written in 1913 by Karl L. King) plays underneath the first part of Pierre and Nina's act.

33. Over the Waves Rózsa arranged this waltz tune by Mexican composer Juventino Rosas (1868–1894) for the middle part of the aerial act.

34. Memphis the Majestic This circus march by Russell Alexander (1877–1915) precedes the final and most dangerous part of Pierre and Nina's audition.

35. Fanfare/*Boccaccio* March (von Suppé, arr. Rózsa)/Finale After Pierre and Nina's successful completion of their act, the circus band breaks into this arrangement by Rózsa of a march from Franz von Suppé's once-popular operetta *Boccaccio* (1879). It is followed here, exactly as in the film, by Rózsa's "Finale."

—Frank K. DeWald

Young Bess

M-G-M's *Young Bess* (1953) spins a fictionalized tale about the youth of England's Queen Elizabeth I. The tumultuous Tudor dynasty has provided rich material for dramatists over the centuries—and not only in English-speaking countries. Friedrich Schiller's *Maria Stuart*, for example, provided a template for the bel canto operas of Gaetano Donizetti, and the twentieth-century composer Benjamin Britten composed his *Gloriana* in honor of the coronation of Queen Elizabeth II.

The movies and television have been no less enthralled. Henry VIII and his six wives provided material for filmmakers as diverse as Alexander Korda (*The Private Life of Henry VIII*) and the British television networks that have regaled viewers with multiple Tudor tales in the 1970s and again in the 2000s. Queen Elizabeth I has been memorably impersonated by Flora Robson, Bette Davis, Glenda Jackson and Cate Blanchett—to name only the actresses who have portrayed her twice. It is hard to imagine a time when the story of history's most successful woman ruler will cease to fascinate. Notable Tudor-era film scores have included works by Erich Wolfgang Korngold (*The Sea Hawk*, *The Private Lives of Elizabeth and Essex*, *The Prince and the Pauper*), Franz Waxman (*The Virgin Queen*), Georges Delerue (*Anne of the Thousand Days*) and John Barry (*Mary, Queen of Scots*).

Young Bess, released in the coronation year of 1953, concentrates on a single incident when Elizabeth was 15: a highly controversial encounter with the Lord High Admiral of the Royal Navy, one Thomas Seymour, 24 years her senior. The bearded admiral was the brother of Jane Seymour (third wife of Henry VIII) and therefore the uncle to the young Edward VI, Henry's only male heir. The immediate source material for the film was a book by Margaret Irwin, a respected author and researcher on Elizabethan themes. Her 1944 novel *Young Bess* was the first volume of a trilogy that also included *Elizabeth, Captive Princess* (1948) and *Elizabeth and the Prince of Spain* (1953). Although nearly forgotten today, Irwin's books were quite popular in their time. M-G-M promptly acquired the rights but spent several years bringing the project to the screen, with both Greer Garson and Deborah Kerr considered for the lead role.

The film was produced by Sidney Franklin (one of the few Hollywood producers whom Miklós Rózsa liked and respected) and directed by George Sidney. The son of Louis K. Sidney (the executive who had brought Rózsa to M-G-M) and a himself veteran of the factory system, George Sidney was best known for musicals (*Annie Get Your Gun*, *Show Boat*) and for the occasional lightweight swashbuckler (*Scaramouche* and the Gene Kelly version of *The Three Musketeers*). Irwin's novel was adapted for the screen by Jan Lustig and Arthur Wimperis, the latter a veteran of the Alexander Korda organization. Wimperis, whose involvement in the famous *Private Life of Henry VIII* made him an obvious choice for this Tudor drama, was a lyricist as well as screenwriter: he had provided the words for Marlene Dietrich's proposed song (never used) in *Knight Without Armour* and for the mother's lullaby in *The Jungle Book*. (The novelist Katherine Anne Porter also worked on the *Young Bess* script during her brief, unhappy stint in Hollywood.)

The resultant film is sometimes uncertain in tone, veering between the stereotypes of "Merrie Olde Englande" and the portents of "Great Things to Come." At its core, however, it is a tragic romance. The filmmakers shaped their *Young Bess* into a fairly conventional romantic triangle (two women in love with the same man) complicated by the royal status of the characters. *Diane*, contemporary in setting and made only two years later, is cast in exactly the same mold, but the earlier film is much superior. Its scale is intimate, its script tightly focused: there are scarcely any exterior

shots, and virtually no mention of the religious conflict that was threatening to tear the country apart. It also helps immensely that the story is enacted by a superb British cast.

The screen story has the young Elizabeth, a lonely and troubled outcast, haunted by her own father's judicial murder of her mother, Anne Boleyn. While laced with humor, the film's prologue accurately depicts a time when lust and dynastic expediency expunged any trace of warmth from the Tudors' family life.

It took some doing to fit the Seymour episode into the desired romantic mold. The chief liberty involves the ages of the principals—the historical Elizabeth was only 14 at the time of her relationship with Seymour, while the admiral was nearly 40. Casting minimized the age difference: Stewart Granger, handsome and beardless, was made to seem younger than his actual 39 years, while Jean Simmons was a mature 23 at the time of filming. That the two stars were actually married to each other could not have escaped 1950s moviegoers and may have helped to legitimize the rather dubious relationship portrayed on screen. Simmons was a fresh face in Hollywood, having made a strong impression with her tender Ophelia in Laurence Olivier's *Hamlet* and her young Estella in David Lean's *Great Expectations*. It was the latter role, with its taste of vinegar, that surely recommended her for the challenge of portraying the strong-willed princess. Granger, an established swashbuckling lead (*Scaramouche*, *The Prisoner of Zenda*), brought an effortless charm to the admiral in love with two women.

The "other woman" —here no less than Catherine Parr, widow of Henry VIII and (secretly) the wife of Tom Seymour—was played by Deborah Kerr. Filling out the strong British cast were Kay Walsh (memorable as Nancy Sykes in David Lean's *Oliver Twist*) as Elizabeth's sympathetic governess; the plangent-voiced Guy Rolfe as Edward (Ned) Seymour (Tom's brother and the villain in this telling); and Kathleen Byron, so memorable as the crazed nun of *Black Narcissus*, as Ned's manipulative wife, Ann. A casting coup resulted in Charles Laughton recapitulating his most famous role as Henry VIII—a task he accomplishes with an appropriate sense of danger as well as humor. Rex Thompson, as the young King Edward VI, was the only American in the cast.

M-G-M mounted the Technicolor production entirely in Hollywood, with scarcely a single exterior shot. The choice is entirely appropriate for this intimate story, which has Elizabeth falling in love with Tom Seymour, experiencing dejection at the news of Tom's secret marriage to the dowager queen, and continuing to show such emotion for Tom that she is sent away from court. When Catherine suddenly dies, Elizabeth and Tom enjoy a single night of love before Tom is hounded to death by his power-hungry brother, who heads the Privy Council. Elizabeth treasures the memory in her wounded heart.

The film omits the fact that the dashing Seymour was a rogue and a traitor who may have married Queen Catherine for financial gain—just as he later may have contemplated marrying a princess (either Mary or Elizabeth) and even kidnapping the young King Edward. Elizabeth's governess, Mrs. Ashley, seems to have abetted their involvement, which involved at the very least some unbecoming sexual horseplay: invading Bess's bedchamber, striking the crown princess "on the buttocks familiarly," and even on one occasion cutting up her black dress with his sword—this much is attested from court proceedings. Elizabeth kept her own feelings private. Into that silence the writer is free to tread, and that is how Margaret Irwin and the screenwriters invented their plausible tragic romance.

For composer Miklós Rózsa, 1953 was a true *annus mirabilis*. In addition to *Young Bess*, that year would see the completion or release of four other substantial and richly varied film scores (*Julius Caesar*, *All the Brothers Were Valiant*, *The Story of Three Loves* and *Knights of the Round Table*) as well as the composition (during a summer break!) of his magnificent violin concerto, the piece that would return him triumphantly to the symphonic concert world that he had largely abandoned on moving to America 13 years earlier.

Young Bess was the fourth in Rózsa's long series of period romances for M-G-M. The composer had taken pride in his historical researches for the earlier *Quo Vadis*, *Ivanhoe* and *Plymouth Adventure*. He had even incorporated a bit of Dowland into his score for *Julius Caesar*, based on an Elizabethan drama. Unfortunately, Rózsa left no sustained commentary on *Young Bess*. A solitary reference in *Double Life* relates: "I was delighted to accept it and immersed myself in the music of the Tudor period. The picture was not a masterpiece but had lovely scenes and fine moments." The studio documentation, however, makes it clear that the composer's period research for this picture was as scrupulous as for its predecessors. He made particular use of the *Fitzwilliam Virginal* Book (formerly known as *Queen Elizabeth's Virginal Book* in the mistaken belief that she owned a copy). This collection of Elizabethan and Jacobean tunes was made sometime after 1609 and was available to Rózsa in an 1899 edition from his own publisher, Breitkopf & Härtel. It provided content for the source music and inspiration for the dramatic themes. Indeed, as with the *Cantigas de Santa María* employed in *El Cid*, it is sometimes difficult to discern where the period material leaves off and the original Rózsa begins.

Young Bess earned respectful reviews and a couple of Oscar nominations (for art direction and costumes) and then entered the limbo of lost films that characterized movies before the age of home video and cable television. Only the occasional telecast kept its memory alive. M-G-M, which had pioneered the "original soundtrack album" with *Madame Bovary*, *Quo Vadis* and *Ivanhoe*, inexplicably withdrew from the field and issued no more Rózsa film music until *Ben-Hur*, six years later. (Astonishingly, the adventurous classical division of MGM Records issued three major Rózsa albums during the same period.)

But the score was never entirely forgotten. A prominent 1971 textbook, *A Primer for Film-Making* by Kenneth H. Roberts and Win Sharples Jr., featured the latter's analysis of *Young Bess* as a model of film scoring. It is amusing to contemplate a generation of "movie brat" directors in the age of disco being asked to learn their craft from a forgotten costume romance of the 1950s. In 1972, a writer in the very first issue of the Miklós Rózsa Society's *Pro Musica Sana* celebrated the score as a masterpiece "second only to *Ben-Hur*" in Rózsa's oeuvre. Even if few others endorsed that judgment, the score nevertheless began to receive more attention. The composer extracted a short suite for his first retrospective Polydor anthology LP in 1974. Two years later, Elmer Bernstein chose *Young Bess* as the first Rózsa selection in his important Film Music Collection (FSM Box 01), recording 43 minutes of music, as reconstructed by Christopher Palmer, with a modest studio orchestra. And in 1984, in his very last orchestral score, an ailing Rózsa responded to a commission from the American Guild of Organists with an extended "Fantasy on Themes from *Young Bess*" for organ, brass and timpani, a work premiered at St. Mary's Cathedral in San Francisco and later recorded in London with players from the Royal Philharmonic. Curiously, all three of the modern *Young Bess* recordings make extensive revisions to the finale. The present album marks the first official release of Rózsa's original version.

The cue titles in the following discussion correspond to the studio cue sheet; informal titles for certain leitmotivs, however, are borrowed from Win Sharples Jr.'s notes for Elmer Bernstein's 1976 Film Music Collection recording. Pre-recordings to guide singers and dancers were made on September 30, 1952, and on January 21–22, 1953; the bulk of the score was recorded March 2–4, 1953, with an orchestra specified as "over 35 men." As with *Julius Caesar*, the music for *Young Bess* was recorded stereophonically and presented that way for initial engagements in London and at Radio City Music Hall, where a lavish "coronation" pageant accompanied screenings. (The film was also exhibited in an early "widescreen" aspect ratio of 1.75:1.) Unfortunately, M-G-M later discarded its early stereo tracks, and the music is presented here in mono. For the "Prelude" and "Finale," separate "sweetener" recordings were made of the string section, presumably as overdubs to suggest a larger ensemble; these have been used to create a stereo field for this CD release, and a subtle stereo reverb has been added to the entire recording to create a consistent ambience.

1. Prelude The score opens with a heraldic fanfare, yielding immediately to a solemn and richly scored processional that suggests Edward Elgar as much as anything from the 16th century. Elgar was a composer whom Rózsa often echoed when he needed to evoke the quintessence of imperial Britain. The Edwardian master has long enjoyed a special status close to England's musical heart—indeed, *Elizabeth* (1998) similarly exploits that sentiment by employing an actual quotation (from Elgar's *Enigma Variations*) at a critical moment. Rózsa, however, had a particular genius for assimilating his models and integrating them into his own musical fabric. So it is with this theme, which Sharples called "Bess as Queen." Stated only once, it soon yields to a lyric melody that will serve as the central love theme; Sharples called it "Love and Loss." Atypically for Rózsa, the "Prelude" does not find closure by a return to its opening theme but instead moves directly into a new melody to accompany the scrolling prologue text.

Hatfield House This third theme, which Rózsa initially called the "See Saw Song," merits some comment. It is associated with Hatfield House, the country residence where the young Elizabeth spends much of her childhood, often banished there on account of her "bastardly" origins as "Anne Boleyn's brat." The tune is original with Rózsa and was written and recorded before filming, for it is frequently sung as a nursery rhyme by Bess's governess, Mrs. Ashley (Kay Walsh), and often repeated during Bess's troubled childhood:

> Here we go up, up, up,
> Up in the sky so high!
> Here we go down, down, down,
> Bumpity-bump, good-bye!

The film's cue sheet attributes the words to "Anon."

2. Reminiscing It is the night of Queen Mary's death: Elizabeth will be queen by morning. Her aged governess and her steward, Mr. Parry (Cecil Kellaway), recall the turmoil of Bess's youth and begin to sing the "Hatfield" tune. The orchestra picks up the melody, in Rózsa's typical imitative counterpoint, to initiate a flashback. Lightweight tunes in the Renaissance manner accompany the brief happy moments of King Henry VIII (Charles Laughton) and Anne Boleyn,

as witnessed by their infant daughter, Bess.

Anne Boleyn's Execution/Exit Anne Boleyn A drum roll announces the death of Bess's mother. The child—now "illegitimate"—is banished to Hatfield, accompanied by a sad variation on the "Hatfield" tune.

3. Changing Mothers Henry recalls a slightly older Bess (Noreen Corcoran) to London to meet mother number three. Rózsa scores Mrs. Ashley's narration ("This one is German," referring to Anne of Cleves) cheerfully, but she and Bess notice the king's gloomy face and conclude the marriage will not last long.

King Henry "In no time at all we were back again to be inspected by our fourth mother." The woodwind choir toys with a phrase of "Hatfield" as the skeptical child confronts her intimidating father.

4. New Stepmother/Katherine Howard's Executcribe the fearful palace atmosphere, alternating with a scurrying string figure as Bess in her nightdress rushes—indiscreetly—through the halls to seek the comfort of Tom.

Appointment With Love Alone with this new father figure, Bess seems to confess her love for Tom. As a clarinet introduces the romantic theme from the "Prelude," it becomes apparent that the scurrying strings from the previous cue have actually prefigured this melody: Bess's feelings are unconscious and (at this point) not reciprocated by Tom. The entire sequence is a fine example of Rózsa unifying a series of disconnected images through his music. Tom reassures Bess—who has once again been banished to Hatfield—that they will meet again. They kiss, and Tom sends Bess back to her room, although not before encountering Ann Seymour (Kathleen Byron), the suspicious wife of Ned Seymour (Guy Rolfe), the Lord Protector—and Tom's brother.

9. Long Live the King A fanfare salutes Edward, the new king.

Anne Boleyn's Daughter Ann Seymour interviews Bess with open hostility. "Hatfield" erupts violently at the end of the scene when the hot-tempered Bess flings an inkwell at her tormentor. Bess once again returns to Hatfield.

Dinner Music In the following scene, a sinuous and courtly Renaissance dance (arranged by Rózsa) accompanies Tom arguing with Ned and Ann at supper. The alternating phrases of the dance, with harpsichord accompaniment, lend an ironic edge to the dagger-laden dialogue as the scene plays out beneath the ink-stained wall that still bears the traces of Bess's "royal fling." This music is closely based on the anonymous "Packington's Pownde" (*FVB* No. 177).

10. Dreams Bess dreamily confesses her love of Tom to Mrs. Ashley. An introductory clarinet duet blossoms into the love music on the violins.

Reality The music pauses abruptly, then continues in sober fashion as Mrs. Ashley shatters Bess's illusions: "He's in love with another woman."

11. Disillusion That night Bess witnesses a rendezvous of the secret lovers—the woman is Queen Catherine! Tom has been in love with her all along, but has been preempted first by Henry and then by his own brother's jealous fear of letting Tom get too close to the throne. After a downward unraveling of Bess's love music, a new theme of "Heartbreak" is introduced by violins and then played by the solo cello, ending with an ornate trill.

12. The King's Diary/The King's Finances/The King's English The story is now related by the young King Edward, writing in his diary (with comic misspellings). Although Edward lives under the thumb of the Lord Protector, it is the other Seymour brother, Tom, who befriends the boy and even slips gifts past the royal guards. The toy march introduced earlier is here extended wonderfully as the boy paces through the palace with his model ship. The bassoon pipes away, accompanied by delicious pizzicati and muted trumpets. This music is perhaps the finest comic invention in a career far better known for musical tragedy and grandeur. One of the composer's very first compositions (at the age of seven) was a "student march," and one marvels at his ability to change the mood of this tragic love story with such a lively intermezzo. Rózsa adds weight to the scoring (at 2:18) as Edward reports on Admiral Seymour's naval victories.

Returning Hero Transitional fanfares salute the ebullient conquering admiral, while Ned and Ann react with jealousy.

13. Your Majesty/Royal Tact Tom lifts the boy king so that crowds assembled below the palace windows can see both of them, prompting another fanfare. Now openly married to Catherine, Tom returns home and embraces her, accompanied by a brisk statement of her theme. Bess's greeting is cooler. She had intervened with Edward to allow Tom and Catherine to marry; now she wishes to keep her distance from the happy couple. "Hatfield," in a minor key, accompanies Bess's aloof resolve, initially with awkward stresses on the last note of each phrase. But Rózsa develops this theme wonderfully through the shifting moods of the reunion until Tom's buoyant good humor triumphs and the love theme blossoms openly.

14. Old Harry A sea shanty with rippling accompaniment takes Bess and Tom sailing on the new flagship, the Great Harry, where Bess demonstrates her military and political acumen to the enthusiastic

admiral.

Chelsea The shanty winds down ambivalently as they return home, Tom being skeptical of Bess's grand dreams. (She is after all only second in line to the throne of a bankrupt nation.) The melody first sinks into the cellos and basses and then dissipates into broken woodwind fragments. But as Bess paints a grand vision of English naval greatness we hear the "Bess as Queen" processional from the "Prelude." Rózsa has held his "main theme" in reserve for nearly an hour and this will be its only statement in the entire narrative. The love music returns as Bess wallows in sentiment: "You'll be with me, Tom, always." Catherine appears (along with her theme on oboe); Tom rushes to embrace his wife with obvious passion—leaving Bess behind as her love music returns, now hobbled by dissonant accents in the bass line.

15. Love Will Find Out the Way Politics intervene in the form of a proposed dynastic marriage for Bess to a prince of Denmark, and a party is arranged for a Danish ambassador. A tenor voice (Ernest Newton) is heard in the background singing a romantic air—actually an anonymous popular lyric from the seventeenth century. The tune first appeared in *Playford's Musicks Recreation on the Lyra Viol* (1652).

16. King's Ballad The music, now purely instrumental, continues under double-edged dialogue. The tune ("Pastime with Good Company") is by none other than King Henry VIII himself, who, as a typical Renaissance prince, was an accomplished versifier and composer as well as ruler. (Henry's tunes also appear in *A Man for All Seasons* and *Anne of the Thousand Days*, both scored by Georges Delerue.) Rózsa's arrangement features his own contrapuntal bass line and orchestration, in keeping with the notion that 1953 movie audiences would find an authentic period performance "grating to the ear."

17. Dansk Dans Bess dances with the ambassador. The music possesses something of the aspect of the galliard, the most popular dance of the period and a favorite of the historical Elizabeth. The choreography, the tempo, and the modern-instrument orchestration are, however, more sedate than the 16th-century originals, which involved athletic leaps that some of Elizabeth's contemporaries judged unseemly, and the rhythm lacks the galliard's characteristic hemiola.

A Toye Bess flirts incautiously throughout the evening, effectively scuttling the marriage plan. Here she toys with Tom Seymour's innocent young page, Barnaby (Robert Arthur). This source music derives from a piece by Giles Farnaby (*FVB* No. 270), although the "B" section may be original with Rózsa. A "toye" is an obscure Renaissance form. Could Rózsa, in a whimsical mood, have chosen Farnaby for the rhyme on "Barnaby"?

18. Desperate Love At the evening's end, a furious Tom berates Bess for her indiscretion and reveals that she has aroused his jealousy. Music enters when he slaps her, then surges boldly into the love theme as the pair embrace and admit their love.

19. Crossroads Bess removes herself to Hatfield, where "Heartbreak" (see track 11) is heard as she sits before a rainswept window. Mr. Parry brings news that Catherine is dying. In music that was dialed out of the film (beginning at 0:39), Rózsa accompanies Bess's frantic questioning of Parry with a repeated phrase of "Love and Loss" that seems to go nowhere. This is apparently the only significant piece of music left on the cutting-room floor. (Surviving documentation cites a cue called "Frustration"; if it exists, it does not seem to have been recorded.)

Catherine Parr's End The queen is on her deathbed. (The film omits to mention that she died in childbirth, a fearfully common fate in former times.) As in Catherine's first scene—and in contrast with the other turbulent leitmotivs—the lovely tune plays all the way through, this time for strings alone, a cello solo replacing the oboe's plaintive voice. Fitful references to "Hatfield" signal Catherine's awareness of Bess (who is in fact away at Hatfield), but Catherine's own theme returns on solo violin as she bestows forgiveness and a final blessing upon Tom's other love.

20. The King's Birthday Another period adaptation accompanies a royal birthday reception—Bess's first escape from country isolation in many months. The tune is John Bull's "The King's Hunt" (*FVB* No. 135), although its middle section (0:47–1:10) may be Rózsa's invention.

21. Bad News Privately, Edward reveals that Tom is in grave danger, his desires for the royal princess having placed him at odds with the Privy Council and a jealous Ned. Bess's anguish ("Kill him?!") is compounded when new guardians are installed to watch over her at Hatfield. The nervous, intense music (note the pulsing rhythmic accompaniment) recalls Rózsa's noir style of the 1940s.

Night Visitor Fear and dejection pervade the nocturnal atmosphere (low-range flute at 0:34). Bess's thoughts are with Tom, but (beginning at 1:26) the music can only toy nervously with the first phrase of the love theme beneath a quivering suspense tremolo. Bess glimpses a dark figure. Then a solo flute takes over, recalling the lovers' first meeting as it now introduces their last—the visitor is Tom—and the theme rises to a passionate orchestral climax.

Farewell A cutaway (at 3:12) signals the ap-

proaching dawn—always the harbinger of doom in a tragic romance (cf. *Tristan und Isolde*, *Romeo and Juliet*). The theme, tenderly prolonged, blossoms one final time (cello and violin solos with harp). After Tom departs, leaving Bess alone to face her persecutors, the music (at 6:00) turns to a minatory variant of "Heartbreak," punctuated ominously by pizzicato lower strings.

22. Inquisition Bess responds to accusations of treason, even to the point of striking Ned with a riding crop, but then collapses from the stress. This entire cue is based on the motive of "Heartbreak," heard with unaccustomed brassy dissonance (in trombones) for Bess's collapse and then resignedly in the English horn (cf. Act III of Wagner's *Tristan und Isolde*) as Tom is seen in prison.

23. Alone Another muffled drum roll (see track 39), echoing the film's beginning, announces Tom's execution to Bess and her powerless young brother. There is tenderness as Bess comforts the boy. As she exits from the screen, leaving only a trailing shadow, the "unraveled" love music of "Disillusion" (track 11) rises to an anguished pitch and then fades to silence.

24. Long Live the Queen It is morning. Years have passed, and we are back at Hatfield with Mrs. Ashley and Mr. Parry. Fanfares (repeating the earlier "Long Live the King") sound for the new queen. Reminiscing wistfully, the old guardians sing, "Here we go up, up, up,/Up in the sky so high!" (not heard on this CD) and then hum the next two verses (actually the voices of William Lee and Betty Noyes, see track 41). Then a door opens to reveal their first view of Bess as queen.

25. Finale "Hatfield" enters for a final time, now triumphant, but carrying with it all the memories of loneliness and loss. The queen advances to a balcony to greet a cheering multitude, which remains unseen: this will be an intimate drama to the last. Instead, the camera moves in for a close-up on a face made wise through suffering. Now the great processional theme returns in full orchestral splendor, rolling majestically over a symbolic vision of the crown of England (with a reprise of the opening fanfare) and the end cast scroll. Chimes add a blaze of glory to this apotheosis, which ranks as one of Rózsa's noblest summations.

Bonus Tracks

26. See-Saw Song (source vocal) "See-Saw Song" was the working title for the theme known as "Hatfield" or "Ups and Downs." This version, heard at the beginning of the film (before track 2), is sung by Kay Walsh and Cecil Kellaway as Mrs. Ashley and Mr. Parry; the recording comes from the dialogue track.

27. Reminiscing (original version) An unused variant of track 2 (utilizing a solo cello on the melody) provides a more sober introduction to the narrative.

28. Exit Anne Boleyn (original version) The string passage at 0:32–0:44 is doubled at a higher octave than in the film version of this cue (track 2).

29. Hatfield Again (original version) This is an alternate, earlier take of track 4.

30. Up Again (deleted cue) A short, unused reprise of the Hatfield theme was written and recorded for one of Bess's childhood returns to court. Had it been used in the film, it would have come between "Tom Seymour's Mission" and "Whitehall" (track 5).

31. King's Barge (source fanfares, drums) Trumpets and drums sound when the king's barge is summoned to convey his majesty, Queen Catherine and Bess from Tom Seymour's ship to safety after French vessels are sighted in the distance. An angry exchange between the king and Bess leads to the king's collapse; the next music heard is the "Dies Irae" passacaglia underscoring his death scene (track 7).

32. Long Live the King (alternate fanfare) Rózsa presumably composed this fanfare for young Edward (see track 9); here it is voiced by trombones and cornets with more "adult" authority than the final version.

33. Anne Boleyn's Daughter (original version) Bess's toss of the inkwell is here underscored with a more dissonant orchestral "sting" (see track 9).

34. See-Saw Song (pre-recording) Rózsa supervised four "pre-record" versions of the "Hatfield" tune sung by a professional tenor voice (Ernest Newton) to guide the screen performers. Note how the spare piano accompaniment and the tenor's vocal timbre make the music seem more genuinely Elizabethan than the actual soundtrack version, sung by the actors Kay Walsh and Cecil Kellaway.

35. Love Will Find Out the Way (pre-recording) The pre-recorded version of this pseudo-Elizabethan song contains a first verse that is not included in the final film version (track 15).

36. King's Ballad (original version) The film version of this cue (track 16) is slightly shorter than this pre-recording.

37. Dansk Dans (pre-recording) This piano rehearsal track for the dance sequence (track 17) was played by Jakob Gimpel (who also played on track 34).

38. Dansk Dans (original version) This orchestral version is shorter than the piano track but still somewhat longer than the final dance (track 17).

39. Tom Seymour's Execution (source drums) Prior to "Alone" (track 23), a drum roll announces Tom's execution and a steady, ominous beat accompanies him to the scaffold.

40. Her Majesty (alternate fanfares) Fanfares—presumably replaced by those in track 24—suggest a more elaborate scene than the final version.

41. See-Saw Song (source vocal) This hummed version (by William Lee and Betty Noyes) picks up from the verses sung by Cecil Kellaway and Kay Walsh at the very end of the film, just prior to the appearance of their beloved Bess as Queen of England ("Finale," track 25).

—John Fitzpatrick

All the Brothers Were Valiant

M-G-M veteran Richard Thorpe directed *All the Brothers Were Valiant* (1953), a seafaring tale of lust, betrayal, love and redemption. The film, scripted by Harry Brown from a novel by Ben Ames Williams, remade a 1923 picture of the same name and premise. Two sea-captain brothers (played by studio contract stars Robert Taylor and Stewart Granger) square off against each other from opposite ends of the moral spectrum: the younger, Joel (Taylor), is quietly virtuous to the point where he is misperceived as being cowardly; the older, Mark (Granger), is a charismatic bully seduced by greed. When Mark disappears in the Gilbert Islands and is presumed dead, Joel assumes command of Mark's whaling schooner and sets out on an expedition that eventually leads him to his wayward brother. Joel's concern is met with betrayal: both brothers share a love of the same woman, Priscilla (Ann Blyth), and it is this conflict—as well as Mark's lust for a treasure of black pearls—that pits the two against each other in a high-seas adventure setting. Mark ultimately redeems himself by choosing to fight alongside Joel, before dying in a climactic mutiny aboard the ship (which Mark helped instigate).

Miklós Rózsa's rousing music captures both the grandeur of the film's sailing sequences and the escalation of the rivalry between the Shore brothers. The score is dominated by a malleable melody for Joel and the Shore lineage, launched by a perfect fifth (ascending for the A section, descending for B), evocative of the sea yet equally appropriate for the film's complicated love triangle. Not one fragment of the main melody is wasted, with even its concluding three-note neighbor-tone figure becoming a motive unto itself in the body of the score. Rózsa introduces several more ideas throughout the film, the most prominent of which are a longing love theme for Joel and Pris, as well as a conflicted offshoot of the main theme for Mark's treacherous behavior. The action sequences brim with line-against-line writing and the composer's boundless sense of thematic invention; motives are dissected and put back together again, with Rózsa creating ingenious new variations on his material right down to the film's final reel. The general seafaring tone, as well as the brief passages of "island" music (see track 9) even provide a tantalizing glimpse of what a Rózsa-composed score to 1962's *Mutiny on the Bounty* (which was scored by Bronislau Kaper since Rózsa was otherwise occupied with *El Cid*) might have sounded like.

Disc 7, tracks 1–15 present Miklós Rózsa's original score to *All the Brothers Were Valiant* (recorded in late May 1953) prior to the film being cut down and several cues being adapted and rescored by M-G-M's Johnny Green and Conrad Salinger in August 1953. (For the rescored cues, see tracks 16–26.) *All the Brothers Were Valiant* is one of a handful of 1953 scores for which M-G-M long ago transferred the original 35mm magnetic film to ½″ three-track tape, preserving the stereo image (Dimitri Tiomkin's *Take the High Ground!*, FSMCD Vol. 8, No. 1, is another such score.) The masters are a generation removed from, for example, 1954's *Crest of the Wave* but are not in monaural sound as with *The Story of Three Loves* from earlier in 1953.

1. Prelude Racing strings build anticipation under the M-G-M logo before culminating in the score's first statement of the main theme. Rózsa's glorious Mixolydian melody underscores the opening titles and footage of a whaling ship on the open sea, establishing a tone of optimism and assuring forthcoming adventure. A transitional development of the theme plays for the ship's arrival in "New Bedford Massachusetts, 1857." The first officer, Joel Shore (Robert Taylor), has not been home in three years, and the cue offers a nostalgic welcome before fading away.

2. House of Shore Joel learns that his brother, Mark (Stewart Granger), captain of the whaling schooner the Nathan Ross, went missing on his last voyage and is presumed dead. A stern, canonic string development of the main theme plays during Joel's inspection of Mark's cabin. He opens the ship's log and skims old entries written by other members of his family who had piloted the ship; images of these sailors are superimposed over footage of the ocean as they recite text that details the fall of each previous Shore (with many of the log entries ending, "All the brothers were valiant"). The score quietly ties the main theme to the heritage of the family, until the ship's first offi-

cer, Finch (Peter Whitney), interrupts Mark to tell him that the owner of the Nathan Ross wishes to see him. A sober statement of the main theme denotes this before the primary version returns and settles on a warm cadence.

3. Proposal This romantic cue covers the reunion of Joel with Priscilla Holt (Ann Blyth) near her home in New Bedford. Strings and clarinet gently awaken as Joel sits beside "Pris" and tells her that he thought of nothing but her while he was away. It is clear from the hearts carved on a tree behind them that Mark had feelings for Pris, and perhaps she for him, but now that he is believed dead, Joel admits his love for her. Their love theme aches with impressionism, its opening pitches mimicking the neighbor-tone motion of the figure that completes the main theme. The melody also possesses an air of tragedy, foreshadowing events to come. A hesitant version of the theme marks Joel's marriage proposal, a purer version sounding when Pris agrees to marry him—and to accompany him on a three-year voyage on which he is to be captain of Mark's ship, the Nathan Ross.

4. Boat This cue is not heard in the finished film but was likely written for the departure of the Nathan Ross from New Bedford: a typically confident version of the main theme is backed by shimmering string accompaniment (a slower version of the theme was used in the finished film; see "Departure," track 18). The cue softens and transitions to the love theme, presumably intended for a scene aboard ship between Joel and Pris.

5. Full Sail Gentle nautical rippling underscores the ship sailing peacefully at sea; in the finished film, the opening 0:07 is replaced by the heraldic main theme (see track 18), a restrained statement of which underscores Joel in his cabin making an entry in the ship's log. When Pris comes up behind him and reads aloud a passage from this "House of Shore" log written by Mark, Rózsa briefly gives the melody a foreboding treatment (at 0:45) while Joel quietly observes her infatuation with his brother. The main theme concludes the cue warmly for the ship at sea, with chipper flute for activity on deck.

6. High Sea An exterior shot of the schooner receives a robust statement of the main theme for horns over harp glissandi. As Pris climbs the ship's shrouds with childhood friend Dick Morrell (John Lupton), the consequent phrase of the theme is sequenced higher and higher until they reach the mainmast. The music creates a blissful dizziness with a transparent string variation on the main theme over trilling woodwinds, followed by the same material with the orchestration reversed. Conflicted muted brass reflects Joel's reaction when Pris innocently mentions the Gilbert Islands, where Mark disappeared.

7. Love and Pride English horn takes up a pensive version of the main theme against tremolo strings after the ship passes through a terrible storm at Cape Horn. Joel retreats to his cabin and Pris embraces him, the love theme assuring their devotion; she tells him she is proud of how he handled the storm. A fanfare suggestive of the sailing song "Away for Rio" (see track 18) underscores a transition to a daytime exterior shot of the schooner.

8. Whale When whales are spotted in the distance, Joel leads a group of men in a boat to harpoon one of the mighty creatures. The score plays through their preparation with a jaunty compound-meter fanfare tied to the main theme by the opening perfect fifth. Pris is disappointed to be left behind but Aaron (James Bell) cheers her up, explaining that whales are bashful around pretty girls; Rózsa responds with a comical clarinet solo (as if chuckling on Pris's behalf).

Whaliant Brothers/Prince of Whales A muted brass motive creates suspense as Joel and his men approach an unsuspecting whale. This is Rózsa's exciting scoring of the whale hunt, which he intended to play through the entire sequence; in the finished film, only the beginning of "Whaliant Brothers" and end of "Prince of Whales" are used. Silva (Keenan Wynn) harpoons the whale (represented by a lumbering theme for low brass); the music is dialed out (at 2:20) as the whale drags the boat on a wild chase. Rózsa's subsequent music (debuting here) alternates between the whale theme and up-tempo, invigorating statements of the main theme. The writing becomes increasingly frantic, culminating in angry imitative statements of the whale theme before dying down when the whale disappears beneath the ocean surface. The men nervously await the creature's reappearance, the score continuing to develop the whale theme tentatively over trilling strings. The music is dialed back into the film with the low brass theme as the whale surfaces, overturning the boat and sending Joel and his crew flying into the water. Desperate strings underscore Joel's rescue of an unconscious Dick, while the main theme returns in low brass for the arrival of a rescue boat. The film transitions to Joel and his men back on the Nathan Ross, accompanied by a gentle reprise of the main theme's development from "Whale."

9. Girl When the Nathan Ross reaches Tubai in the Gilbert Islands, Mark (Stewart Granger) casually surprises Joel by appearing aboard the ship. The older Shore tells the story of his disappearance through flashbacks, beginning as—drunk and feverish—he swims ashore and finds himself at a native celebration. Mark frightens the locals and breaks up the ceremony, but one young woman (Betta St. John) is unfazed, even intrigued by him. Rózsa introduces a flowing penta-

tonic theme for her as she calmly stares at the outsider; the idea builds dramatically to underline the drunken sailor's collapse.

Island The native girl summons her compatriots to assist Mark and the scene transitions to a hut where she nurtures him back to health. The pentatonic theme evokes her gentle wisdom, playing out over a hypnotic accompaniment for marimba and strings. Feeling a bit better, Mark emerges from the hut and shares an intimate moment with the girl, who speaks no English. Playful flute and English horn take up her melody, concluding with the neighbor-tone figure borrowed from the main theme.

10. Abduction Mark continues the flashback: he awakens in the hut one night to discover that the girl—now his wife—is missing. Brass stings and a gnarled version of the score's opening "Prelude" string runs capture Mark's anxiety as he chases after three pirates who have kidnapped the girl.

Schooner Mark dives into the ocean and swims after the kidnappers, who are rowing back to their vessel. The score continues to develop the "Prelude" figure, while introducing a nasty diminished brass motive for the pirates. Mark reaches the schooner and knocks out a crewman; the cue settles on an uneasy sustain of dissonant brass and tremolo strings.

11. Fright Mark finds the girl in a cabin and rescues her from attempted rape by beating a sailor to death. His energy spent, Mark faints, leaving the girl to watch over him. Time passes and the pirate theme returns when two sinister crewmates, Fetcher (James Whitmore) and Quint (Kurt Kasznar) peer into the room. When the girl brandishes a gun, the men quietly retreat; Rózsa reprises the pentatonic theme as her attention returns to a sleeping Mark. A dreamy harp glissando unravels over a transition to the pirate ship on the open sea.

12. Murder Still in the flashback, Mark decides to join the pirates on their journey to an uncharted island, where they discover a fortune of black pearls in a shallow lagoon. Having already killed Quint, Fetcher lures two local divers into a forest on the island under the pretense of gathering food; Rózsa introduces a corrupted theme for Mark and his desire for the pearls on murky clarinet while Mark and the girl await the return of the pirates. The new melody sports a shape similar to that of the main theme, but its tone is contrastingly ominous. A gentle, repeated-note portion of the pentatonic material reinforces Mark's bond with the girl, but the tranquility is broken by Mark's theme when Fetcher returns alone and evades Mark's questioning. Mark leaves to find the missing men, his theme slowly gathering dread, Fetcher throws a knife at Mark when his back is turned; the girl screams and Mark ducks just in time. The resulting fight between Mark and Fetcher receives aggressive, accelerated outbursts of Mark's theme that build to a cathartic climax when he succeeds in strangling the greedy pirate. Mark takes off into the forest, his theme grunting apprehensively until he comes upon the dead bodies of the missing divers—Fetcher murdered them rather than pay their salaries.

Pearls Tribal percussion and threatening low reeds suddenly emerge for a tribe of natives who follow an unaware Mark back to the beach. Mark's theme returns as he retrieves a bag of pearls from Fetcher's pocket and hands them to the girl. The tribal percussion resumes when the natives arrive; as Mark and the girl flee the relentless pursuers in their boat, the cue becomes an assault of marauding brass and furious string writing. A pungent low brass version of Mark's theme is dressed with string runs, piling on desperation until a native spear kills the girl. An imitative version of her theme surfaces one last time for Mark cradling her in his arms; before the bag of pearls falls from her hand into the lagoon, a fateful descending whole tone line following it down into the water. The tribal action music resumes for Mark fending off his remaining attackers with an oar. His theme closes out the cue as he stares at the girl's corpse, her death a result of his greed.

13. Disillusionment Back on the Nathan Ross, Mark convinces Pris that Joel is afraid to travel to the island to recover the lost pearls. She leaves to interrogate Joel and a devious statement of Mark's theme captures his smirk of accomplishment. The love theme sounds as Pris questions Joel's courage; his worst fear is confirmed: Mark has driven a wedge between them. The first five pitches of the love theme grow more conflicted as Pris runs to her quarters, crying.

14. Ashamed Having tantalized the crew with the promise of pearls, Mark organizes a mutiny and—to the disappointment of Pris—Joel initially puts up little resistance. Mark overhears her crying on deck; he consoles her and Rózsa develops the love theme (the third pitch raised a minor third) while she confesses that she is ashamed of Joel. Mark's theme grows increasingly sinister while retaining a romantic flavor as he presses his advantage and kisses her, to an anguished cry from the love theme. Pris looks up to see that Joel has witnessed this, a shattered version of the love theme's bridge underscoring his stony reaction. Joel retreats to his cabin and Pris follows, but he will not face her. The love theme continues to reinforce her heartbreak as she runs to her quarters crying, before giving way to a quietly seething rendition of the main theme, which underscores Joel appearing on deck to address his men.

15. Hard to Lee The crew restrains Joel and con-

fines him in a storeroom. An accelerated outline of the love theme plays on low-register strings as Mark redirects the ship toward the island with the pearls; a brass fanfare rendition of Mark's theme adds a sense of impending tragedy to a shot of the Nathan Ross as it changes course.

Showdown An urgent development of the main theme accompanies Joel breaking through the ropes that constrain him, which were partially cut by the still-loyal Aaron. Accented brass chords stab away as Joel knocks out a rebellious subordinate and rescues Pris; the love theme receives regretful treatment as she begs Joel for forgiveness, but he barks at her to stay in the cabin. Threatening low strings flirt with the couple's material as he retrieves handcuffs from a drawer and creeps upstairs. The younger Shore arrives on the bridge, backed by an angered version of the main theme, now his own. Tense statements of the neighbor-tone motive sound when Joel orders the disloyal Finch to cuff himself.

Mutiny The score pits Joel's theme against Mark's as the two siblings argue for control of the ship. Joel punches his brother and throws his guns overboard while the score plays through with cold resolve. A sinister octatonic motive appears for the hateful Silva and the rest of the mutinous crew, who gather around Joel; the main theme vies for power over the new idea, and the insurmountable odds it seems to represent. Affected by his brother's display of courage, Mark chooses to fight by Joel's side, as do Dick and a few other members of the crew.

Fight For the climatic brawl, the cue launches into rambunctious action writing, featuring a rapid-fire repeated-note idea that culminates in a hemiola figure; this material eventually serves as a chattering foundation, over which the main theme is mounted (the 90 seconds or so of this material was dialed out of the film). Octatonic writing seeps into the music, building to a reprise of the mutiny theme for Mark's standoff with Silva. Mark proceeds to bash the traitor's head in—but not before Silva stabs him through the heart with a harpoon; a final chromatic outburst of strings foreshadows Pris's horrified shriek and the battle comes to a halt. Mark's theme receives an exclamatory payoff as realization sets in on his face.

Retribution Rózsa intended a tragic, redemptive setting of Mark's theme to underscore the final moments before his death, but this musical material had to be cut from the film along with the footage. Stewart Granger discussed the deleted scene in his memoir, *Sparks Fly Upward*:

> During the resulting free for all [of the action climax], the principal villain comes at me with a harpoon; I crush his skull with a club and he runs me through. Now the place the special effects man had chosen for this thrust was the center of my chest and I suggested to the director that my stomach might be a better target as it would give me rather more time for my death scene. Thinking it would take too long to change, Thorpe said it looked fine the way it was. But, when the film was previewed, there was a howl of laughter from the audience at the miraculous durability of the hero who could still speak after having had a harpoon through his heart. Naturally I asked for a retake but was told it would be too expensive as the set had been demolished, so the scene was cut.

Finale In his cabin, Joel summarizes the tragedy in the ship's log, explaining the mutiny and how Mark fought gallantly beside him. Pris emerges from her quarters to watch as Joel writes; the tragic version of Mark's theme gives way to the main theme when Joel writes the standard log-out line, "All the brothers were valiant," with Pris taking his pen and underlining "All." When a commotion suddenly sounds from above, Joel and Pris run up to the top deck to find that six whales have been spotted. Pris wishes Joel luck as the main theme gathers in all its glory; he kisses her and the theme receives a rousing sendoff (approximately 0:03 of which was cut to accommodate an edit in the film). Rózsa reprises the "Prelude" for the end titles, with a new but equally exciting finish.

Revised Cues

When Miklós Rózsa signed with M-G-M in 1948, he insisted upon—and won—several conditions for his contract. As he recalled in his autobiography, *Double Life*, among them was, "Nobody was to add a note to any of my pictures, nor was I to be asked to add anything to anybody else's." Despite this, the wheels of commerce (the studio was not about to shut down a movie production due to the composer's contract) caused both events to transpire: Rózsa wrote (uncredited) cues for *Edward, My Son* (1949) and *Beau Brummell* (1954); and for *All the Brothers Were Valiant* several of Rózsa's cues were reworked by M-G-M's head of music Johnny Green and arranger *par excellence* Conrad Salinger when—presumably from the timeline (August 1953)—Rózsa was on his summer holiday in Europe and unavailable to rescore altered scenes. (In retro-

spect, a few revised cues from other composers in this film seem like a small price to pay for the popular Violin Concerto, Op. 24, which Rózsa composed during this particular "lay off" period!) Disc 7, tracks 16–26 present these revised cues from the finished film along with the film's choral source music (for sailors at work).

16. Easy Away, Jo' This *a cappella* sailors' song (arranged by Charles Wolcott) emerges out of the end of the "Prelude" in the finished film, as the ship on which Joel Shore is first officer reaches New Bedford harbor.

New Bedford Bridge Conrad Salinger adapted Rózsa's main theme for this short tag as Joel approaches the Nathan Ross, looking for his brother.

17. Too Quick a Way In a New Bedford tavern, Joel punches out a sailor who had impugned the integrity of his brother. This short tag to the scene (adapted by John Green) takes its title from a line of dialogue by Silva, who remarks that hanging would be "too quick a way" for Mark Shore to die.

Priscilla and Joel/Proposal The bulk of this combined cue (0:47–3:15) is the same as track 3, Rózsa's recording of "Proposal" for Joel and Priscilla's romantic scene early in the film. For the finished film, however, Salinger added a 0:35 introduction ("Priscilla and Joel") in order to begin the music earlier in the scene.

18. Departure/Away for Rio/Bridge to Full Sail/Full Sail/Full Sail Continuation/High Sea This track represents the combined music for the departure of the Nathan Ross from New Bedford and subsequent scenes aboard the ship. "Departure" (0:00–0:24) was adapted by Salinger and likely replaced Rózsa's unused cue "Boat" (track 4) for the ship getting underway. "Away for Rio" (0:25–1:04) is a sailors' song arranged by Charles Wolcott as the crew works on the sails. "Bridge to Full Sail" (1:05–1:14) is Salinger's adapted music of nautical "rippling" that segues into most of Rózsa's original "Full Sail" (track 5, 1:15–2:30) before another Salinger-adapted passage, "Full Sail Continuation" (2:31–3:05) leads directly into Rózsa's original "High Sea" (track 6, 3:06–4:11).

19. Tubai When the Nathan Ross arrives at Tubai, Pris shows off a beautiful summer dress to Joel in anticipation of going ashore. This cue represents an addition to Rózsa's score rather than a replacement of an original cue: South Seas exotica (credited to both Green and Salinger) plays for Pris's excitement at the foreign locale, ending in a quiet statement of Rózsa's main theme as Joel goes above deck to find his long-lost brother Mark casually chatting up the crew. (It is likely that Green wrote the Tubai theme, with Salinger scoring this and subsequent cues.)

20. Sister Priscilla Like "Tubai," this is an additional cue by Green and Salinger with no equivalent in the Rózsa score. The exotic "Tubai" theme leads to softer scoring for a conversation between Mark and Pris, with subtly darker shades when Pris reveals that she may still have romantic feelings for Mark.

21. Tahitian Dance This source music is part of Rózsa's original score—not a revised cue—but placed in the bonus section for aesthetic reasons. "Tahitian Dance" is a percussion track heard at the beginning of Mark's flashback narration about his disappearance ("Girl," track 9), when he swims ashore in a feverish state bent on silencing the native music that has kept him awake. This track combines Rózsa's recording of three drums made during his underscore sessions (on May 28, 1953) with a "pre-recording" of "Tahitian drummers" (per the scoring log) made on January 26, 1953.

22. Intro to Girl/Girl (revised)/Island (revised) This is Green and Salinger's rescoring of Mark's flashback relationship with the native girl ("Girl/Island," track 9). The recording is entirely different, adapting thematic material from Rózsa's original.

23. Murder Bridge #1 This short cue (0:00–0:33) added by Green and Salinger features the "Tubai" theme as Fetcher and Mark set sail to the uncharted island in search of pearls (see track 12); there is no equivalent cue in Rózsa's score.

Murder Bridge #2/Murder/Pearls This is Green and Salinger's rescored version of track 12, for which "Murder Bridge #2" (0:34–1:53) replaced the opening of Rózsa's "Murder." The balance of the sequence (1:54–6:18) is identical to 1:21–5:45 from track 12.

24. Disillusion Bridge/Disillusionment For the finished film, Salinger wrote a 1:33 cue ("Disillusion Bridge") that leads into "Disillusionment," the same (complete) recording as heard in track 13. The extra music covers the dialogue between Mark and Pris that plants the seeds of doubt in Pris's mind regarding Joel's motives in abandoning the pearls; Rózsa intended the music to enter only after Pris sets out to confront Joel.

25. Ashamed Bridge/Ashamed Similarly, Salinger added 0:13 to the beginning of "Ashamed," the same (complete) recording as heard in track 14, so as to start the music earlier during Pris's reaction to Joel putting up little resistance to Mark's mutiny.

26. Hard to Lee (revised) Salinger rewrote and extended the beginning of the climactic mutiny cue (track 15), in which Mark commandeers the Nathan Ross and sets off in search of the pearls. (Salinger's rewrite runs 1:58 compared to the opening 0:37 from track 15.) The added material features Mark's theme as Pris confronts Mark and tells him that they can never be together—she has realized how Mark has manipulated her and the crew.

—Alexander Kaplan

Knights of the Round Table

Knights of the Round Table (1953) was M-G-M's first CinemaScope production, starring Robert Taylor, Mel Ferrer and Ava Gardner in an epic telling of the legend of King Arthur and the love between Queen Guinevere and Sir Lancelot. The film was rushed to theaters in order to take advantage of the novelty of the widescreen format, which resulted in the score being recorded twice: once in Culver City with Hollywood musicians (as used in the film and released on FSM Vol. 6, No. 7) and again in London (as released on LP and CD by Varèse Sarabande in the early 1980s).

The reason behind having two recordings was explained by Miklós Rózsa in a 1982 interview with David and Richard Kraft, published in *Soundtrack!* magazine (as transcribed and edited by Daniel Mangodt). Rózsa had scored the earlier M-G-M success *Ivanhoe* and was recruited to perform the same duty on *Knights of the Round Table*:

That score just happened. It had to be re-recorded in England. It was an English film and an English orchestra had to record it. The studio wanted to release the picture as soon as possible, because it was the second CinemaScope film, and there's a lot of music. *Knights* had to be in the cinema by Christmas, and it was October when an executive at M-G-M called me. I said I just couldn't write that much music in such a short period of time. The executive said, "You can do it. You are a genius." I replied that even two geniuses couldn't do it. "For me you'd do it," he said. So I replied, "For you I do it." At the same time, I couldn't record the music, because I still had to compose. So they brought in John Green, the head of the music department at M-G-M. He conducted the first half

of the score and I listened to it through the telephone, and went on writing. Anyway, the film was in the cinema by Christmas.

However, the orchestra was an American orchestra, the musicians had to be repaid, which is an enormous cost. Because it was an English picture, the actors had to be English, with few exceptions—the stars could be American—the composer had to be English, and if he wasn't then the musicians had to be. They re-recorded the whole thing with Muir Mathieson conducting.

No dates are available for the British recording sessions but they likely took place shortly after the U.S. recording was made. When Varèse Sarabande licensed the score for release on LP in 1980 (STV 81128)—issued on CD in 1983 with a bonus piano suite from *Lydia* (VCD 47269)—they would have had to pay high "reuse" fees to use the U.S. recording, but the British recording had no such costs.

FSM's earlier release of *Knights of the Round Table* (a 2CD set also including Rózsa's score for *The King's Thief*) represented the premiere release of the U.S. recording, but the U.K. recording was also found on the master tapes. This box set presented a perfect opportunity to release an expanded edition of this performance under the baton of Muir Mathieson, significantly expanded from the 40:27 program released by Varèse (which was sequenced as two tracks on their CD, representing sides one and two of the vinyl).

Disc Eight

Please refer to the booklet accompanying FSM's original *Knights of the Round Table* release for comprehensive liner notes on the production as well as track-by-track commentary by Jeff Eldridge. The tracks represented on the British recording generally correspond to the tracks of the U.S. performance, although the grouping of some of the cues is different (per the recording plan) and, notably, early versions of cues (which can be heard on the FSM CD of the U.S. score) were not re-recorded.

The British recording is largely in stereo but a few cues surviving only in monaural sound have been given a stereo reverb here for a more consistent listening experience. Also, per the recording plan, a few pieces of source music are integrated into the British program, whereas the earlier FSM release relegates them to a bonus section.

Disc Thirteen

21. Defiance/Guinevere/Good Knight/Farewell/Sanctus/Cortege/Alleluia/Queen's Champion An additional selection from *Knights of the Round Table*—this one from the U.S. recording used in the film itself—is found near the end of disc 13. This music was previously released on FSMCD Vol. 6, No. 7, but that presentation separated the source cues ("Sanctus" and "Alleluia") from the score selections for editorial reasons. Some listeners responded that the cues are best heard together, in sequence, so disc 13, track 21 presents an assembly per that suggestion. (If programming this selection within the presentation of the complete *Knights of the Round Table* U.S. recording on FSMCD Vol. 6, No. 7, use this new track to replace disc 1, tracks 8 and 9.)

—Lukas Kendall

Crest of the Wave

M-G-M's *Crest of the Wave* (1954) adapted a popular British play, *Seagulls Over Sorrento*, written by Hugo Hastings (the film retained the stage title for its international release). A non-musical vehicle for Gene Kelly, *Crest* was an entry in the "training" subgenre of war films in which a clash of cultures and personalities threatens to bog down the development of a vitally needed tool—here, a new type of torpedo. The story begins just after a British submarine experiment goes awry on an island off the Scottish coast. When the U.S. Navy arrives assist with the operation, the nationalistic British sailors who have been toiling on the project express their displeasure. Lt. Bradville (Kelly), an American scientist whose only goal is to solve the mystery behind the unstable warhead, faces latent hostility from Lt. Wharton (John Justin): Wharton believes that Bradville wants to cash in on the work of those who died in the previous experiment. This conflict, as well as mounting tension between the lower-level British and American sailors, is put in perspective when a second experiment once again yields deadly results: a noble British seaman, Haggis Mackintosh (David Orr), respected by both sides, is killed while testing the torpedo. His death exerts a sobering effect on the men, who set aside their jingoism and unite to solve the problem for the greater good of mankind.

The Broadway production of *Seagulls* had failed a year prior to the release of the film, a sour harbinger for the M-G-M incarnation. Screenwriters Frank Harvey and Roy Boulting dialed back the original comedic tone of the play somewhat, although the message of camaraderie triumphing in the face of adversity still rings clear under the direction of John Boulting and brother Roy. While critics generally applauded the film's per-

formances, the *Los Angeles Times* deemed the project a waste of Gene Kelly's abilities, while *The New York Times* dubbed it a "standard adventure," noting the film's lack of suspense. Kelly himself expressed his unhappiness with the finished product, although he appreciated the sentiment of the story: "I still think it was a nice idea to make a picture about England and America staying friends in peacetime and doing great things together. But the humor in it didn't work in the States, where it was torpedoed and sunk without a trace."

For *Crest of the Wave*, Miklós Rózsa replaced a score recorded at M-G-M British Studios by Hans May (1886–1958). According to M-G-M memos, the British soundtrack also included music by John Addison, possibly library cues, but it is difficult to made heads or tails of the intended—but unused—British score. Very little survives on the film's master tapes from the British score but we have assembled a short suite (track 46) at the end of disc 9 in monaural sound; see below for further information.

Rózsa's score, fortunately, survives in gorgeous stereo (remixed here from the original 35mm magnetic film stems), featuring a jaunty, heroic military theme. The music—cited as a "plus factor" by *Variety*—is sparse and largely transitional in the film, rarely playing during dialogue scenes. Even at its most fleeting, however, the adventurous, peril-tinged main theme is an immediate reminder of the deadly stakes of the mission, conjuring the heroic ideals of the sailors and foreshadowing their eventual bonding. The melody is in minor mode throughout, with the composer saving a triumphant Mixolydian development for the finale, when the men dismiss their petty quarrels. The score also features playful woodwind writing for bickering sailors Butch (Jeff Richards) and Badger (Sidney James), true to the nature of the comedic origins of the story.

Equally prominent is a piece of accordion source material, "Torna a Surriento," performed by Mackintosh; he associates the tune, composed by brothers Ernesto and Giambattista de Curtis, with the simpler things in life, like basking in the sun and simply "forgetting." The melody comes to represent the loss of Mackintosh and eventually the bravery of all the men, as Rózsa weaves the piece into the greater body of the score: its sunny, Mediterranean flavor contrasts starkly against the desolate Scottish island of the film's setting. ("Torna a Surriento" was also recorded in the original May/Addison English score for the film and was evidently a part of the soundtrack's conception from the start.)

1. Prelude A warm string processional plays for a shot of the Atlantic Ocean, while text introduces the brave men of "the Royal and American navies." Floating woodwinds and brass capture the airborne freedom of a flock of seagulls before the score introduces its noble main theme as a British ship speeds toward a distant island.

Torna a Surriento An establishing shot identifying the island nicknamed Sorrento is underscored with a nostalgic piece for accordion. This theme is performed twice on screen by Mackintosh (David Orr), with Sprog (Ray Jackson) noting its "sad" quality.

2. Nocturne A brief bit of rapturous impressionism for English horn, strings and harp was dropped from the film (presumably due to deleted footage).

Training Also missing in the film is a militaristic trumpet solo, its line becoming the basis for a subsequent bit of up-tempo orchestral bustling—an M-G-M memo confirms a training sequence was deleted from the finished film.

3. Surprise The American officers arrive on Sorrento and are almost immediately at odds with their hosts: British "Lofty" Turner (Bernard Lee) deduces that American Butch (Jeff Richards) has stolen the ex-fiancée of fellow seaman Badger (Sidney James) and runs off to tell his comrades. The score reinforces the irony of the situation with impish, imitative writing for clarinet, bassoon and strings.

Zed Boat Trilling strings underline a foreboding low brass rendition of the main theme for the arrival of the submarine, and the threat it poses to the men. Sprog is unsettled by its presence after the disaster of the previous trial, but Turner claims that he would rather die a swift death aboard the sub than waste away under the supervision of snide Petty Officer Herbert (Patric Doonan). Low, murky statements of the theme sound as the scene segues to the base where Lt. Bradville (Gene Kelly) and Lt. Wharton (John Justin) conduct an experiment on the warhead.

4. Discovery Bradville addresses one of the American sailors (Butch) as "Clelland" (his last name), and Badger recognizes the name: the comedic woodwind writing from "Surprise" is further developed as Badger, like Lofty before him, realizes that one of the "Yanks" is married to his former lover. The score trades a hiccupping line between two clarinets, a bassoon and strings as the scene segues to the barracks, where the heartbroken seaman awaits the arrival of the Americans, Butch and Shorty (Fredd Wayne).

5. The Fight Brewing tension between Badger and Butch results in a fistfight underscored with pulsating low brass and ever-playful racing strings that recall the latter half of "Training." The other sailors attempt to break up the scuffle, with the syncopated cue building toward a harsh, chromatic climax for P.O. Herbert entering the barracks and flipping on the light.

6. Reminiscing In the kitchen, Badger sits by his lonesome, lost in thought, with a contrastingly cheerful piano rag evoking happier times. The magazine he reads boasts an article, "Be Popular With Women," and the score mocks his dilemma with coy woodwinds, muted trumpets and tuba.

7. Trial Mackintosh is randomly selected to man the submarine for the next experiment. The score sets the main theme portentously over trilling woodwinds while the men watch a sub set sail from Sorrento with Mackintosh aboard.

Disaster Mackintosh launches the torpedo toward an empty target-vessel, but the missile explodes prematurely, killing him and Lt. Sterling. A panicked rendition of the main theme is traded around the orchestra as the British command ship deploys a boat to check for survivors. An anguished five-note motive alternates with the main theme to underscore the rescue attempt: only pieces of debris and Mackintosh's cap are found. A quietly austere version of the main theme sounds when the men row back to the command ship.

Torno a Surriento A black flag is set afloat to honor the fallen sailors; Mackintosh's yearning accordion theme plays unaltered but takes on a mournful quality given the tragic circumstances.

8. Exuberance The research project is cancelled after the fatal trial and Sprog runs to tell Badger and Lofty the news. Rózsa offers a third development of the material from "Training" and "The Fight," re-imagined with a slightly new shape, gentle woodwind interludes and snarling, muted brass punctuation, while retaining the excited, motor-like flavor of the previous cues. The piece comes to an abrupt halt when Herbert shows up once again to interrupt the sailors.

9. Meditation A tortured version of the main theme is voiced on strings and then oboe for Sprog confessing to Lofty that he is relieved the experiment has been cancelled and admits to being afraid after the death of Mackintosh. Lofty assures him that they are all afraid, but some are better at hiding it than others.

10. Decision Wharton lays awake in bed while Bradville's words echo in his head: "The problem lies somewhere behind the warhead." An orchestral outburst of brass and strings emphasizes Wharton's sudden epiphany and a tentative, seven-note motive drives him toward the research facility, slowly building in confidence as he becomes convinced he has solved the mystery behind the faulty torpedo: the guidance controls are causing the explosion, not the warhead itself. An enlightened, contrapuntal setting of the main theme surges under Wharton's unauthorized experiment to prove his theory.

11. Realization Wharton is given permission by his superiors to conduct one more torpedo trial, and Bradville and Lofty are to test the missile. The other sailors are under the impression that Lofty was randomly selected for the mission by drawing a marked piece of paper from his own cap; as Sprog watches the sub set sail, he unfolds the paper to see that it was not marked at all and that Lofty rigged the lottery, choosing to go of his own accord. The score plays through Sprog's moment of understanding with a tragically heroic rendition of the main theme, similar to its setting in "Meditation," but more forceful. The submarine arrives at the test site and the main theme dies out on a note of uncertainty.

Finale After hearing the torpedo explode in the distance, the sailors on Sorrento wait with bated breath for the submarine to return, with silence hanging in the air like a shroud. Badger bonds with Butch, who explains that his promiscuous wife Doris ran off with another officer shortly after their marriage. Sprog cries, explaining that Lofty actually volunteered for the potentially deadly experiment. His fears are allayed when Lofty enters the barracks, the third trial having been a success. The sailors, American and British alike, celebrate his return before the scene transitions to the island's dock, where Wharton and Bradville shake hands. A strident version of the main theme sounds as the seamen board their ship and leave the island, with an impassioned orchestral statement of "Torna a Surriento" accentuating Lofty's farewell to the island while reminding of Mackintosh's sacrifice and the good fellowship it yielded. The main theme, bright and celebratory, is reprised for the end title card and continues through the credits, climaxing with a triumphant coda.

Unused Score Composed & Conducted by Hans May

Born in Vienna in 1886, Hans May began his career writing scores for German silent films. In the mid-1930s the center of his activity shifted from Berlin to Paris and then to London, where he settled permanently and eventually joined the staff of the Rank Organization. Much of his work centered on lighter films and operettas. In 1954 he was hired to score *Seagulls Over Sorrento* (the U.K. title for *Crest of the Wave*) for the British arm of M-G-M.

About 17½ minutes of this rejected score survive, although much of it consists only of accordion cues (sometimes with a few other instruments) focused primarily on "Torna a Sorriento." FSM has assembled the following short suite from existing materials; it hints at what might have been an expansive, lovely main theme while incorporating some obviously comedic passages and a wistful sea shanty for flute and accordion. At the same time, it is easy to see from Rózsa's more dynamic and muscular main title what the studio found lacking in the May score.

46. Suite This brief suite has been assembled from Hans May cues 2M3, 4M1, 5M2, 6M1, 4M1A and 8M2. There were no surviving takes in the master tapes that correspond to Rózsa's more dramatic main and end titles and it is possible that the May score was not conceived to include such cues.

—Alexander Kaplan

Beau Brummell

M-G-M's 1954 color biopic *Beau Brummell* tells the story of British dandy George Bryan "Beau" Brummell (1778–1840). Son of a commoner and a confidant of the Prince of Wales (later King George IV), Brummell set numerous trends in men's fashion and grooming: the popularity of trousers, elaborate collars and cravats, natural hair color (rather than powdering), and daily bathing. After a very public falling-out with Prince George, Brummell maintained (for a time) his influence in fashionable circles, but eventually fled the country to avoid gambling debts. He died penniless and insane in a French asylum.

Playwright Clyde Fitch dramatized Brummell's story in 1890, on a commission from actor-producer Richard Mansfield. Warner Bros. released a silent film version of the play in 1924 starring John Barrymore and Mary Astor, and in 1938 sold the property to M-G-M for a remake with Robert Donat in the lead. That production never materialized, but in the early 1950s the studio assigned the role to Stewart Granger, who was then starring in a run of colorful adventure, historical and romantic pictures such as *Scaramouche*, *The Prisoner of Zenda*, *Young Bess*, *All the Brothers Were Valiant* and *Green Fire*. M-G-M initially cast Eleanor Parker as the love interest, before assigning the role of Lady Patricia Belham to ingènue Elizabeth Taylor. Renowned actor and playwright Peter Ustinov costarred as Prince George. Karl Tunberg wrote the screenplay, while Sam Zimbalist produced and Curtis Bernhardt directed.

The first-rate production sported authentic British locations (such as Ockwells Manor near Windsor Castle), lavish costumes and fine supporting performances. Less successful was the drama: although the film's romance is ostensibly between Brummell and Patricia, the film's central relationship is the symbiotic friendship of Brummell and Prince George. Brummell, who is provocative, brilliant and charming but at heart insecure, lives vicariously through the prince as a test subject for his own theories of politics, breeding and culture. The prince, meanwhile, is a capricious weakling who gains—through Brummell's support—the confidence to become a meaningful and just ruler. Brummell pushes the prince to fight the political battles of his day but eventually overreaches, creating a rift between them. Brummell flees England and—in the film's telling—dies many years later after a heartfelt visit from the monarch reconciles their friendship.

B*eau Brummell* was produced by M-G-M's British studios, where it was scored by English composer Richard Addinsell (1904–1977). Originally a law student, Addinsell switched his studies to music, abandoning each educational pursuit prior to obtaining a degree. He first achieved success as a composer in the theater before transitioning to film. Addinsell's best-known work remains the "Warsaw Concerto" from *Dangerous Moonlight* (1941) but his other notable film scores include *The Amateur Gentleman* (1936), *Fire Over England* (1937), *Dark Journey* (1937), *Goodbye, Mr. Chips* (1939), *Under Capricorn* (1949), *Scrooge* (1951), *A Tale of Two Cities* (1958), *The Roman Spring of Mrs. Stone* (1961), *The War Lover* (1962) and *Life at the Top* (1965). Muir Mathieson (Addinsell's frequent collaborator) conducted the *Beau Brummell* score, performed by the Royal Philharmonic Orchestra.

Addinsell provided a fine musical accompaniment for *Beau Brummell* based around various waltz themes, including one for Brummell's friendship with the prince and another for his romance with Lady Patricia. The themes flow naturally out of source cues, aesthetically as well as functionally, and the score works best as an evocation of the period—tasteful, elegant and very English—with one standout set piece, "The Hunt" (track 25). If anything, the score seeps too effortlessly into the scenery, reinforcing the film's strength (the sense of period) rather than shoring up its weakness (the drama).

Possibly for this reason, producer Sam Zimbalist turned to Miklós Rózsa to rescore the opening and closing cues, a matter of some delicacy as Rózsa had specified in his M-G-M contract that no composer could alter his music, nor could he be asked to do the same to anyone else's. The composer's relationship with Zimbalist, however, was an important one: Rózsa had achieved a major triumph with *Quo Vadis* (1951) and they would later collaborate on *Tribute to a Bad Man* (1956) and—most importantly—*Ben-Hur* (1959).

"Since Zimbalist was a personal friend, I agreed to make an exception in this case, on the condition that I received no screen credit," Rózsa wrote in his autobiography, *Double Life*. "Now that the composer I replaced is dead, there seems to be no harm in saying that the whole of the final scene. . . is mine."

Rhino Records previously released some of Rózsa's music for *Beau Brummell* (the "Main Title,"

"Farewell" and "Finale") on the 1999 compilation *Miklós Rózsa at M-G-M* (Rhino R2 75723). Tracks 12–14 of this CD feature the totality of Rózsa's recordings for the project, in stereo sound from the 35mm three-track masters.

12. Main Title (recorded 6/16/54) Rózsa was responsible for the film's regal main title and foreword music, so obviously in his style that for years it tipped off admirers as to his involvement.

13. Rondo (7/14/54) Early in the film, the Prince of Wales (Peter Ustinov) flamboyantly conducts an orchestra at a royal banquet. Rózsa recorded this orchestral arrangement of the final movement from the String Quintet in C major, G. 349 by Luigi Boccherini (1743–1805).

14. King's Visit/Waltz Theme Reminiscence/ Farewell/Finale (8/25/54) Rózsa's music returns for the film's lengthy final scene, in which the King of England (the former Prince of Wales) visits the dying Brummell in France. Rózsa's music adds immeasurably to the reconciliation between old friends and their heartfelt parting as Brummell prepares to die, incorporating Addinsell's love theme on solo violin (at 2:16) and his "Main Title" waltz melody (at 3:02). Rózsa continues Addinsell's waltz for the end cast.

Tracks 15–31 present the original Richard Addinsell score to *Beau Brummell* (including the never-before-heard main and end titles), as recorded in England and archived on monaural 17.5mm magnetic film.

15. Main Title 1M1 Richard Addinsell's opening cue introduces three of the principal themes of the score. It begins with a fanfare announcing the love music to come, followed by one of the score's most prominent waltz themes (at 0:41, with a strong Tchaikovsky flavor) and a concluding theme on solo trumpet (at 1:10), which will be developed in the latter part of the picture. Although perfectly fine, one can imagine how producer Sam Zimbalist preferred Rózsa's bolder approach to Addinsell's wistfully romantic style.

16. Pavilion Waltz 1M6/2MA This source cue is heard at the royal banquet after the prince's conducting (track 13), as Brummell argues with the prince; Addinsell provides a high-society atmosphere by introducing a waltz theme that will attach to their relationship. The balletic "Main Title" waltz returns (at 1:51) as a contrasting midsection.

17. Outside Pavilion 2M3 After the banquet, Brummell attempts to initiate a romance with Lady Patricia (Elizabeth Taylor). Addinsell's cue hovers between score (with a love theme for their relationship) and source music (with a waltz treatment of the love theme recalling the music heard at the banquet).

18. Fireworks 4M3 Fireworks illuminate the night sky in celebration of the prince's birthday, for which Addinsell provides a symphonic flourish.

19. Prince of Wales Dance 5M2 Brummell dances with Patricia at the prince's birthday ball. Addinsell's lilting cue begins like a ländler before evolving into the love theme waltz.

20. The Cake 5M3 A royal fanfare (ambiguously score or source) accompanies the unveiling of the prince's birthday cake. (In the finished film, a trumpet fanfare bridges 5M2 and 5M3; it has deteriorated beyond use.)

Prince of Wales Dance 5M4 After the birthday guests depart, the prince and Brummell talk alone—the prince is delighted with Brummell's friendship and dances to an imaginary version of the "Main Title" waltz, which Addinsell plays as score.

21. Patricia Visits Brummell, Part 1 5M6 Patricia calls upon Brummell at his manor but rejects him as a suitor—his risk-taking frightens her. The first part of Addinsell's tender music re-introduces the reserved, plaintive motive first heard in the "Main Title." It is strongly suggestive of British composer Frederick Delius and acknowledges Patricia's conservative nature.

22. Patricia Visits Brummell, Part 2 6M1 Addinsell further develops the motive in the second part of the cue, where it is joined by the love theme.

23. Hurdy Gurdy 6M2 Lord Edwin Mercer (James Donald) informs Brummell and the prince of his impending marriage to Lady Patricia. Brummell reacts by ordering the carriage in which they are riding to stop so that he can rescue two dogs from an abusive street performer. Addinsell reworks the first two themes of the "Pavilion Waltz" (track 16) as a light, up-tempo piece of source music for the street act.

24. Hunt Breakfast 7M1 At a breakfast prior to a fox hunt at a country estate, Lady Patricia announces her engagement to Lord Edwin. Addindell's score enters as Brummell indicates to Patricia that he continues to have feelings for her. Meanwhile, the prince is heartbroken when his own true love, Mrs. Fitzherbert (Rosemary Harris), expresses her desire to travel abroad. The "Main Title" waltz, the love theme and the motive from track 21 play sadly for both relationships.

25. The Hunt 8M1 Addinsell's showiest and most symphonic cue in the score is this delightful piece for a the fox hunt, during which Brummell chases Patricia on horseback—leading to a romantic encounter underscored by their love theme at its most passionate, along with fragments of the motive from "Patricia Visits Brummell."

26. Patricia's Bedroom 8M2 Patricia wakes in the

middle of the night, thinking of Brummell, but goes to Edwin, and informs him she never wishes to see Brummell again. The love theme plays against a gentle string accompaniment.

27. Windsor 9M1 The prince and Brummell visit King George III (Robert Morley) as part of a political maneuver to declare the monarch unfit to rule, and thus gain power for themselves. Addinsell provides dissonant string harmonics as the insane king attacks a servant.

28. Almacks 10M1, 10M3 After their power play fails, the prince and Brummell have a falling-out. These waltzes play as source music at a banquet during which Brummell famously insults the Prince, asking Lord Byron (Noel Willman), "Who's your fat friend?" The first section reprises the opening of the "Pavilion Waltz" (track 16) with a ragged ending as the musicians stop playing when the prince arrives; the second part features a return of the "Main Title" waltz.

29. Patricia and Brummell 11M1 Patricia confesses her love for Brummell but now it is he who rejects her—for her sake, as he must flee the country to avoid creditors. The love theme leads to the anguished strains of the "Patricia Visits Brummell" motive, underscoring his frustration.

30. The King Is Dead 11M2 News is posted of the death of King George III. Baroque organ is followed by a royal fanfare (as the Prince of Wales is crowned King George IV) and then, many years later, the waltz theme from the "Main Title" returns on solo violin as the king reflects upon old times. The theme continues in an unused continuation of the cue, as the king asks Lord Edwin to send (discreet) financial assistance to Brummell in France.

31. End Title 12M4/12M4A This is Addinsell's original version of the film's conclusion, which Rózsa replaced (track 14). Addinsell's take is quite different and much shorter, utilizing the reserved theme from "Patricia Visits Brummell" (track 21), a quote of "For He's a Jolly Good Fellow" (see track 45) and the "Main Title" waltz theme—albeit in a much more upbeat arrangement than Rózsa later provided. Addinsell also uses the love theme (on solo trumpet) and the "Patricia Visits Brummell" motive, before closing with the "Main Title" waltz for the end cast.

Source Music

32. Bugle Calls/Trumpet and Drums 1M2/1M3 The film opens with Brummell executing a maneuver on horseback at the prince's inspection of his royal regiment. These short fanfares figure in the ceremonies.

33. Milanollo 1M4 The prince and Brummell engage in a testy exchange at the inspection while this source cue plays in the background. German composer Johann Valentin Hamm (1811–1874) wrote the piece for Italian violinists (and sisters) Teresa and Maria Milanollo, who featured it on an 1845 tour of England, after which the Band of the Coldstream Guards began performing the tune (it has since become their official quickstep march).

34. Prince Conducts 1M5 Addinsell recorded the end of the fourth movement from Haydn's Symphony No. 101 for the prince to conduct at his banquet; the finished film instead features music of Boccherini (see track 16).

35. Pavilion Source 2M1 This brisk source cue—of unknown origin—was recorded for the royal banquet but not used in the film.

36. Scenes and Variations 4M2 Brummell plays the beginning of a German song ("Der Schweizerbub") while preparing to host the prince; this solo piano setting is similar to the statement of the theme in Chopin's 1826 set of variations on the tune.

37. Organ Source 8M3 The demented King George III plays Bach's Toccata and Fugue in D minor (BWV 565) at Windsor Palace (prior to track 27).

38. God Save the King 12M1 Late in the film, the British national anthem is heard as King George IV disembarks in Calais.

39. L'Entente Cordiale 12M2 This military march by French composer Gabriel Allier (1863–1924) follows, as the king rides in a carriage down a Calais street.

Outtakes

40. Rondo This is an earlier—and longer—recording made of the Boccherini piece that Rózsa ultimately conducted for the finished film. It may be a pre-recording from England—in which case the Culver City cue sheet crediting Rózsa with the arrangement heard in track 13 might be in error.

41. Rule Britannia 4M1 This arrangement of "Rule Britannia" was not used in the finished film.

42. Patricia Visits Brummell, Part 1 5M6 This shorter version of track 21 was not used in the film.

43. Hurdy Gurdy 7M1 The "Hurdy Gurdy" source music (see track 23) is reprised after Brummell rescues two dogs from a street performer. (The cue has been placed here to avoid repetition in the main CD program.)

44. Unknown Score No written music or slate number exists to identify this brief bit of unused Addinsell score featuring the principal waltz theme.

45. For He's a Jolly Good Fellow This is a minor piece of source music although it figures in the story: Brummell gives the prince a birthday gift that comes to signify their relationship: a musical snuffbox that plays "For He's a Jolly Good Fellow." The music box tune was recorded in Culver City and recurs numerous

times throughout the film. This is a raw studio recording with some humorous banter as the recording crew attempts to lay down a clean take.

—Lukas Kendall and Frank K. DeWald

Something of Value

Something of Value (1957) is one of Miklós Rózsa's lesser-known credits, but the film was a significant production for M-G-M. Based on a bestselling book by Robert C. Ruark about the Mau Mau uprising in Kenya of the 1950s (the studio bought the film rights prior to publication), the picture reunited producer Pandro S. Berman, writer/director Richard Brooks and star Sidney Poitier from their earlier topical hit, *Blackboard Jungle* (1955). Moving from inner-city youth to race relations and violence in Africa, the studio hoped for another mainstream success based on current events.

Ruark's book, crafted in part on his own experiences in Kenya, tells of two men raised as brothers—an African named Kimani (Poitier) and a white settler named Peter McKenzie (played by Rock Hudson, on loan from Universal Studios)—whose relationship is destroyed by the racial strife of the nation. (The title refers to what happens when colonialism destroys a native people's customs without replacing them with "something of value.") As Kimani reaches adulthood, he realizes his people's place as a permanent underclass and becomes involved with the dangerous Mau Mau rebels for nationalistic if not humanitarian reasons, despite his essential revulsion to violence. As the conflict grows, Peter becomes involved on the white side of the struggle, participating in anti-guerrilla raids and watching his supposedly enlightened people become more and more like the violent thugs they deplore. Peter finds Kimani and persuades him to agree to a reconciliation, but whites attack Kimani's group first and kill his wife; Peter pursues Kimani into the wilderness, desperate for peace, but Kimani dies an accidental death (falling into a booby trap) while attempting to perpetuate their fight.

The film's ending was criticized as sentimental, but the novel had to be revised significantly due to its (at the time unfilmable) subject matter: from violence to salacious depictions of the native Africans' tribal rituals and a dark climax in which Hudson would have been required to strangle Poitier to death. Brooks's politically liberal take on the story was a noble attempt to make a statement on race relations and the perils of colonialism while retaining the structure and expectations of mainstream entertainment. The film failed to find the same audience as *Blackboard Jungle*, but it advanced Sidney Poitier's career on his way to superstardom.

Miklós Rózsa's score for *Something of Value*—like *Crisis* and *Bhowani Junction* before it—consists almost entirely of ethnic atmospheres that function as mood (and most often source) music. The film's spotting notes, dated November 15, 1956, state at the outset: "It is the intent of Dr. Rózsa in this score to employ voices primarily for the background scoring as well as those on-scene uses of vocal material." Most cues are for a cappella voices, while others add percussion to the vocals (the stalking, heavy music for the Mau Mau guerrillas). Thematic material is relatively simple and—by design—repetitive, but Rózsa carefully chooses the use of male vs. female voices: male voices sing a theme of "brotherhood" for Kimani and Peter, while female voices express a "lament" often heard as Kimani falls deeper and deeper into a tragic alliance with the violent Mau Maus in his quest for justice for his people.

While still a student in Leipzig, Rózsa was befriended by Karl Straube, choirmaster and organist at Bach's Thomaskirche. The experience the composer gained singing in Straube's choir and the advice and practical help the older man gave the promising young musician were things Rózsa remembered fondly throughout his life. These are reflected in his skilled vocal writing, both in his film compositions and in the few concert works he penned for chorus.

Although a modern ear might find Rózsa's version of ethnic African music obviously inauthentic (especially due to being performed by presumably white Hollywood singers), it should be noted just how daring and unusual it was in the mid-1950s to eschew a traditional orchestral score for ethnic music. The score humanizes and warms the film—providing a considerable jolt of melody, atypical as it might be—even as it circumvents the sort of Hollywood clichè that no doubt Brooks, Rózsa and the studio were in agreement to avoid. Rózsa considered the score "something of value," as he remarked in his autobiography, *Double Life*: "I did research into Kikuyu music and wrote my own Kikuyu music for an African choir. I have to confess that I also wrote my own Kikuyu words—somebody found me a dictionary and I picked words at random. I hoped the Mau-mau would never see the picture, knowing that I could expect no mercy from them if they did."

Only three scenes in the film are scored instrumentally, and all involve Peter and his betrothed, Holly (Dana Wynter). Rózsa's original theme for their relationship (tracks 7 [second half], 16 and 21) is slightly alien and mysterious, as if the exotic land has similarly colored their romance; the composer provided a

rescore for two of the scenes (tracks 7 [first half] and 20) with a tender, pastoral theme for alto flute over harp that is more optimistic, yet still intimate.

Rózsa's score for *Something of Value* is presented here for the first time—in complete form from the original monaural (and, for a few cues, two-track stereo) magnetic film. Between the two-track cues (the "Prelude" and "End Cast") and the Mau Mau music—which combined separate percussion and vocal tracks—the entire score has either been mixed to stereo or recorded with a stereo reverb for a consistent listening experience.

1. Prelude The main title introduces Rózsa's choral themes for the picture. (The finished film tracks "Mount Kenya," track 7, for the M-G-M logo, which Rózsa intended to be silent. In fact, the film was originally to open with no less than Winston Churchill speaking on camera about colonialism, but this prologue was cut after a preview screening.)

As the film's spotting notes describe the opening action: "On the dissolve to Mt. Kenya and the superimposition of the title of our picture, vocal scoring in. This theme will be a work chant, typifying Africa at peace. Continues throughout shots of workers, which is the backing of the titles. Continues through stills of our six principal white characters. Continues into picture as we see Elizabeth [Wendy Hiller] driving up to the shamba, meeting her brother and her husband, and as they go to the cemetery. As we cut to Peter [Rock Hudson] and Kimani [Sidney Poitier] broadjumping, introduce Peter-Kimani friendship theme. Continues as we see them playing in the soccer game and board dissolve to next cue. Note: Work chants will be sung by female chorus and the 'friendship' theme by male chorus."

2. Lament #1 The white settler family interrogates African workers to find out which one of them stole a rifle. The spotting notes: "On the dissolve to the line-up of Africans with Henry McKenzie [Walter Fitzgerald] walking towards us, we hear the sound of a lament—a single high female voice accompanied by a chorus of female voices."

3. Work Song Work resumes in the fields after the culprit is identified; the "work chant" of the "Prelude" is reprised for female voices.

4. Friendship Peter rescues Kimani from wild dogs after Kimani had run away (in anger over having been slapped by the white settler, Jeff Newton [Robert Beatty]). Male chorus intones the wordless "friendship" theme.

Lament #2 Kimani is distraught by the jailing of his father, a tribal leader who ordered the death of a newborn out of superstition. Kimani seeks out the "Mau Mau" African rebels; the "lament" theme for female voices is heard as he runs across the veldt.

5. Celebration Song The Mau Maus dance around a campfire in celebration of a successful gun theft, in which Kimani played a part. Rózsa introduces a new theme for mixed chorus and percussion, presumably as source music.

6. Evening Chant Kimani protests to the Mau Mau leaders that in order to get the guns, an innocent African was murdered. The spotting notes: "Sneak female chorus in—a quiet sort of evening chant which will continue throughout remainder of scene." This is one of many scenes in which Rózsa's music appears primarily for verisimilitude, rather than drama, although the presence of voices cannot help but humanize the narrative surroundings.

As action moves ahead to 1952 and the urban environment of Nairobi, three cues from Rózsa's "ethnic" score to *Bhowani Junction* were repurposed as street music. The selections appear on the *Something of Value* recording logs but not the master tapes; the film itself used the original *Bhowani Junction performances*, which can be heard on FSM's *Green Fire/Bhowani Junction* CD: "Bhowani Station No. 1" (track 23), "Street Music No. 1" (track 25) and "Bhowani Station No. 3" (track 31). Also heard in the film, but not on this CD (and not recorded by Rózsa), is "Presently" by Jeff Alexander, to which Peter and his fiancèe, Holly (Dana Wynter), dance upon her return from school in England.

7. The Earth—New The first instrumental underscore appears 38 minutes into the picture, a delicate duet for harp and alto flute for a romantic moment between Peter and Holly as she sights majestic Mount Kenya from their vehicle. This was, in fact, a late addition by Rózsa, recorded on January 28, 1957 (along with "Nocturne—New," track 20); the bulk of the score was recorded in late December 1956.

Mount Kenya The original version of Holly's sighting of Mount Kenya (not used in the film) is more alien and exotic, with an eerie whistling sound (possibly a musical saw) over a gentle, rhythmic pedal.

8. Song of the Field Hands Henry and a disgruntled white settler, Joe Matson (Michael Pate), interrogate an African woman about unusual activities that suggest guerrilla action by the natives. Female chorus chants "in a tense manner to indicate that things are not well" (per the spotting notes) as an ambient backdrop.

9. Lament #3 The Mau Maus formally indoctrinate Kimani into their group. The "lament" theme is heard as he talks afterwards with the group's leader, Njogu (Juano Hernandez).

10. Lathela's Chant Peter and Holly talk at night during their honeymoon safari; their loyal gun-bearer, Lathela (Ivan Dixon), sings and hums in the background.

11. Mau Mau #1 Kimani receives orders to lead a Mau Mau attack on the Newton family—testing his loyalties. The event marks the introduction of Rózsa's "heavy" music for the marauding African guerrillas: "As we cut to the file of Mau Mau silently going through the woods, we hear the 'Mau Mau' theme which will be played in a manner that Miki [Rózsa] will devise that will give a unique, tense, shivery quality to it—maybe vocal, maybe instrumental, maybe a combination of both also using saw."

For the Mau Mau attack itself, the film soundtrack consists of the violent sound effects as well as whistles blown by the Africans, not included here.

Mau Mau #2 Additional statements of the Mau Mau music were recorded but not used, the scenes evidently deleted. The spotting notes describe the intended screen action:

"On the cut to Peter rousing up in his tent, we immediately hear the same unique Mau Mau sound that we heard in the previous scene at the campfire when Peter sensed something about to happen. Lose in the dissolve to the Land Rover coming towards us in the distance."

Mau Mau #3 The spotting notes continue, describing another deleted scene: "As we dissolve to the prison hospital and see Kimani with the basket of fruit coming in with the nurse, music in again employing the unique Mau Mau sound. Continues as nurse and Kimani come to the Chief's room and as Kimani enters. Continues out to the end of the reel."

As a state of emergency commences in Kenya, army troops receive brief source music ("Bugles & Drums" on the cue sheet), a "pre-recording" not by Rózsa and not included here.

12. Lament #4 The "lament" theme returns for female voices as Holly dines with her family.

13. Mau Mau #4 Peter spies upon the Mau Mau camp in preparation for a counterattack by the whites. The malevolent "Mau Mau" music is heard, as if originating from the camp while Peter evades detection by hiding in a swamp.

14. Interrogation The whites interrogate their African prisoners—brutally so—in an attempt to locate the Mau Mau leadership. The spotting notes describe the lengthy musical backdrop: "On the dissolve to the stockade, we hear moaning of mixed chorus. This should be of a mournful nature and expresses the feeling of the prisoners."

The whites locate Njogu via a tortured informer: "Throughout all this, the moaning continues with a higher voice coming in from time to tme, as Miki sees fit. At the point where Peter and the rest take Njogu and leave the informer inside, the sound will increase in intensity and pitch, this to support the attack upon the informer by the rest of the prisoners."

15. Earth Peter returns home to recuperate after his ugly experience capturing and interrogating the Mau Mau. He relaxes in a field with Holly, taking comfort in "the earth" as Rózsa's spectral instrumental from "Mount Kenya" provides a calming effect.

16. Njogu Rózsa reprises the "Interrogation" music as Henry takes a turn at questioning Njogu, to no avail.

17. Mau Mau #5 The Mau Mau music returns as the McKenzie household is violently attacked.

Mau Mau #6 Peter and Lathela go to the Mau Mau camp to speak to Kimani, but find themselves apprehended in the woods. The "Mau Mau" music appears softly in the finished film (it is relatively loud on the CD), as if coming from the camp in the distance.

18. Understanding Peter pleads to Kimani to make peace; the "friendship" theme returns to recall their childhood affection.

19. Nocturne—New Peter speaks with Holly in an alleyway behind the hospital where Peter's sister, Elizabeth McKenzie Newton (Wendy Hiller), is in labor. This is a reprise of the "new" music Rózsa created (at the rescoring session) for alto flute and harp that also appears in the film as "The Earth" (track 7).

20. Nocturne The original, unused version of the dramatic music for Peter and Holly is the more abstract selection previously heard in track 7 and 16.

21. Surrender Kimani leads his people to a prearranged meeting place, expecting Peter—but the vengeful white settler, Joe Matson, has gotten wind of the location and leads an attack against the natives. Rózsa's intended choral piece for the scene features mixed chorus for the natives' procession (singing the "Work Song" from the "Prelude"—Africa in a happier time); it was replaced by a "lament" in the finished film.

22. Pursuit After a violent battle, Kimani flees into the jungle carrying his infant son. Peter and Lathela follow in pursuit, with Peter determined to convince Kimani that Matson acted alone. Male voices underscore Kimani's flight, first with the brotherhood theme, then the Mau Mau music—as if to indicate Kimani's mindset shifting from wounded to vengeful. The music is considerably longer on CD than in the film.

23. Finale Peter and Kimani fight, the result of which is Kimani's accidental death in a booby trap. The brotherhood theme appears as a lament for Kimani, closing in a fully harmonized (and westernized) finale as Peter pledges to raise Kimani's son with his nephew—"Maybe for them it'll be better."

End Cast Rózsa composed a reprise of the "Prelude" music to close the film under an end cast of (according to the spotting notes) "six shots of our Negro actors" but ultimately the end cast was dropped from the finished film.

—Lukas Kendall

Crisis

Crisis (1950) was Richard Brooks's first film as director, an engaging dramatization of turmoil in an unnamed Latin American country. Cary Grant plays a traveling American surgeon kidnapped (along with his wife) and ordered to save the life of the country's brutal dictator, Raoul Farrago (José Ferrer), who suffers from a brain tumor. Despite a threat to his own life, as well as the moral dilemma in that the dictator is an evil man probably deserving of death, the doctor adheres to medical ethics and agrees to perform the operation—but the country's rebel forces have other plans, and set their sights on kidnapping the doctor's wife as leverage.

Brooks wrote the script (from a story by George Tabori), effectively dramatizing the plight of the unnamed country as well as the characters of the doctor and the dictator, who engage in nuanced exchanges as their relationship toggles between that of doctor-and-patient and subject-and-dictator. The film's mature tone is elevated by the fine performances, the use of authentic Latin actors in appropriate parts (including silent film star Ramón Novarro, the original *Ben-Hur*), and an engrossing verisimilitude to the medical procedures—as well as Miklós Rózsa's score. M-G-M News (the studio's publicity arm) trumpeted the following on April 17, 1950:

> Metro-Goldwyn-Mayer is making a daring departure from the conventional in the musical scoring of its production of *Crisis*.
>
> Instead of the background music, which has been composed by Dr. Miklós Rózsa, being played by a full orchestra, the entire score will be played by Vicente Gómez and his guitar.
>
> Gómez, one of the world's foremost guitar players, also has a role in *Crisis*, which stars Cary Grant and José Ferrer.

Gómez portrays the revolutionary Guillermo Cariaga, a guitarist who has foresworn his art in defiance of the country's dictator, but agrees to perform in a cantina scene for the doctor and his wife—hoping to convince the surgeon not to save the dictator's life. Gómez (as Cariaga) plays the film's main theme (track 30), a rich, minor-mode Latin piece that surges with the "crisis" that has engulfed the country and its people. Rózsa's score overall is brief and heard primarily during scenes depicting the revolutionaries and their activities—the country's passionate people drive the plot—and is essentially dominated by this theme.

The studio's publicity notes for the film added: "This is believed to be the first time in Hollywood history that a film's atmospheric music has been played by one instrument, although the recent British-made picture, *The Third Man*, had a musical score played on a zither."

Whether that was true or not, M-G-M evidently got cold feet—the finished film uses orchestral renditions of the "Main Title" and "Finale," in lieu of the earlier versions for two guitars; in the case of the "Main Title," the orchestral track was added to the guitar recording, while it replaced the guitars entirely for the "Finale." (In addition, a few source cues are performed by a mariachi ensemble and one by a military band.) All of the music was recorded during the early months of 1950: the "pre-score" music (recorded prior to production to aid the actors, including Gómez for his on-camera performance) on February 2, the bulk of the score on March 21, 24, 27 and 29, and the orchestral revisions on April 27. Most of the score was played not by one guitar but two or three, with colleagues José Barroso and Jack Marshall joining Gómez.

Film critics appreciated the score's subtle and authentic approach. The *Los Angeles Mirror* wrote: "Counterpointing Brooks's diabolically caustic direction is a crisp musical score by Miklós Rózsa played by the solo guitar of Vicente Gómez. It is as distinguishing as all else about the bravura performance." The *Hollywood Citizen-News* noted: "Miklós Rózsa's striking music and Vicente Gómez's chords that herald the tragic moments in the drama add interest to the film."

Most—but not all—of the original soundtrack from *Crisis* survives and is presented to conclude disc 10 of this collection. The music may be familiar to collectors from a 6-track, 9:39 re-recorded suite produced by Tony Thomas and performed by Darryl Denning under the composer's supervision. This suite was first issued in 1978 on an LP devoted primarily to Rózsa's solo piano music (Citadel CT-7004), then released on a 1989 Varèse Sarabande CD Club limited edition (paired with *Fedora*, VCL 8903.2) and reissued on a 1998 Rózsa compilation from Citadel Records (along with *The Private Files of J. Edgar Hoover* and *Lydia*, STC 77118). In addition, MGM Records issued a single 78 rpm disc featuring two selections performed by Vicente Gómez ("Revolution March" and "Village Square"), but that disc has never been reissued in any authorized format. Gómez later performed source music for Rózsa on the 1955 film *Moonfleet*, released as FSMCD Vol. 6, No. 20 (with additional bonus tracks on FSM's release of *Diane*, FSMCD Vol. 7, No. 3).

24. Main Title The orchestral version of the main

title is presented here as it appears in the film. This features Rózsa's main theme, which will dominate nearly all of the underscore.

Fronton "Fronton" is the name of a jai alai club in the film's opening scene. A shady character plants a bomb in a car outside the club, his furtive actions darkly scored by Latin guitar with a hint of the main theme. This is actually the third version of the cue (the written score—for solo guitar only—is dated March 22, 1950); it was preceded by the version heard at the conclusion of the guitar-only "Main Title" (track 35) and yet another (unused) adaptation, for two guitars, written out on March 13. This final version is somewhat different musically from the other two, with perhaps a bit more ominous tone.

25. Jai Alai Marcha A military band (presumably source music) plays as Dr. Eugene Ferguson (Cary Grant) and his wife Helen (Paula Raymond) leave the jai alai club.

26. Proctor's Advice Virtually no music is heard for nearly half an hour as Dr. Ferguson is kidnapped and compelled to examine and diagnose the country's dying president, Raoul Farrago (José Ferrer). This piece was written—but not used—for a dinner scene between the Fergusons and American oilman Sam Proctor (Leon Ames), who counsels the surgeon against helping the brutal dictator. Rózsa provided a slow rendition of the main theme for Gómez's and Borroso's guitars.

27. Paso Doble Later that evening, the Fergusons go out to a cantina, where this mariachi-flavored source cue is heard.

28. Fandango A second, longer source cue plays at the cantina under dialogue; muted trumpet intones the melody over a bolero-like rhythm.

29. Canción de la Revolución The virtuoso guitarist Guillermo Cariaga (played by Gómez), a revolutionary abstaining from his art in protest of Farrago, performs at the cantina for the Fergusons—anticipating a day when will Farrago be dead. Gómez pre-recorded the piece in the studio and performed on camera to match. The selection is slightly longer on the CD than in the film, although it was longer still when recorded (only this one take survives). The music explicitly presents the main theme of Rózsa's score as the revolutionaries' music within the story.

30. Viva la Revolución A closing source cue at the cantina possesses a heroic flavor (featuring the main theme for mariachi band) as the crowd cheers Dr. Ferguson, who has stood up to Farrago's men in their effort to remove him from the cantina.

31. Flowers for Fernández A riot breaks out when the president's wife (Signe Hasso) crosses paths with a memorial service for Fernández—a university professor and former revolutionary leader who had been assassinated. Rózsa's cue for the two guitars (each with overdubs to add density) surges with the revolutionary spirit of the angry people, intensified by greater rhythmic complexity than elsewhere in the score.

32. Un Voluntario The revolutionaries kidnap Helen (whom Dr. Ferguson had sent out of the country on a train) to use her as leverage against the doctor performing the operation. Guitar score is heard as rebel leader Roland González (Gilbert Roland) dictates a threatening letter to Dr. Ferguson, then asks for a volunteer (hence the cue title) to deliver it. (Only the first half of the cue survives, heard here.)

33. Muerte de González The film's climax finds the revolutionaries overruning the presidential palace, celebrating the death of Farrago (from his own agitation, which caused a hemorrhage); a subtle appearance of the "Dies Irae" (at 0:42) offers the only lament for the fallen dictator as his body is dragged through the palace. The new leader, González, almost immediately begins spouting dictator-like proclamations to Ferguson, before himself being felled by a stray bullet. Guitar score captures the turmoil of revolution. (Only the first and larger portion of the cue survives, heard here.)

34. Finale The dying González begs for the doctor's help—"Same old cry," Ferguson laments. An orchestral statment of the main theme provides a short tag at the end of the film (heard with slightly different editing in the finished film).

Bonus Tracks

35. Main Title (guitar version)/Fronton (wild) This is Rózsa's original guitar version of the main title, segueing (at 1:21) to an alternate, longer recording of "Fronton."

36. Paso Doble (pre-recording) Rózsa recorded this version of track 27 prior to filming; Jakob Gimpel (one of Jerry Goldsmith's early music instructors) performed piano alongside Gómez on guitar. This pre-recording did not include the contrasting minor-mode midsection eventually heard in the film.

37. Fandango (pre-recording) Gimpel played this pre-score version of track 28 on piano; Gómez can also be heard playing his guitar faintly in the background. Although similar in tempo, harmonic structure and mood to the piece used in the film, it is somewhat more grandiose and developed.

38. Finale (guitar version) This is Rózsa's original two-guitar version of the "Finale."

39. Revolutionary March This full version of the film's main theme played by Gómez was released on an MGM Records 78 rpm disc in 1951. Much longer than the film version (track 29), it might be thought of as a "concert" arrangement suitable for a guitar recital.

40. Village Square This piece on the "B" side of Gómez's record does not appear in the film. It was, however, included in the suite prepared by guitarist Darryl Denning and recorded under Rózsa's supervision. It may have been written for the scene in which Dr. Ferguson and his wife arrive under escort at Farrago's palace (between tracks 25 and 26) and pass through a teeming public square; a development of the march theme, sounding more overtly ominous, was used instead but the cue no longer survives apart from the film.

—Lukas Kendall and Frank K. DeWald

Tip on a Dead Jockey

M-G-M's *Tip on a Dead Jockey* (1957), an adaptation of a short story by Irwin Shaw, stars Robert Taylor as pilot Lloyd Treadman, a veteran of World War II and Korea who is plagued by fear and guilt. Haunted by the deaths of pilots under his command in Korea, Treadman leaves the service unable to fly—or to resume normal life with his wife, Phyllis (Dorothy Malone). She travels to Madrid to learn why Treadman requested a divorce, only to find him lost in a world of gambling and booze. When Treadman goes broke betting on a disastrous horse race, he is forced to conquer his fears by accepting a dangerous business proposition, and in turn preventing his war buddy from suffering the same fate as the pilots who died under his charge. The assignment, which has Treadman flying British currency—and, unbeknownst to him, drugs—out of Egypt, proves to be the jumpstart he needed to rediscover his courage, his ability to fly and to love. As a result, he is able to mend his relationship with Phyllis and forgive himself for his troubling past.

Under the direction of Richard Thorpe, the bulk of *Tip*'s running time consists of dialogue scenes that probe Treadman's psyche. Only during the climactic aerial chases does the film come to life as an action picture. Reviews, such as A.H. Weiler's in *The New York Times*, singled out the film's "long-winded, introspective scenes" as problematic but *Variety* commended Taylor's turn as the lead, noting that he had overcome the script's deficiencies with a "solid" performance. *The Hollywood Reporter* praised the technical credits such as the cinematography (during the flying sequences), the sound and the score.

Miklós Rózsa's music provides urgency to the story with an aggravated main theme for Treadman's unresolved pain. Addressing his fear of flying, the melody continually struggles to ascend, its tragic second half particularly weighted down even as it reaches new heights. Phyllis receives a soothing love theme that evokes the comfortable marriage Treadman has left behind, while a playful bassoon motive identifies Treadman's loyal comic-relief houseguest, Toto (Marcel Dalio). The score captures the essences of the principal characters but clearly underlines the emotional climax of the film in an extended cue as Treadman faces his demons and finally pilots a plane. The score isolates this sequence as the resolution of Treadman's internal struggle, with the film's concluding chase scenes left unscored.

This premiere release of the complete score to *Tip on a Dead Jockey* is mastered from the original monaural 17.5mm scoring masters.

1. Main Title A snarling introductory figure plays through the M-G-M logo, before a jittery brass ostinato appears for the main title cards. Rózsa introduces his aggressive main theme, set imitatively against itself over an otherwise placid cloudscape. Strings and horns take up the love theme for Phyllis, triumphing over the preceding angry material. A majestic fanfare on horns and a subsequent clarinet solo begin the story proper in Reno, where Phyllis (Dorothy Malone) discusses her impending divorce with her attorney. Wishing to understand more clearly her husband's reasons for requesting the divorce, she resolves to find her answer in Madrid.

2. Madrid Rózsa scores establishing shots of Madrid with an exotic melody, similar in shape to Phyllis's theme, over a light rhythm of strings and castanets. A smoky jazz line for clarinet and saxophone sets a naughty mood for Lloyd Treadman (Robert Taylor) awakening in his villa next to Sue Fan (Joyce Jameson), who passed out after a wild party the night before.

Good Riddance Rózsa briefly reprises and extends the jazz material when Treadman asks his friend Toto (Marcel Dalio) to drive Sue Fan home, yielding to the warm Madrid music when the pilot visits his neighbor Paquita (Gia Scala), the wife of his best friend, Jimmy Heldon (Jack Lord).

3. Crash Treadman travels to a movie set for a job interview as a technical advisor. An aerial stunt gone awry triggers painful memories; a panicked, fearful rendition of the main theme sounds as Treadman struggles to maintain his composure. The film's director (Frank Wilcox) offers Treadman a job replacing the injured stunt pilot, but he declines, warning the filmmaker against the dangers of playing with peoples' lives; the score continues under their dialogue with a bitter development of the main theme.

4. Phyllis Arrives Sinister Burt Smith (Martin Gabel) introduces himself to Treadman with promises

of a different job offer, the specifics of which remain a mystery. Rózsa characterizes the villain with a grunting theme for low strings before the scene transitions to Treadman's villa, where Phyllis arrives in a cab. Gentle woodwinds take up her theme until Toto (Marcel Dalio), Treadman's houseguest, answers the door and flirts with her, a playful bassoon theme over pizzicato strings reflecting his good-natured charm. Phyllis's theme returns as she waits in the living room while Treadman—blissfully oblivious to her presence—enters through the back door.

5. Double Talk Toto becomes embarrassed after accidentally revealing to Phyllis that Treadman was celebrating his divorce the previous night; the bassoon theme plays as Toto excuses himself. Phyllis's theme offers warmth when she gently prods Treadman in an attempt to understand why he requested the divorce. He assures her that the situation is not her fault—his ennui resulted from the pressures of his mission in Korea. The main theme eats away at his conscience as he blames himself for the ruined marriage, but Phyllis—suddenly angry—does not want to hear his double talk. The love theme resumes as they make peace and Phyllis agrees to have dinner with him that evening.

6. Accident Treadman loses all of his money at a racetrack when his horse and its rider take a fall—caused by a rival jockey. Rózsa scores the fatal spill with hysterical strings and brass that outline the main theme, which frantically searches for stability. Unsettling dissonances sound on horns and tremolo strings as doctors pronounce the fallen jockey dead, giving way to a reprisal of Smith's theme as the criminal presses Treadman to accept a smuggling job. A tension-filled development of the main theme plays for Treadman squaring off against Smith, the pilot suspecting that Smith rigged the "accident." Smith's theme intrudes on pungent low brass when Treadman punches him in the face; the sinister tune continues to spar quietly with the main theme as Smith collects himself and departs.

7. Short Story Treadman and Toto are unable to pay their rent, so Phyllis offers to rent their villa and host the two men as her houseguests. Carefree, imitative woodwind writing plays for Treadman and Toto relaxing after dinner. Toto, accompanied by his bassoon motive, asks Treadman to light his cigarette, but he notices that the pilot's hands are trembling the way they used to when he first arrived in Madrid. The main theme captures the aviator's anxiety over the impending smuggling job and his discomfort with his current living situation: he feels trapped in "an old French short story." The cue subsides with a muted trumpet on the first five pitches of the main theme, crying out from the depths of Treadman's past.

8. Worried Jimmy departs on the smuggling job, much to the disapproval of Treadman, whose trepidation Rózsa emphasizes with a melancholy clarinet line set against the main theme in quiet counterpoint. Paquita, oblivious to the danger the assignment poses, is backed by a warm reprisal of the Madrid theme as she asks Treadman to be happy for Jimmy, but he cannot get the dead jockey out of his mind—even hinting at a connection between the accident and Jimmy's new job, to the accompaniment of his guilt-ridden material. Sensing Paquita's concern, he quickly apologizes and the score optimistically transitions back into the Madrid material as Paquita forgives him and takes Phyllis to visit her baby.

Undecided The main theme alternates with the Madrid theme to underscore Treadman informing Phyllis of his decision to move out of the villa. She laments not knowing who he is anymore, but he implores her to let him go, with a duet setting of the love theme for violin and cello speaking to their mutual despair.

Hideout Toto arrives at Treadman's hotel, backed by a string rendition of his unmistakably Spanish theme. The score takes a dire turn when he informs Treadman that Jimmy is three days late returning from his assignment and requests Treadman to do what he can to help. Conflicted repetitions of the main theme sound as Treadman's fears threaten to materialize.

9. Accusations Treadman returns to the villa and Paquita berates him for not telling her about the true nature of Jimmy's assignment. She storms off and Phyllis seizes the chance to address Treadman's cowardly behavior, admitting that she has not yet actually granted him a divorce. Her theme unfolds somberly on low clarinet and wrenching strings while she charges him not only of being afraid to fly, but also of intentionally falling in love with a woman he cannot have—Paquita—and of wanting to murder Jimmy so that he can claim Paquita for himself. Rózsa emphasizes the concluding phrase of the main theme in a tragic manner as Phyllis verbally eviscerates him—until he finally slaps her and threatens to kill her. A lonesome cello takes up the love theme when Treadman asks her how it feels to be God; she replies, "It hurts." The tension is broken when Jimmy suddenly shows up outside the villa, having returned from his flight unscathed.

10. Farewell Before Treadman can leave to find Smith and take over Jimmy's next flight, Phyllis attempts to apologize for her hurtful words. Treadman cuts her off and concedes that everything she said was true, with a painful development of the main theme's final bars accentuating his acknowledgment. She offers him her cheek, but he turns her face and kisses the side that he hit, with strings taking up a bittersweet version

of Phyllis's theme; she watches him leave, with love in her eyes.

11. Take Off Treadman and his loyal Toto arrive at a Madrid airfield, but the pilot is visibly disturbed: haunted by portentous statements of the main theme, Phyllis's and Jimmy's emasculating words ring in his head. Rózsa explores the theme's concluding figure over fluttering, undulating woodwinds until Treadman finally forces himself to board the plane. The bassoon material lightens the mood when the distraught pilot sits down in the cockpit and Toto offers him a drink. Treadman declines and tells his friend to save it for later.

Treadman is hesitant to take off and the score's principal material is dressed with taunting runs for woodwinds and harp. The plane is given clearance to leave but the pilot is frozen, the score illustrating his internal struggle with a series of oppressive variations on the main theme over a twitchy bed of chromaticism. A heavy, low brass development of the material comes to the fore as Treadman, shaking and sweating, musters his courage to pilot the plane down the runway. The theme builds sequentially into furious, overlapping statements that reach a cathartic climax when the pilot conquers his fear and just barely clears the airfield. The Madrid theme offers gentle relief over a three-note descending accompaniment culled from the main theme's concluding figure.

Cairo Toto nervously jokes about the plane crashing into the Mediterranean, to a fleeting statement of his theme, before the scene transitions to Cairo, where Treadman lands and has his papers stamped. The score evokes the locale with a darting harmonic minor woodwind melody over propulsive percussion.

12. Finale The film's climatic action over the Mediterranean unfolds without music: While evading the authorities, Treadman and Toto discover drugs mixed in with the package they are delivering. After they finally air-drop the box down to Smith, they arrange for the authorities to show up and arrest the unsuspecting criminal. Having overcome his guilt, Treadman returns to the villa, where Phyllis is waiting for him. At first, he is playfully aloof and goes to his bedroom to sleep, with an affectionate but tentative version of the love theme on clarinet and bass clarinet underscoring Phyllis's perplexed reaction. When he suddenly re-emerges from his bedroom and invites her in, she takes off after him and the score follows with an excitedly optimistic variation on the introductory material from the "Main Title." The score closes with a victorious fanfare setting of the love theme over the end title cards.

Bonus Tracks

13. The Happy Idiot Waltz This lilting waltz for strings and piano plays as source music in a restaurant where Treadman introduces Phyllis to Paquita and Jimmy. The women discuss the nature of Phyllis's divorce, with Paquita offering that Treadman is not interested in other women. The cue title references a line of dialogue from earlier in the film, with Treadman referring to Jimmy as "a happy idiot."

14. *Madame Bovary* Waltz A more romantic source waltz plays as Jimmy details his financial troubles and how he met Paquita. Smith sends a bottle of champagne to the table and takes the opportunity to further explain his job proposal to a seemingly receptive Treadman. Toto is immediately aware of the potential threat Smith poses and leaves the table in a huff. This was the fourth and final film in which Rózsa recycled this waltz since its first appearance in *Madame Bovary* (1949).

15. Improvisation Treadman sits at the piano with Phyllis and they share a moment of levity by playacting, speaking with accents as Treadman improvises; he incorporates various famous tunes into his riffing, all the while sounding distinctly like Miklós Rózsa. (The first piece in the montage is, specifically, the opening theme from *Something of Value*, which Rózsa had recently scored; Phyllis even references "Mau Maus" in her dialogue as Treadman plays the tune.) According to M-G-M's scoring logs, Max Rabinowitz performed at the piano, under Rózsa's supervision.

In the film, the piano improvistation segues into a performance of "You Found Me and I Found You" (by Jerome Kern and P.G. Wodehouse, from the 1918 revue *Oh Lady! Lady!!*) by Malone and Taylor. The song was not found on the score's master tapes, and hence is not included on this CD.

16. Red Chips This nonchalant, shuffling jazz source piece plays while Jimmy's friends celebrate his safe return over dinner. The cheery aura of the music becomes ironic when Jimmy reveals that his job is only half done: the trip he just took was a dry run. Paquita's threat to leave her husband only makes Jimmy angry; when Treadman resolves to go on the assignment in his stead, Jimmy will not hear of it, pointing out Treadman's shaking hands. Treadman responds by knocking him out and leaving to find Smith. This cue was composed by Hans J. Salter for the 1950 M-G-M film *Please Believe Me* (scored by Salter and Bronislau Kaper); it was re-recorded by Rózsa for *Tip on a Dead Jockey*.

17. Take Off, Part 1 (alternate) The opening of this alternate cue for the Madrid airfield features slight differences in orchestration, omitting a muted brass stinger; the subsequent rendition of the main theme in upper-register strings—as Treadman forces himself to board the plane—is more urgently conceived.

—Alexander Kaplan

Library Re-recordings

The practice of using stock musical cues (in lieu of newly composed music) was commonplace in M-G-M "B" movies at the time Rózsa joined the music department in 1948. Staff musicians Alberto ("Al") Colombo and Rudolph G. ("Rudy") Kopp regularly compiled "stock" scores—selecting cues from past M-G-M films, adapting them to the new timings and re-recording them with the M-G-M orchestra. Johnny Green, the studio's head of music, abolished the practice at the dawn of the stereo era (around 1953), but prior to that time Rózsa's music appeared in at least three M-G-M productions.

Rogue's March

Peter Lawford starred in *Rogue's March* (1953) as Capt. Dion Lenbridge, an 1890s British military officer drummed out of his regiment on a trumped-up charge of espionage. In an attempt to clear his name, he returns to the army under an alias, Pvt. Harry Simms. The score consists of a few original cues composed and conducted by the film's musical director, Al Columbo, together with stock cues by several staff composers, including Bronislau Kaper, André Previn, David Raksin, Roy Webb, Daniel Amfitheatrof and Herbert Stothart.

30. Wiped Out A single Rózsa cue, adapted from "General's Defeat" in *Command Decision* (a score otherwise lost), was spotted for late in the film. On duty in India, where the Russians are stirring up border troubles with Afghanistan (in an eerily familiar situation), Lenbridge and fellow officer Capt. Thomas Garron (Richard Greene) trek through dangerous mountain terrain (filmed partly on location in the Khyber Pass), only to stumble upon the bodies of an entire convoy of British soldiers wiped out by the Afghans. Rózsa's music was intended to serve as a sort of lament for the fallen soldiers, but was not used in the film. The bugle fanfares at the end (not by Rózsa) were included to signal Lenbridge's arrival back at his headquarters.

Desperate Search

The wilderness adventure *Desperate Search* (1952) served the purpose of keeping Howard Keel, one of M-G-M's biggest singing stars, busy between musicals. After finishing *Show Boat* (1951) and before starting production on *Calamity Jane* (1953), the physically impressive Keel starred as Vince Heldon, a pilot whose two small children are lost when their plane crashes in the mountains. Tensions between Heldon, his wife (Jane Greer) and his ex-wife (Patricia Medina, playing the children's mother) added a small dose of adult drama to what otherwise was no more than a cross between television's *Sky King* and *Lassie*. Rudy Kopp (credited as "musical director") assembled and conducted the score from pre-existing cues by a long list of studio composers, including Amfitheatrof, Previn, Kaper, Conrad Salinger, Mario Castelnuovo-Tedesco and Rózsa. The Rózsa cues, spread throughout the film, all come from a single source: "Dix's Demise" from *The Asphalt Jungle* (see disc 2, track 18). They serve as something of a leitmotiv for Vince's seaplane (taking off, in flight or landing) and add a certain excitement to what is otherwise—in plot, script, acting and photography—a very ordinary black-and-white film.

31. Search Begins
32. Search Continues
33. Fruitless Search
34. Accelerated Search
35. Search Grows More Desperate

Code Two

In *Code Two* (1953), directed by Fred Wilcox, three buddies (Ralph Meeker, Robert Horton and Jeff Richards) graduate from the Los Angeles Police Department Academy. They join the motorcycle division, and when one of them is killed on a routine traffic stop that turns bad, the others vow to catch his murderers. Al Colombo (who also conducted) compiled the score from cues by Previn, Amfitheatrof, Colombo himself and others.

36. Chase "Dix's Demise" from *The Asphalt Jungle* also appears in *Code Two*, in an unexpected adaptation that segues in and out of cues by other M-G-M composers. Midway through the film, Chuck O'Flair (Meeker) lays a trap for the killers and engages them in a wild motor chase. The cue opens with Rózsa's *Asphalt Jungle* finale, then segues to "Left Alone" from Roy Webb's score for *Cass Timberlane* (1947). Rózsa's music returns, followed by further recycled cues from Robert Franklyn and David Snell, but only the first *Asphalt* excerpt was heard in the film—the remainder of the cue (as well as a continuation entitled "Chase, Part Two," not included here and not featuring Rózsa music) was dialed out and the sequence concludes without music.

—Frank K. DeWald

King of Kings

Disc 12 of this box set presents the 1961 *King of Kings* soundtrack album re-recorded in Rome—never before presented on CD in true stereo—as well as previously unreleased alternates and outtakes from the original *King of Kings* recording sessions in Culver City.

MGM Records Soundtrack Album

MGM Records was a major American label during the 1950s, with such artists as Connie Francis and Hank Williams Jr. heading its catalog. Its primary focus, however, was always movie soundtracks, beginning with *Till the Clouds Roll* By in 1946 and ending with a series of musical anthologies in 1974. In 1960, the label initiated a series of specially packaged soundtrack albums with *Ben-Hur*, followed by *King of Kings*, *The Wonderful World of the Brothers Grimm*, *Mutiny on the Bounty*, *How the West Was Won*, *Doctor Zhivago* and others. The initial four releases in this series were issued in deluxe box sets containing the LP and a hard-cover souvenir program—packaging that was soon abandoned in favor of gatefold covers (sometimes with a booklet glued inside) and, eventually, standard LP jackets.

It was most appropriate that the first two releases in this series should be devoted to M-G-M's "star" composer, Miklós Rózsa. Neither used the actual film recordings, however; in both cases, label executives decided to re-record the music in Europe for financial reasons. This meant that the actual film soundtracks would go unheard (apart from the films themselves) for decades, until Sony released about 75 minutes of the original *King of Kings* music tracks in 1992 (AK 52424) and Rhino Records released a 2CD set of the original tracks for *Ben-Hur* in 1996 (R2 72197), followed by a complete 2CD *King of Kings* in 2002 (R2 78348). Nonetheless, this situation had the positive result of giving the composer an opportunity to rethink his scores in "concert" terms: cutting, reshaping, reorchestrating and, in a few instances, even rewriting his cues for performance apart from the films. Thus, these LP albums stand as unique musical compositions in their own right, and provide fascinating insight into the composer's creative process.

Initially, the *King of Kings* film soundtrack was to be recorded in London where, at the same time, a separate LP album would be taped as well. By January 1961, the plan had been changed due to the unavailability of the London studio, and the soundtrack was scheduled to be recorded at M-G-M Studios in Culver City instead (the sessions ultimately took place there between February and May of 1961). That left open the question of where in Europe to record the album. (At the time, the U.S. musicians' union "re-use" fees made it too expensive to release the film performance on a record album.) Rózsa favored making the disc in Rome with EMI engineers (as he had with *Ben-Hur*), but London was also considered, along with two German cities (Nuremburg and Hamburg—in which case the recording would have been engineered by Deutsche Grammophon). Rome was the final choice, primarily because it was the cheapest alternative (costing approximately half of what it would have cost to record in London). On June 6 and 7, 1961, the composer conducted the Symphony Orchestra of Rome and the Singers of the Roman Basilicas in a 40-minute sequence that he had assembled specifically for the album. The disc (1E2/S1E2—a box set with souvenir book and 4 film stills) was released in November 1961, along with two spoken-word albums using Rozsa's score as background. The following January, producer Samuel Bronston proudly distributed 120 copies (along with the *El Cid* album) to Academy members in hope of securing an Academy Award nomination for either score; he succeeded with *El Cid*, which ultimately lost to Henry Mancini's *Breakfast at Tiffany's*.

Subsequently, there were two major reissues of the *King of Kings* LP: by British Polydor in the 1970s, and by American MCA in 1986. The album debuted on CD from British EMI Records (CDP 79 4987 2) in 1990 (coupled with the soundtrack album to *The Greatest Story Ever Told*). Unfortunately, all 1980s and '90s editions of the album (on LP and CD) have been in cramped mono or "electronic" (fake) stereo as the true stereo album masters had gone missing—and remain lost to this day. The true-stereo master had, however, been released on commercial open-reel ¼″ tape by MGM Records at the time of the film's release, and thanks to the generosity of Rózsa Society members Mark Koldys and Herb Norenberg is presented on disc 12 newly mastered from their personal copies of that now-scarce open-reel release.

There is some confusion about the intended order of tracks 13 and 14 on this disc. Almost all versions of the album (including the original boxed set, its reel-to-reel equivalent and both the British Polydor and American MCA reissues) feature "The Scourging of Christ" preceding "The Way of the Cross," as on this disc, following the logical film order. This is also the order laid out in the original liner notes written by Rózsa himself. Yet a Japanese reissue and a German pressing of the original MGM Records LP sequenced "The Way of the Cross" first and that is how the two tracks are listed on the labels of virtually all editions.

A memo from album producer Jesse Kaye, writ-

ten after the recording sessions and found in the MGM Records file, instructs that the liner copy should be changed as follows:

- The title of side one, band 2 (which was originally "Pompey Enters the Temple") should be changed to "The Holy of Holies."
- The title of side two, band 3 (originally "Christ's Entry Into Jerusalem") should be changed to "Christ's Entry Into Jerusalem and Tempest In Judea."
- On side two, bands 4 (originally "The Scourging of Christ") and 5 ("The Way of the Cross") should be reversed, placing "Way" before "Scourging."

For the original MGM Records boxed set, these changes were indeed made on the disc label but not in the composer's liner notes or on the discs themselves. FSM has used the revised cue titles but chosen to program "The Scourging of Christ" before "The Way of the Cross" because that sequence will be most familiar to veteran collectors and it follows the story in logical fashion. There also seems to be no compelling musical reason for switching them, in spite of Kaye's memo.

George Komar has provided a thorough description of the score in his commentary for the Rhino soundtrack issue, so the following notes will focus primarily on the differences between film and album versions, with references to the film cues Rózsa used when adapting his score for "home listening." In addition, the composer's own liner notes have been reproduced below. Rózsa made many changes when refashioning his music to be heard away from the film—mostly minor ones but a few major ones as well. One will never know if he thought of these as practical condensations of a greater whole (a sort of "Reader's Digest" version of the film cues) or innate improvements to the score, made when he was free to follow his own musical instincts away from the "tyranny of the stopwatch." In either case, he has left behind two closely related but subtly different compositions—both of which one is happily now free to enjoy.

1. *King of Kings* Theme—Prelude This ecstatic rendition of the principal theme is exactly as heard in the film, except for a "concert" ending in place of the segue to "Roman Legions." The Singers of the Roman Basilicas are slightly more forward in the mix than their Hollywood counterparts.

2. The Holy of Holies An album arrangement of the music for the opening temple scene, this track begins with "The Scrolls" (Rhino, disc 1, track 5), but at 0:37 Rózsa leaves the film version behind. Here, on the album, he repeats the theme with an added woodwind counterpoint that is not on the soundtrack at all, and adds a short new coda.

3. Pontius Pilate's Arrival Into Jerusalem Rózsa adopted a slightly faster tempo for this performance, and added a rousing "concert" ending (beginning at 1:48) not used in the film. The composer used this same adaptation, including the two-measure introduction, in the piano folio published by Robbins Music at the time of the film's release.

4. The Virgin Mary For this album version, Rózsa restored a one-measure cut made in the second section on the soundtrack (at 0:59 of Rhino disc 1, track 8)—a cut probably made to match the film's timing rather than for musical reasons. He also revised the orchestration, assigning the melody of the second section (beginning at 0:27) to solo flute rather than violins (as heard on the soundtrack). The ending is slightly extended here to provide a more satisfactory conclusion.

5. Nativity Again, a slight extension of the concluding phrase distinguishes this album version from the soundtrack. It also corrects a very slight (but surprising) error made by the M-G-M Symphony near the end (at 3:27 of Rhino disc 1, track 6) where the basses get ahead by one beat, thankfully for just half a measure! (It is also possible that an M-G-M copyist made a mistake that the composer did not catch and correct at the recording session.)

6. The Temptation of Christ Rózsa completely reworked this cue for album presentation. A slightly swifter tempo and several extensive cuts (even beyond those already made for the film, as indicated in Komar's notes) have foreshortened the cue considerably. Here Rózsa focused entirely on his "satanic" twelve-tone motive until the Christ theme (with added chorus) triumphs in the extended jubilant conclusion.

7. John the Baptist This album presentation of the Baptist's theme is based on "John's Message" (Rhino disc 1, track 23). Slight changes in rhythm, orchestration and development (especially in the second half) presumably represent the composer's final thoughts, since he preserved the same rhythmic and melodic changes in the piano folio version.

8. The Miracles of Christ This track was carried over from the cue "Miracles" (Rhino disc 1, track 16) with no apparent changes.

9. Salome's Dance Komar details how severely truncated the six parts of this dance sequence were in the film. Here, in the album version, it can be heard complete, with each part flowing effortlessly into the next, building inexorably to its frenzied conclusion.

10. Mount Galilee and the Sermon on the Mount For the "solemn liturgical processional" that opens this track, Rózsa reverted to the version first heard in the "Overture," with its striding bass line and choral

voices, rather than the more austere orchestration heard in the film. After the initial theme appears a second time (transposed up a fifth), the composer jumped from the "Overture" to the equivalent of 2:28 on Rhino disc 1, track 28, thus leading to the Beatitudes theme. Unlike in the film, that theme is heard here with chorus, although only on a neutral syllable ("ah") rather than the actual text from Matthew.

11. The Prayer of Our Lord This album track is a "concert" version with little in common (other than the obvious thematic material) with the corresponding Rhino track (disc 2, track 1). Komar points out how the music is truncated in the film to fit the scene; this version is complete, the orchestration is fuller, the harmony is richer and the chorus sings the actual biblical text rather than just "ah." It is a close (but not exact) match for the published choral version, once available from Robbins Music but now long out of print.

Two alternate presentations of this track can also be found in this box set. Disc 12, track 34 (closing the *King of Kings* disc) features the original Italian-performed version recorded in June, warts and all, as found on an early pressing of the LP, and kindly provided for release by William Ankenbrock and John Fitzpatrick from Ankenbrock's rare copy. Disc 13, track 27 (which would not fit on disc 12 due to space limitations) is the underlying instrumental track that was used to make both choral versions—as found on a ¼″ stereo tape in the Warner Bros. archives.

12. Christ's Entry Into Jerusalem and Tempest in Judea For the first minute and a half, this LP track follows "Jesus Enters Jerusalem" (Rhino disc 2, track 6), although there is a slight change in orchestration (celli on soundtrack, low brass on album) at 1:09. Then the LP version jumps over a bit of bridging material to land in the midst of "Tempest in Judea," which is played at a somewhat slower tempo on the Rome recording. Since the album version skips over the next film cue, "Defeat," Rózsa repeated the last phrase of "Tempest" a step lower in order to be in the proper key for the following cue, "Phalanx." The first, percussion-only bars are understandably cut on the LP, since they primarily represent a visual moment in the film. The composer adopted a much swifter tempo for the Rome version, cut a few bars for conciseness and added one more blast from low brass at the end for a more conclusive cadence.

13. The Scourging of Christ This track combines the soundtrack cues "The Scourging of Christ" and "Crown of Thorns" (Rhino disc 2, track 11) with just minor alterations. The break caused by a reel change (0:13 on the Rhino) is eliminated, a few measures of repeated material are dropped here and there, and the piece ends with the "sinister four-note figure" mentioned by Komar, rather than concluding with Judas' motive.

14. The Way of the Cross A more concise treatment of the "Via Dolorosa" theme than the film version, this album track matches the soundtrack (beginning at 0:37 of Rhino disc 2, track 12) only through the passage where Jesus falls underneath the cross. At that point, Rózsa cut a few measures to shorten the middle section of this ABA-form piece, and made even more cuts for the album track when the music returns to the opening theme. A comparatively long section from the film soundtrack, where the tonal center shifts briefly from its rock-solid "A" to "E" (3:13–3:45 on the Rhino), is missing from the Rome version. One wonders if the composer felt that the album version was the "ideal" musical representation of the theme, with the cut portions being essential to the film's timing but dispensable from the musical argument. That suspicion is strengthened by looking at the piano folio version, which follows the LP exactly (except for even further small cuts in the midsection of the piece!).

15. Mary at the Sepulcher This LP track actually restores three single-measure cuts that had been made on the soundtrack (hear them at 0:42, 1:09 and 1:51 on this disc). Curiously, the bass line in one measure on the soundtrack (at 2:23 on Rhino disc 2, track 12) is a third lower than it sounds here (and as it is written in the piano folio version). Perhaps this is a copying mistake (or Rózsa may have changed his mind between Hollywood and Rome).

16. Resurrection—Finale This album track parallels closely, but not exactly, the final musical moments of the film. It begins with "Resurrection" (3:28 on Rhino disc 2, track 13) and remains unchanged until near the end, where the transition into the "Epilogue" (the "Lord's Prayer" theme) is slightly transformed. Instead of bringing "Resurrection" to a final cadence as on the soundtrack, Rózsa overlaps it with the "Epilogue" so there is no break (eliminating the need for the timpani roll that precedes the latter in the theatrical version). He also composed a slightly extended, more elaborate coda for the LP's "Epilogue." Throughout this entire album track, the composer's tempo is swifter than when he recorded it in Hollywood.

Original Soundtrack Alternates and Outtakes

Disc 12, tracks 17–33 present recordings that were made in the original soundtrack sessions for *King of Kings* but not included on the Rhino 2CD set (by and large because they were not used in the film itself). While most score recordings from this era at M-G-M were made on three-track 35mm magnetic film, *King of Kings* was made on six-track 35mm "mag"—but for reasons unknown, this score (and the following year's

Mutiny on the Bounty, also done on six-track 35mm mag) suffered from overmodulation ("blow-out" from overly loud recording levels). As on the Rhino 2CD set, every effort has been made to minimize the distortion.

17. Prelude (alternate choir) On March 21, 1961, Rózsa met with a 40-voice chorus and recorded vocal tracks that were to be mixed in with 19 different orchestral cues. In the end, not all of these vocal tracks were used in the film. This alternate version of the "Prelude" is the same orchestral track used in the film, but the on the choral track the singers are singing "Ah," rather than the "Hosanna" text ultimately used on the soundtrack.

18. Sadness and Joy (alternate) In this alternate orchestration, the melody is played by a solo cello one octave higher than on the soundtrack version.

19. Mary Magdalene (added choir)/Answer From a Stone

20. Christ's Answer/The Beheading of John (added choir)

21. Mount Galilee/The Sermon on the Mount/ Love Your Neighbor (added organ)

22. The Disciples (added choir)

23. Premonitions (added choir)

24. Agony in the Garden/Judas' Kiss (film version—with choir) Tracks 19, 20, 22 and 23 are heard here with the choral voices that were recorded but not ultimately used in the film. Track 21 features an organ overlay that was not included in the final film mix for the "Sermon on the Mount" sequence, and track 24 uses the choral track that was included on the soundtrack but is missing from the Rhino version.

25. Woman of Sin (early version)

26. Woman of Sin (alternate passage #1)

27. Woman of Sin (alternate passage #2)

28. Woman of Sin (film version) Tracks 25–28 present four alternate looks at the "Woman of Sin" cue, in addition to the longest version presented on Rhino disc 1, track 22. The first (track 25) is the original version of "Woman of Sin, Parts 1 and 2" recorded on February 20, 1961. The second and third are inserts recorded at the final session on May 3, featuring a solo cello playing the Virgin Mary's theme (to which Rózsa adds a short coda for winds on the third track). The final track of this group combines elements of both the original and revised versions as heard in the finished film; it is essentially the same as heard on the Rhino disc, minus the concluding "stately statement of Pilate's theme" mentioned by Komar.

29. Salome's Dance Part 1 (alternate #1)

30. Salome's Dance Part 1 (alternate #2) Here, the opening English horn solo is heard minus the accompanying bassoons, first with tambourine and then without.

31. Signal for Pilate This unused fanfare was intended to announce Pilate's arrival at the garrison to meet with Lucius. It is mentioned in Komar's notes under his discussion of "The Chosen" (Rhino disc 1, track 14).

32. Trumpet Signal for Revolt

33. Shofar Signal for Revolt (with rehearsal) These onscreen fanfares were recorded separately but ultimately mixed with the orchestral track for the cue "Revolt" (Rhino disc 1, track 11). The first (trumpet) calls the Roman troops to battle; the second (shofar) signals the start of the attack by Barabbas and his men. The second is presented in its complete recorded rehearsal and take; Rózsa's voice can be heard encouraging the player to make certain notes shorter, and then to play one long blast on the instrument.

MGM Records Outtake

Disc 12, track 34 is an early version of the LP's "The Prayer of Our Lord" featuring a (defective) recording of the choir from Italy that was included on rare early copies of the vinyl. In a letter to Arnold Maxin (president of MGM Records in New York City) dated July 21, 1961, album producer Jesse Kaye wrote: "We had a lot of trouble rehearsing and recording [the Singers of the Roman Basilicas] who learned the English phonetically, and several times, Miki Rózsa and I were ready to abandon the idea of the Italian vocal group because of enunciation." The first proposed solution was to add about 20 English voices to the already-recorded Rome track, but by the end of the month Kaye realized that poor diction was not the only problem—the version recorded by the Italian choir included an awkward syllabic stress on the word "hallowed" and omitted an entire line of the text ("Thy kingdom come")! In mid-August, a completely new choral track was laid down in London, and that is the one heard on the album (disc 12, track 11). Fortunately, Rózsa was able to correct the text underlay before the choral octavo was published by Robbins Music.

—Frank K. DeWald

From the original MGM Records LP…

In *King of Kings*, the central figure is the Prince of Peace, and everything centers around Him. In other motion pictures Christ's face was never seen nor was His voice heard. In *King of Kings*, we both see and hear Him. The central theme of the music is also, therefore, the theme of Christ the Redeemer, which I have titled the "*King of Kings* Theme." It usually appears accompanied by female voices sustaining soft harmonies. The

Hebrew themes are fashioned after examples of ancient Babylonian and Yemenite melodies, and the Roman music (as no original Roman music of the period has survived) is my own interpretation of it, the same kind that I established in *Quo Vadis*, in *Julius Caesar* and in *Ben-Hur*. From the musicological point of view, it might not be perfectly authentic; but by using Greco-Roman modes and a spare and primitive harmonization, it tries to evoke in the listener the feeling and impression of antiquity.

Side One

1. *King of Kings* Theme—Prelude After a short but festive introduction, the "*King of Kings* Theme" appears as an ecstatic Hosannah. It stresses musically the fundamental idea of the picture which is "Faith and Belief."

2. The Holy of Holies White-clad priests, the Elders of the Temple of Jerusalem, witness with horror the entrance of the conqueror Pompey on his horse into the Holy of Holies. The somber, Hebraic music expresses the Elders' tragedy and stubborn belief in their past and in their future.

3. Pontius Pilate's Arrival Into Jerusalem The new Governor of Judea, son-in-law of the Emperor Tiberius, arrives with his troops in this troubled country. The Roman march, which slowly builds on a monotonous rhythm, attains full peroration as the troops come in sight of the coveted city.

4. The Virgin Mary Joseph the Carpenter and his young wife, Mary, arrive in Bethlehem to be counted. The gentle melody of the oboe, and the undecided, major-minor change of the accompanying harp figure, try to portray musically the gentle character of the Virgin.

5. Nativity A shining star leads the Three Kings Caspar, Balthazar and Melchior, to the humble stable where Mary's Son Jesus has been born. We hear the voices of angels singing a simple, carol-like lullaby as the Three Kings pay homage and offer their gifts of gold, frankincense and myrrh to the Heavenly Babe.

6. The Temptation of Christ Many years pass, the Child has grown to manhood and has been baptized in the River Jordan by John the Baptist. Later, upon returning from the River Jordan, He went into the wilderness and stayed there to commune with God and to strengthen Himself for the times to come. Jesus knew the wilderness, its days of heat, its nights of cold and solitude. He ate nothing and hungered. For forty days, He was tempted by the Prince of Darkness, the Devil. As He withstood all temptations, the Devil departed. A weird, twelve-tone theme musically characterizes the Devil, and the scene ends with a strong statement of the triumphant "*King of Kings* Theme."

7. John the Baptist was the forerunner of Christ. He prepared himself for his mission by years of self-discipline in the desert before he appeared preaching Repentance. The rite of baptism, which he administered, was a symbol of Repentance. This serene, brooding theme symbolizes his passionate sincerity and self-effacing humility.

8. The Miracles of Christ With the purpose of announcing the advent of God's Kingdom in the world, Jesus carried on His work. Miraculous deeds followed each other and the number of His followers multiplied day by day. We hear the tortured music thematic of the lame boy, and again the radiant theme of Christ, the "King of Kings," as He extends His hand over the lame legs of the boy who then begins to walk. A blind man appears; and as the Shadow of Christ touches him, he suddenly realizes that his vision has been restored.

9. Salome's Dance Herod, the Kind of Judea, is infatuated with his stepdaughter, Salome, daughter of Herodias, his wife. At his birthday banquet, Herod promises her anything if only she will dance for him. The sinuous and sensual, oriental dance begins slowly but gains momentum through the changing rhythmic patterns, growing to an orgiastic and wild finale. Salome's wish for revenge is fulfilled, and she demands and is presented with the head of John the Baptist, who has publicly denounced her mother.

Side Two

1. Mount Galilee and the Sermon on the Mount A great multitude is thronging to the Mount to hear Jesus speak. This music mirrors their festive spirit of expectancy, and it subsides as Christ delivers the Beatitudes.

2. The Prayer of Our Lord A man from the crowd asks Christ to teach them to pray. We now hear a choral setting of the wondrous words of the Lord's Prayer.

3. Christ's Entry Into Jerusalem and Tempest in Judea On the approach of the Feast of Passover, Jesus enters the city on a donkey, among His enthusiastic followers, and goes to the Temple. The accompanying gay, exciting music is based on an ancient Hebrew melody usually sung during the Passover. As He enters the Temple, Barabbas, the murderer, incites the people to storm the Fortress Antonia in an open revolt against the Romans. The Roman archers, however, are waiting for them; and after an arduous battle, they form a human wall, the famous Roman phalanx, and mercilessly mow down the retreating Judeans.

4. The Scourging of Christ The teaching of Jesus and His Messianic claims angered the Pharisees, Sadducees, and the chief priests. Jesus was arrested, tried and condemned to be crucified. Roman soldiers, uninterested, stand around playing dice as the lictor's flag-

ellum starts to descend upon the frail Body of Jesus. The music emphasizes the dull, rhythmical impulses of this frightful sound which becomes unbearable to Judas Iscariot, the disciple who betrayed Jesus. Judas hears it and faints when he sees the cross and realizes the result of his treachery.

5. The Way of the Cross A somber funeral march accompanies the tragic journey of Christ, carrying His cross, to a place outside the city, named Golgotha. Upon a recurring bass figure, a sad, lugubrious theme rises and falls again as the procession reaches its final destination.

6. Mary at the Sepulcher After Christ commends His spirit to God, His body is taken from the cross by His friends and is laid in a nearby sepulcher. The music expresses the sorrow of the Mother, the tragedy of the Descent from the Cross and of His body being carried to the sepulcher.

7. Resurrection—Finale On the first day of the week which followed, Mary Magdalene finds that the stone which had sealed the sepulcher has been rolled away and the tomb is empty. Later, the Disciples, who are silently collecting their fishing nets by the Sea of Galilee, suddenly look up and hear the Voice of their Master who has overcome death: Christ has risen! We hear, slowly rising, the victorious theme of Christ the Redeemer which culminates in the theme of "The Prayer of Our Lord" and ecstatically closes the picture.

—Miklós Rózsa

El Cid

El Cid (1961) remains one of Miklós Rózsa's most revered scores, written in the glorious orchestral style he employed on other historical epics like *Knights of the Round Table* and *Ben-Hur*. Rózsa's music for the legend of Rodrigo Díaz de Vivar is endlessly thematic: the score's closely knit ideas are reverent toward the titular hero, fiercely romantic for the love story between The Cid and Lady Chimene, and climactically aggressive for the film's grand-scale battle sequences. The film downplays religious elements of the story, but Rózsa's score possesses a sacred quality throughout that appropriately reminds viewers of Rodrigo's piety and faith in God.

In preparing to write the score, Rózsa visited Madrid to research Spain's music of the Middle Ages. In his autobiography he wrote, "I spent a month in intense study of the music of the period. I also studied the Spanish folk songs which Perdrell had gone about collecting in the early years of this century. With these two widely differing sources to draw upon, I was ready to compose the music. As always, I attempted to absorb these raw materials and translate them into my own musical language."

Rózsa's music was nominated for two Academy Awards, one for Scoring of a Dramatic or Comedy Picture, and one for Original Song for "Love Theme From *El Cid* (The Falcon and the Dove)." Although *Variety*'s review labeled the score as "occasionally too self-assertive," today it is regarded as a film music landmark, at once a singular musical portrait of ancient Spain and a thrilling programmatic accompaniment to one of Hollywood's greatest epics.

El Cid was a Samuel Bronston production, distributed by Allied Artists. Rózsa was still under contract to M-G-M, so the studio loaned his services to Bronston in exchange for the soundtrack album rights. Rózsa was, after all, their "star" composer, and the albums for *Ben-Hur* and *King of Kings* had become signature titles for MGM Records. It was, in fact, due to his work on *El Cid* that Rózsa was unable to score *Mutiny on the Bounty* as originally planned, with Bronislau Kaper taking over that assignment for the studio.

The saga of recording the *El Cid* score (both for film and album) was fraught with unexpected problems. Rózsa traveled to Rome in the late summer of 1961 and spent six days recording the music he had written for the first half of the film, but when he listened to the tapes back in London, he was, in his own words, "thunderstruck. Everything sounded flat, like an old-fashioned pre-electric recording." A technical flaw in the equipment had rendered the results unusable, and the entire score had to be re-recorded during September and October (with the Sinfonia of London, which had recently recorded Ernest Gold's score for *Exodus*). Shortly after the last recording session on October 6, Rózsa wrote to studio music chief Robert Armbruster that the MGM Records album would consist of the original tracks, edited with additional connections and revised endings to be recorded in London over the next 10 days. Plans changed rapidly, however, for a little more than two weeks later Rózsa wrote from Munich to say that he had recorded 30 minutes for the album there and would record another 12 minutes the next day. The ensemble was the Munich Symphony Orchestra, a distinguished concert group founded in 1945 by Kurt Graunke. The composer no doubt appreciated the opportunity this gave him to refashion some of his score for "home listening." The alterations he made were subtle, mostly consisting of cuts to tighten the structure and occasional changes in the orchestration. Some of the more interesting ones will be noted in the commentary that follows.

The *El Cid* album was originally released on MGM Records E/SE 3977 with a gatefold cover, with subsequent LP issues by Polydor in the U.K. (2353 046) and MCA Records in the U.S. (25005). EMI Europe released it first on CD (CDP 79 3301-2), followed by Sony in the U.S. (AK 47704) and then Chapter III (CH 37502-2).

The masters for the film recordings disappeared when the physical assets of Bronston's company passed through several hands and have been deemed irretrievably lost. In recent years, new recordings have been conducted by James Sedares for Koch International (3-7340-2HI) in 1996 and Nic Raine for Tadlow Music (005) in 2008—the latter a 3CD set with the complete score.

This definitive presentation of the MGM Records re-recording has been newly remastered from a 1630 digital tape of the ¼″ two-track stereo album master, adding the LP "outtake" that appeared only on selected editions of the vinyl (see track 4).

1. Overture A triumphant brass fanfare begins the overture and is subsequently developed into a strategic stepwise theme over driving snare drum accompaniment. This material, suggestive of The Cid's military prowess, is reprised only once in the body of the score, when Rodrigo and his men journey to collect a tribute from Moorish vassals (the cue for which does not appear on this album). An optimistic B section evokes Spain in its harmony and rhythm. The "Overture" ends with a reprise of the opening fanfare.

2. Prelude *El Cid*'s main title sequence showcases stylized charcoal sketches of iconic images from the film, set to the introduction of Rózsa's primary themes. A darting string line paves the way for Rodrigo's noble melody, which unfolds over undulating accompaniment. At once tragic and mythic, the main melody reflects Rodrigo's legendary stature and his selfless desire for peace in his country. The composer sequences the tune upwards, building to the introduction of his aching love theme for Rodrigo (Charlton Heston) and Lady Chimene (Sophia Loren). The modal theme pushes forward with determination but also carries a doomed, romantic sweep appropriate for the outcome of the relationship. Rodrigo's theme returns to conclude the title sequence, giving way to narration about a divided Spain in 1080 A.D. A delicate, forlorn passage spotlighting English horn and guitar underscores the voiceover telling of Rodrigo's role in uniting Christians and Moors against the threat of the African Warlord Ben Yussef (Herbert Lom).

3. Palace Music Count Ordóñez (Raf Vallone) arrives at the palace of King Ferdinand (Ralph Truman) with scandalous news that Rodrigo has spared the lives of a group of Emirs captured in battle. A soothing, compound-meter piece for flute (recorders were used on the film soundtrack) and guitar sets a medieval tone as Chimene eagerly awaits the return of her fiancé, Rodrigo.

4. Honor and Sorrow/The Court of Ferdinand Chimene's father, Count Gormaz (Andrew Cruickshank), Champion of Castile, publicly condemns Rodrigo's father for defending The Cid against charges of treason. Rodrigo requests an apology that will restore his father's honor; when Gormaz refuses, a duel ensues. Rodrigo kills the Count and Chimene vows to avenge her father's death, a brooding theme in strings and brass underscoring her sorrow. A fatalistic development of fanfares follows as the scene changes to the court, where the King of Aragon seizes this opportunity and challenges Ferdinand for control of the city of Calahorra. Rodrigo volunteers to fight Don Martin (Christopher Rhodes), the giant of Aragon, in an attempt to clear his own name.

This track appeared only on some early pressings of the MGM Records LP and later on a British Polydor reissue. Its existence was not mentioned in the liner notes or label of either release and the reason for its exclusion from the MGM disc remains a mystery. It is possible that Rózsa was dissatisfied with the performance of the viola soloist, or there may have been a financial or technical reason for limiting the number of tracks. The track is clearly not the recording used in the film, but its exact source is unknown. No master was available, so the 1993 Cloud Nine Records release, Great Epic Film Scores (CNS 5006)—which included it as "Pride and Sorrow" amid selections from Bronston films *El Cid*, *55 Days at Peking*, *The Fall of the Roman Empire* and *The Magnificent Showman* (aka *Circus World*)—has been used as a source, with pitch-correction to counter deterioration.

5. Fight for Calahorra Rózsa scores the opening ceremony for the jousting match between Rodrigo and Don Martin with exuberant brass fanfares (the trumpet calls are synched to onscreen performances in the arena) over a propulsive string motor. The music takes an austere turn to address the brewing conflict between Rodrigo and Chimene as she requests that Don Martin wear her colors and avenge her father. El Cid's prayer for God's judgment is scored with a brass chorale of liturgical cadences that gives way to a tortured, pedal-dominated string passage for Chimene confessing her wish for Don Martin's victory to Princess Urraca (Genevieve Page). The cue builds dissonance with a chattering brass fanfare that resolves to signal the start of the match. (The deadly competition is unscored in the film, while the glorious music for Rodrigo's victory does not appear on this album, with one exception [see track 10].)

6. Thirteen Knights Ferdinand permits Rodrigo to marry a reluctant and scheming Chimene, but the King's subsequent death results in a power struggle between his two sons, Sancho (Gary Raymond) and Alfonso (John Fraser). Sancho banishes his younger brother to the dungeon of Zamora, and as a group of knights escorts Alfonso to the prison, the score mounts tension with ornamented string writing over a relentless low-end ostinato. Rózsa boldy layers Rodrigo's theme on top of the texture as The Cid trails after the knights on horseback (This part of the track actually comes from the cue called "Road to Asturias"). The ensuing fight between Rodrigo and Sancho's men is marked by an assault of menacing brass and slicing string figures, culminating in an exultant statement of Rodrigo's theme when he and Alfonso overwhelm the knights. As was his common practice, Rózsa made several cuts to tighten the structure of this fight sequence for "concert" presentation.

7. Farewell Alfonso consents to the assassination of Sancho, and Rodrigo—aware of the younger brother's treachery—forces him to swear publicly before God that he was not complicit in the crime. While Rodrigo's strength of character impresses Chimene, Alfonso is furious and exiles The Cid. "Farewell" is comprised of three separate cues from different junctures in the film: A lonely setting of the main theme ("Banishment") follows Rodrigo across a barren landscape, underlining his innate nobility when he stops to give water to a leper. The second cue ("The Barn," beginning at 2:18) appears after Chimene joins Rodrigo in his banishment. The couple takes refuge overnight in a barn, and as their love is rekindled, the score unfolds with a series of impassioned statements of their theme voiced on solo violin; the melody is eventually transformed into a new line and set against a lush string iteration of the theme itself. Rózsa extended this passage for the album to provide a link to the third cue ("Farewell," 5:07), which offers a full-blooded rendition of the love theme for Rodrigo leaving Chimene at a convent. A Spanish rallying melody, the basis for "The *El Cid* March," builds excitement as The Cid rides off with an army of loyal Christians and Muslims. Rózsa develops the march out of the love theme, as Rodrigo's love for Chimene is what had originally led him to believe in the possibility of befriending the Spanish Moors.

8. Intermezzo: The *El Cid* March The fanfare from the "Overture" returns during the intermission to introduce "The *El Cid* March," now dressed with brass fanfares and imitative counterpoint. A strident rendition of Rodrigo's theme follows over a trudging accompaniment, gaining momentum until the march theme returns and climaxes with exclamatory call-and-response brass chords and stabbing punctuation.

9. The Twins After several years of traveling throughout Southern Spain and defending his country from Moorish invaders, Rodrigo returns to the convent to visit Chimene and meet their twin daughters. A bittersweet oboe and guitar passage creates gentle awe for the children when Rodrigo first sees them. The love theme underscores his impassioned, speechless reunion with Chimene, before the twins' theme returns as their mother introduces them to their father.

10. Battle of Valencia Despite the protests of the stubborn King Alfonso, Rodrigo takes it upon himself to liberate the city of Valencia from its Moorish ruler, Al Kadir (Frank Thring). "Battle of Valencia" combines three separate cues. The first piece ("Battle Preparations") centers on a lumbering brass theme as Rodrigo's army moves siege towers toward the captive city. After The Cid convinces the people of Valencia to overthrow Al Kadir, Rodrigo sends the fallen ruler's crown to Alfonso, finally regaining the loyalty of Ferdinand's son. The second cue ("For God and Spain" 1:18) features a furious, accelerated rendition of the love theme for Rodrigo and his army charging on horseback down the beach to engage Ben Yussef's invading forces. This material is answered by a snarling Arabian theme for Yussef, and Rodrigo's own melody is thrown into the fray at the beginning of the third cue ("Battle, Parts 1–3" 2:29), with the separate ideas competing as the armies collide. When The Cid is pierced by an arrow, his theme cries out defiantly; he and his men retreat back to the city, where a solemn rendition of Rodrigo's victory theme (its only appearance on this album), implies the severity of his injury. Rodrigo resolves to meet the Moors in battle the next morning, and the cue dissipates with a quietly troubled setting of the love theme, which Rózsa composed specifically for the album in order to make a smooth musical transition into The Cid's death scene.

11. The Cid's Death Alfonso arrives at Valencia to aid in the fight against the Moors. A rising string line musters strength as the mortally wounded Rodrigo addresses his king from his bed; The Cid is moved to see that Alfonso has redeemed himself, finally living up to his title as king. Fateful string writing suggests both Rodrigo's theme and the love theme during The Cid's final words. He asks that Chimene honor her promise to see him lead the charge against the Moors dead or alive, as his army will not have the resolve to fight without him. When she agrees, he slips away—and the love theme along with him.

12. The Legend and Epilogue As promised, Rodrigo is propped up onto his horse and—unbeknownst to most of his followers—El Cid's corpse leads the final battle against Ben Yussef. A searing arrangement

of Rodrigo's theme is performed on pipe organ (the same instrument used to represent Christ in Rózsa's *Ben-Hur*), both mourning and celebrating the warrior as he rides out of the city. The invaders cower and dive from his path and the score explodes into a ferocious reading of Ben Yussef's theme as Rodrigo's men plow through the enemy's ranks. Once Yussef is trampled to death by horses, the main theme asserts itself and follows with a series of rising skeletal developments of the melody; Rodrigo's army drives the Moors into the sea, to the triumphant accompaniment of "The *El Cid* March." From the walls of the city, Chimene and the twins watch as Rodrigo continues down the shoreline and into legend. A majestic version of the main theme closes the picture (the film version of this material features a mixed choir as well as the pipe organ). The exit music reprises the love theme in all its glory (again, the film version features a chorus singing English text by Paul Francis Webster).

—Alexander Kaplan and Frank K. DeWald

From the original MGM Records LP…
"El Cid" by Harold Lamb

No One, Ever, Was Quite Like Him.

He came out of the provinces beneath the Pyrenees nine hundred years ago to become the invincible champion of his people—it is said that "no foe prevailed against him." Spain, the nation he helped to create, made him its hero. Europe wove his story into a deathless legend. Only in the last few years has history made clear the life of this man, Rodrigo de Bivar.

The Times of El Cid Campeador

His enemies named him El Cid, which means The Lord—from the Arabic *el seid*—and they added Campeador, which means victor of the battlefield. So, in the opinion of his foes, he was at the same time a merciful lord and a ruthless fighter. One of them, a Moor, stated: "This man, the scourge of our time, was by his clear-eyed force, the strength of spirit and heroism, a miracle of the miracles of the Almighty."

It was a merciless age. In the land that would be Spain, successive waves of Moslems had thrown the small Christian kingdoms, Leon, Castile, Navarre, Aragon, and others, back against the barrier of the Pyrenees. The land itself was drained by petty conflicts wherein Moslems and Christians alike formed kaleidoscopic patterns of alliances and enmities.

Here, the Cid fought his battle, alone. In his youth, he had an odd vision. It seemed to him as if the bloody welter of peoples around him could be brought together in tolerance. And, if so, a great nation could be shaped around them. Perhaps ruled by a single Christian king. Unlike Jeanne d'Arc of a later day, Rodrigo knew no name for his nation, nor identity for his King.

Life Story of a World Hero

Like a prophet without honor in his own country, El Cid found himself alone in his convictions. Sparing the lives of some captive Moors, he was branded a traitor. Desperate to remove the stigma from his name, he defeated the champion of a rival kingdom in mortal combat and was hailed Campeador. Still, as champion in arms, persisting in his fight for mutual tolerance, he faced the enmity of his own peers and the hatred of his beloved Lady Chimene.

The malignant envy of his king, Alfonso of Castile, exiled Rodrigo to wander between castles and battlefields of hostile lands. There, Lady Chimene, joining him at last, had to be sent from his outcast army. So misfortune came with each attempt of the Cid to follow out his vision. And, exiled from each other, the love of the Cid and Chimene sustained them with the hope of finding somewhere a place of their own, and each other.

Their love story has become a legend.

Testimony of a Song

History tells us that the Cid's dream was realized not long after his death, when the great Christian state of Spain began to form around Toledo with Moorish provinces to the south. While the crusades ebbed and flowed in battle upon the coast of Palestine, Spain, protected now from invasion, became a junction between the arts of the cultured Arabs and the seeking of a Europe emerging from monasticism to embark upon discovery.

Almost at once, strange voices gave their testimony to the man, now called a hero, who had held his shield before the people of Spain. The cantares sang of him that when the ban of the king was laid upon those aiding him, a girl of nine years appeared to guide him on his way; when he hungered, a feast was laid in a cottage home. The songs found a name for his horse, surely a white stallion—Babieca—and for his swords—Tizona and Colada. One was surely a Moslem blade and the other Christian! The songs echoed words of his: "Look ye, all, at the bloodied sword, the sweating steed—in this manner are the Moors overcome in the field of battle!"

Out of the songs rose the Poema del Mio Cid, the Poem of My Cid. To lords of manors and cottages alike, he had become My Cid. Like the Song of Roland, it passed national boundaries. Christian Europe knew him as the warrior who would not accept defeat. As happened upon the morning when the knights at his

side were stricken by the sight of the invading Almoravides, their foes, and the Cid said to them, "Do not fear! This is a glorious day." And at the coming of death, he said to them with hope, "Let us go among the people who endure forever."

The Poema is legend, but it reveals to us the truth, so long obscured by misreading of history, of the vision of the Cid that came to fulfillment only after, and by, his death. The Poema, echoing a thousand voices, had made certain that the story of the Cid will endure forever.

Samuel Bronston was the first producer to believe that the stirring human story of the Cid could be filmed. There was no precedent for it, and likewise no understanding on the part of audiences throughout the world of what was being attempted. Bronston, however, had faith that those audiences could be drawn into the world of the Cid, made real. Anthony Mann, director of the great enterprise, was already an eager convert. The story had a way of making converts, perhaps because nothing quite like it had been attempted before. Robert Krasker's restless cameras that had revealed the pageantry in *Henry V* and the lovers in *Romeo and Juliet* brought out the lovers and the human conflict in *El Cid* against the backdrop of the armed conflict.

To me, after seeing the scenes available in Madrid, the people, Charlton Heston and Sophia Loren and all the others, come alive in their old world setting. Watching them, you are drawn to them and you feel for them.

Perhaps because there is nothing familiar in it, this picture gripped me as no other had done.

The Country Was the Stage

Castles in Spain, knights with banners—all become real in the scenes of *El Cid*, leading to the unthinkable climax.

Spain itself contributed to this last appearance of its hero. The bright sun of Spain still sheds a medieval after-glow. Castle backgrounds of *El Cid* are actual survivors of his time, although one cathedral had to be rebuilt. Villagers, still in medieval homes, it seems, found it quite simple to look and behave like their far-off ancestors. So a cavalry charge in *El Cid* looks lifelike, because some seventeen hundred members of the Spanish army did the riding. The black invasion fleet from Africa sails in to the Valencia shore with purpose because it is made up from a fishing fleet of that shore. The skill of the art directors, John Moore and Veniero Colasanti, brought out every vista.

Ranging as they did from coast to coast in the shooting, the makers of *El Cid* have searched out all vestiges of his wanderings. Sight of a roadside shrine, sound of a vespers bell. Swords of the knights were forged in a Toledo foundry; banners and penchants were embroidered in the old patterns by skilled hands of country-women. This reality of object adds to the sense that the whole is real, and that you have been drawn into another age where anything may happen.

The Other Age

In the eleventh century, a belted knight was no mere fighting machine; he acted also as judge, and protector, or despoiler, of others, as his inclination might be. A country had no vast bureaucracy to govern it; one man, the king, did what he could, with any vassals he could get to help. The Spanish Campeador accepted responsibility for all who joined him—"to be given their bread"—and the burden of defending wounded Spain against the invasion from Africa, while he tried to guide the king who persecuted him.

The Cid took no thought for personal revenge. His victories with the two-handed sword meant nothing unless they brought his vision nearer.

"But If I Act With Pride—"

So many others looked to the Cid for help that he was forced to act as their ruler, without title. In the deepening crises, his decisions became, as it were, command decisions. People cried out their need of a champion, a just judge, and leader. At Valencia, the Cid was offered the crown of the kingdom. He refused it.

He was a man who followed his conviction without compromise. He endured defeat, but would not accept defeat. He endured the scorn of the nobility of Castile, exile, persecution, and in the end death. He endured in this manner because he had a blind faith that God would strengthen his hand if he did the right thing.

The Cid was thought to be outcast because he spoke the Arab speech and held to Islamic law as well as Christian. But no man was more devout in his Christian faith. When he rode into the hazard of life in the great tournament, he believed that God and not his sword would decide the matter for him.

So when he had won the key city of Valencia by guile more than force, he explained: "If I act lawfully, God will leave me Valencia; but if I act with pride and injustice, I know He will take the city away from me."

We live today in an age that avoids personal responsibility. What happens to us we blame on others. In the popular skepticism, our theatre and literature seek reality in the cult of the defeated. Unconsciously, in our malaise of mind, we may be drifting back to the archaic Greek concept that man is powerless before Fate—or superior force.

Nine hundred years ago the Cid dedicated himself to responsibility for all others around him, for his

country, and king.

This is no drama of a bygone age. It challenges our own time in its dedication of a man to a selfless task. Through the magic of the screen, in light and sound, the vision of the Cid touches us today. —Harold Lamb

Harold Lamb is a familiar figure the world over as a historian, writer and reconstructor of the ancient and medieval past. His fifteen books include Hannibal, Cyrus the Great, Genghis Khan, Charlemagne*and* The Crusades.

Miklós Rózsa

Choosing a composer to prepare a score for *El Cid* was the simplest of tasks. My first and only thought was of Miklós Rózsa. His superb music for such films as *King of Kings* and *Ben-Hur* assured him superiority in Roman Empire music. Did I dare offer him something some eleven centuries later? I made the offer and Dr. Rózsa accepted eagerly after viewing the first rushes. He seemed to be swept up in the pageantry and the drama of the times. He wrote much of the music on location with us in Spain, probably the first time a composer has done this, and he did all of the research on music and instruments of the period himself. I honestly believe no other composer could have brought to the sound track of *El Cid* music of such scope and grandeur, such drama and beauty. Academy Award-winning Dr. Rózsa has written a score that is as much a part of *El Cid* as the castles and battles and bloody earth of Spain.

—Samuel Bronston

Ivanhoe

With Richard Thorpe's *Ivanhoe* (1952) Miklós Rózsa created a template that would guide him through several medieval/Renaissance romances during his M-G-M years. These included *Young Bess*, *Knights of the Round Table*, *The King's Thief* and *Diane*, culminating in his masterpiece in the genre, *El Cid*. He began with research on music of the period (just as he had done with *Quo Vadis*), then wove a colorful tapestry of themes that combined period melodies with original tunes, harmonized and blended in a seamless score paying homage to history but distinctly in Rózsa's own contemporary voice.

Ivanhoe was one of Rózsa's few M-G-M pictures to enjoy a true soundtrack recording. About 15 minutes of highlights from the score were issued on one side of a 10″ LP (MGM Records E 179, the other side of which featured tracks from *Plymouth Adventure*) at the time of the film's release in 1952. These selections were reissued on a 12″ disc (MGM Records E 3507, also including tracks from *Madame Bovary*) in 1957; the original liner notes have been reproduced as part of the *Madame Bovary* notes for this box set. Bruce Broughton conducted the Sinfonia of London in much-praised re-recording for Intrada in 1995 (MAF 7055D), and in 2002 Rhino Handmade released the more-or-less complete original soundtrack recording (RHM2 7772). Although the film soundtrack was recorded in three-track stereo by M-G-M, only monaural dubdowns were archived, so all original soundtrack releases (LP and CD) have been—and ever shall be—in mono.

The bonus tracks on this FSM disc feature selections left off the Rhino release for editorial reasons, including previously unreleased alternates and initial versions of cues that Rózsa revised for the finished film.

13. Prelude and Foreword (alternate) Two versions of the main title music appear on the Rhino disc: the original (track 1 on the Rhino CD, recorded on December 7, 1951) and a revised final version (Rhino track 26, recorded January 21, 1952). For the latter, Rózsa shortened and altered the "Foreword" to accommodate the opening narration used in the film. A third version, also recorded on December 7 and presented for the first time on this box set, is a slightly truncated variation of the first one, omitting two measures in the introduction and eliminating the concluding oboe and English horn solos (which anticipate the following song).

14. Song of Ivanhoe Rózsa composed this song, heard at the opening of the film, for Ivanhoe (Robert Taylor) to sing as he travels through Austria in search of King Richard I ("The Lionhearted," played by Norman Wooland). The composer himself supervised this performance by star Robert Taylor and an unidentified lutenist. The words are by Marguerite Roberts, the uncredited co-author of the screenplay. Richard's answering phrase, sung from his prison cell when he recognizes the song and the singer, was recorded on set and thus not part of the music masters.

15. Fourth Ashby Fanfare/Fifth Ashby Fanfare/Sixth Ashby Fanfare/Seventh Ashby Fanfare/Eighth Ashby Fanfare (film versions) For a tournament at Ashby, where Ivanhoe (disguised as the Black Knight) defeats almost all Norman challengers, Rózsa provided a series of eight fanfares. The Rhino disc included the first three (track 10 of that CD): for the opening of the tournament, the first joust, and the entrance of the Black Knight. Here FSM presents the remaining five: shorter fanfares that precede Ivanhoe's challenge of individual Norman knights, from de Malvoisin (Patrick Holt) to de Bois-Guilbert (George Sanders).

16. First Ashby Fanfare/Second Ashby Fanfare/Third Ashby Fanfare/Fourth Ashby Fanfare/Fifth Ashby Fanfare/Sixth Ashby Fanfare/Seventh Ashby Fanfare/Eighth Ashby Fanfare (original versions) The Ashby fanfares used in the film were scored for six trumpets and recorded on January 14, 1952. Earlier, on December 12, 1951, Rózsa had recorded a set of eight completely different fanfares for the same scene. Presented here, these are more musically sophisticated and more richly scored for both trumpets and cornets. The reason for the change is unknown, but might have been an effort to match the sound with the visuals, as only six instruments appear on screen (although such concern for verisimilitude would have been rare for the moviemaking of the period).

17. First Locksley Horn/Second Locksley Horn/Third Locksley Horn/Fourth Locksley Horn/Norman Trumpet/Fifth Locksley Horn/Sixth Locksley Horn Ivanhoe and his friends are held captive in Torquilstone castle. Waiting outside to rescue him is Sir Robin of Locksley ("Robin Hood," played by Harold Warrender). A series of ram's horn calls of different lengths (recorded on December 8, 1951) are used by Locksley, initially to summon de Bois-Guilbert to a parley, and then to summon his men to attack the castle. The first recorded call was not used, while the second, third and fourth are heard "solo" on the soundtrack, and the final two are laid over the exciting orchestral battle music in the finished film (track 19 on the Rhino CD). All six are presented here, along with an unused solo "Norman Trumpet" recorded separately from the orchestra track but possibly intended to be overlaid when de Boeuf (Francis De Wolff) cries "Sound the alarm!" at the beginning of Locksley's attack.

18. First Trumpet Fanfare/Second Trumpet Fanfare/Third Trumpet Fanfare (original versions) Rózsa composed another set of fanfares for the climactic fight to the death at Ashby, where Ivanhoe challenges de Bois-Guilbert to single combat in order to prove the innocence of Rebecca of York (Elizabeth Taylor). As with the "Ashby Fanfares," Rózsa first recorded versions performed by an ensemble of trumpets and cornets (on December 8) and then revised film renditions performed by six trumpets (on January 16). Track 18 presents the original trumpet/cornet fanfares; compositionally the "First Trumpet Fanfare" and the "Second Trumpet Fanfare" are the same, with the latter transposed up a whole step.

19. First Trumpet Fanfare/Second Trumpet Fanfare/Third Trumpet Fanfare/Fourth Trumpet Fanfare/First Richard Fanfare (film versions) As in the earlier tournament scene, an onscreen group of six trumpets perhaps dictated the re-composition of the related fanfares; track 19 presents the revised film versions. As with track 18, the "First Trumpet Fanfare" and "Second Trumpet Fanfare" are the same except for a transposition, as are the "Third Trumpet Fanfare" and "Fourth Trumpet Fanfare" (prefiguring a fanfare in *Young Bess*), which play when the two combatants choose their weapons. The "First Richard Fanfare," scored for trumpets, cornets and drums, heralds the imminent arrival of King Richard and his men. (Rhino track 23 features "First Trumpet Fanfare" and "First Richard Fanfare" only, omitting the three interior selections.)

20. Second Richard Fanfare/Finale/Finale Bridge/Finale/Epilogue This medley of the film's closing music incorporates a revision of Rebecca's theme ("Finale Bridge") recorded on January 21, 1952 as heard in the finished film, in which the violins are doubled at a higher octave. The comparable Rhino tracks 24 and 25 ("Finale" and "Epilogue") present the original versions recorded in December 1951.

—Frank K. DeWald

Lust for Life

Miklós Rózsa wrote a magnificent score for *Lust for Life* (1956), the acclaimed biopic of Vincent van Gogh starring Kirk Douglas, directed by Vincente Minnelli and produced by John Houseman. Rózsa's score surges with the artist's passion, creative triumphs and ultimate madness, and characterizes his art (and inspirational scenery) with luscious impressionism as well as the composer's inimitable romanticism. The original soundtrack was released on FSMCD Vol. 5, No. 1—our first title upon beginning a licensing relationship with Turner Classic Movies Music and Rhino Entertainment Company in 2002. A handful of previously unreleased and corrected cues (see below for explanation) are presented on disc 13 of this box set.

22. Romance This Rózsa piano nocturne appears in *Lust for Life* during tavern scenes while Van Gogh is in the town of Arles. The film version can be found on track 37 of the original *Lust for Life* CD. This is a previously unreleased "pre-recording" made on March 15, 1956, under Rózsa's supervision, two months before recording of the score proper.

23. Pain This short cue introducing the "madness" theme (for Van Gogh's eventual deterioration) was missing from the film's stereo master tapes, but is included here from a monaural acetate stored at USC. (See track 9 of the *Lust for Life* liner notes for more information about the cue.)

24. Plein Air An earlier recording of "Plein Air"

(separate from "Contentment," from which it segues in the finished film—see track 11 of the *Lust for Life* notes) was likewise missing from the stereo masters, and is included here from a monaural acetate. The content is virtually identical to the previously released film version.

25. Inertia/Reaper/Seizure This track corrects an error of the presentation on the 2002 FSM CD. *Lust for Life* was our first Turner license and we failed to notice a "sampling rate" error on the digital media (an eight-track digital audio tape called a DA-88 created from the original 35mm three-track masters) from which the CD was mixed and mastered. Listeners may know that CDs are sampled at 44.1 kHz but that videos are sampled at 48 kHz; if a transfer is made with machines at different settings, the resulting music will sound either too slow (and pitched too low) or fast (and too high), depending on the nature of the misalignment. The *Lust for Life* DA-88 was created with the settings misaligned for the cues "Reaper" and "Seizure," with the result that the cues sound too slow (and are pitched too low) on the FSM CD. (We have since learned to watch for and correct these errors.) The cue "Inertia" was transferred correctly, but is included here so that this track can replace the entirety of track 28 on the original *Lust for Life* CD.

26. False Hopes This track corrects a similar error with track 29 on the original FSM release of *Lust for Life*. (It should be noted that in the seven years since the *Lust for Life* CD was released, not one listener commented on the error.)

—Lukas Kendall

The V.I.P.s

M-G-M's *The V.I.P.s* (1963) presents a collection of poignant stories that interlock in the tradition of *Grand Hotel* (1932). The delay of flights from London to the United States forces several "very important" travelers to confront life-altering crises while stuck overnight at London's Heathrow Airport. The principal storyline focuses on possessive business tycoon Paul Andros (Richard Burton), whose neglected wife Frances (Elizabeth Taylor) plans to leave him for a gigolo, Marc Champselle (Louis Jourdan). A secondary plot thread has self-made Australian businessman Les Mangrum (Rod Taylor) fighting to save his tractor company, assisted by his loyal secretary, Miss Mead (Maggie Smith), who is secretly in love with him. Two relatively minor stories add comic relief: the plucky but impoverished Duchess of Brighton (Margaret Rutherford) plans to take a job working at a Florida hotel in order to save her ancestral home; and larger-than-life filmmaker Max Buda (Orson Welles) must flee England with naïve starlet Gloria Gritti (Elsa Martinelli) in order to evade a crushing income tax. Each story somehow impacts another: Frances opts to stay with Paul when he proves he cares about her, but not before her newly vulnerable husband bails Les out of financial trouble; Max, who solves his tax problem by marrying Gloria, chooses to shoot his next film at the Duchess's ancestral home, relieving her of the need to work abroad.

The film was inspired by a true story that actress Vivien Leigh had related to playwright-turned-screenwriter Terence Rattigan, in which she planned to leave husband Laurence Olivier for Peter Finch. When Leigh and Finch were grounded by fog at Heathrow, she reconsidered and returned to her Olivier. Rattigan developed the three other plot threads to anchor this story and producer Anatole de Grunwald purchased the script for $100,000, populating the production with some of Hollywood's most powerful (and difficult) players—all skillfully managed by director Anthony Asquith. The film was the first to re-team Richard Burton and Elizabeth Taylor after their scandalous affair during the filming of Fox's *Cleopatra* (1963), which was still in theaters when *The V.I.P.s* premiered. The couple's volatile chemistry (and Burton's real-life alcohol abuse) is evident on screen, and their popularity helped make the film a box-office success. Critics were surprised to discover the supporting performances equal to—if not more engaging than—those of Burton and Taylor. The standouts included Maggie Smith's lovelorn secretary (whom Burton reportedly accused of stealing the movie) and Margaret Rutherford, who won a Best Supporting Actress Oscar for her brief but disarmingly human portrayal of the Duchess of Brighton. Not all of the players were as affecting or committed: Rod Taylor recalled Orson Welles confessing that he had taken on his role simply to finance a production of *Don Quixote*.

Enhancing the film's melodrama is Miklós Rózsa's score, a romantic work that binds the stories together through the use of two related themes: the film's signature tune ("Theme From *The V.I.P.s*"), representing Paul's strained relationship with Frances, and the "Prelude Theme" for Frances's suitor, Marc. The two melodies are somewhat similar in shape (with prominent sevenths at the beginning of each) and when Rózsa develops them, it is often difficult to ascertain with which theme he is toying. This technique deliberately plays to the challenge Frances faces in choosing her man, as she slowly comes to recognize the same qualities in Marc that she no longer tolerates in Paul. Still, the themes are subtly different: Paul's theme is

calmer, with "softer" harmonies (a major ninth chord supports the first eight notes), while Marc's is more tortured, its opening leap of a seventh creating a strong dissonance with the underlying major harmony.

Rózsa derives two more ideas from his main themes and applies them to the film's second love triangle between Miss Mead, Les and his girlfriend Miriam (Linda Christian): one variation speaks to Les's depression, the other to Miss Mead's unrequited love for her boss. Max Buda appears almost entirely without music but the Duchess receives her own playful material for a small Baroque ensemble—her music is relaxed and dignified even in the face of upheaval.

Rózsa's long-running contract with M-G-M had ended in 1962 on an unhappy note, with the composer feeling that his copious contributions were not sufficiently appreciated. (It was a dark time for the Hollywood studios, and many long-term personnel—even top actors—shared this sentiment.) The composer was enticed back to the studio to score *The V.I.P.s* by Rudolf Monta, the Romanian head of the studio's copyright office and "a dear friend and a very cultured man," as Rózsa wrote in his autobiography, *Double Life*. "He persuaded me to take the job as a personal favor to him." Concerned about the cost of employing Rózsa, the studio had wanted to hire a "local" (i.e. British) composer, and ended up paying Rózsa not in currency but in a painting ("not exceeding two thousand pounds," per a studio memo) that the composer would choose and the studio would purchase.

Arriving in London to write and record his score, Rózsa was surprised by a phalanx of reporters and photographers at the gangway of his airplane as if to greet him—before realizing their attention was directed at the Beatles, who were also aboard the flight. After viewing the film, the composer suggested to the filmmakers that their picture was badly in need of additional explanation as to "why Taylor should be leaving a rich and young Burton for a penniless, aging Louis Jourdan." While the producer, director and writer agreed, the actress refused to shoot any additional footage for the picture, finally agreeing to film one additional scene in exchange for the mink coat she had worn at one point in the production. Rózsa had to be kept away from the stars, however, "because I could easily have had my eyes scratched out" as Taylor "was furious that a mere composer like myself should have dared to express an opinion." The production ended on a sad note for Rózsa when he learned of Monta's death in Hollywood.

The London orchestra used for the original soundtrack to *The V.I.P.s* might have been an established group (possibly either the London Philharmonic or the Philharmonia Orchestra) rather than a pick-up ensemble, but no screen credit was given, as it might have complicated the studio's ability to issue the recording on LP (due to pre-existing record contracts). In fact, the credits fail to identify Rózsa as the conductor of the score, only listing him as its composer. As it happened, Rózsa re-recorded the music for an MGM Records LP (E/SE-4152) in Italy with the Rome Symphony Orchestra. In 1986 MCA Records reissued the album on LP (MCA-25001) and cassette tape.

The re-recording features the film's most prominent cues, with certain pieces substantially extended and re-orchestrated. The original soundtrack recording heard in the film has been lost, so only the album version survives, previously released on CD by Chapter III Records (CH 37501) but newly remastered for this box set from a 1630 digital tape of the ¼″ stereo album master. For clarity, the tracks are discussed below in (approximate) film order.

1. Prelude A montage introduces the film's players against a grandiose statement of Marc's theme, although the album re-recording features an alternate opening fanfare that instead foreshadows the forthcoming material for Paul. A red carpet unrolls, welcoming an exultant setting of Paul's melody ("Theme from *The V.I.P.s*"), which plays out over decadent images: a cigar box, a martini glass, a Rolls-Royce, etc. Rózsa extended the conclusion of the cue for the album, elaborating on the triumphant first phrase of Paul's theme, while the film version of the cue instead follows the action to Heathrow, with a bustling passage for the arrival of Max Buda (Orson Welles).

2. The Duchess of Brighton A deceptively naïve theme for the Duchess (Margaret Rutherford) plays as the feisty first-time flier is greeted by Sanders (Richard Wattis), a reception manager for British Overseas Airways; the melody is distinctly English, recalling Rózsa's music for Prince Edward in *Young Bess*. It spotlights strings, flute (a recorder was used on the soundtrack) and harpsichord. Rózsa expanded this album version of the cue considerably, adding a B section (not heard in the film) featuring a stately trumpet solo.

3. The Bracelet Paul Andros (Richard Burton) accompanies his wife, Frances (Elizabeth Taylor), to the airport terminal. A shy introduction for woodwinds leads to Paul's music, as the millionaire presents his wife with an expensive bracelet. The gift causes Frances to break down; Paul comforts her, with their shared theme enhancing her heartbreak. The melody turns foreboding when they reach the terminal, hinting at upcoming trouble. The cue ends in the film when Paul spots Marc, unaware that Frances intends to elope with him, but Rózsa added a few bars of music to the album track for a more satisfactory conclusion.

7. The Letter In the airline's V.I.P. lounge, Sanders informs passengers that their flights have been delayed due to fog. The score offers impending doom as Rózsa's theme for gigolo Marc Champselle (Louis Jourdan) plays on angry muted brass with martial snare drum accompaniment. Marc voices his concern over the break-up letter Frances has left for Paul, who could conceivably return to the airport after reading it and find the lovers still waiting. Marc's theme gives way to Paul's as Frances calls her housekeeper to instruct her to tear up the letter, but Paul answers the phone. In the film, the music ends abruptly as she hangs up; for the album, Rózsa added a coda featuring a portentous low brass version of Paul's theme.

4. Conflict Marc and Frances discuss Paul in the V.I.P. lounge. She implores the gigolo not to disappoint her, just as Paul arrives and joins them, with a low, forbidding version of his theme stirring the tension. Paul is initially cavalier and insults Marc, whose theme Rózsa subtly weaves into the texture. When their flight is announced over the public address system, Sanders escorts Frances and Marc to their gate with Paul following; his hand clings to a gun in his pocket and the score creates suspense with a series of disturbed statements of his theme over a descending three-note idea drawn from the same material. The piece builds to a climax as Paul descends on the couple, giving way to lumbering low brass readings of his theme when he grabs Frances and threatens to kill her. Once she and Marc break away from him, a sorrowful version of Paul's theme plays for Frances crying due to the look of devastation on her husband's face. (Rózsa expanded and repeated the concluding brass statement of the theme for the album).

5. Mood for Truth Paul seizes the opportunity provided by yet another flight delay to summon Marc to a private office in the airport. He attempts to buy him off and writes him a check but Marc declines the offer. A somber variation of the gigolo's material develops while he declares his love for Frances, with the descending figure from "Conflict" set persistently against his melody. Marc elaborates that Paul lost his wife by showering her with hollow gifts, and the score blends the themes for both competitors as they verbally dress each other down. Marc offers his sympathies and abandons Paul in the office, the defeated husband's theme building dramatically as he rips the check in half. The score gives way to a declarative brass statement of Marc's theme, with the gigolo looking back in time to see Paul walking through the terminal, accompanied by a gloomy, low-register statement of his melody. The cue dissipates with a tentative hint of Marc's theme on clarinet.

6. Adorable Invitation In a luxurious hotel suite where they are waiting out the fog, Marc and Frances discuss their future as a couple, with Marc's theme painting a bright picture for them. She confesses that she has not brought any money with her and gauges his reaction. When he is suitably unfazed, she reveals that her father left her $300,000. Marc does not appreciate the test: his theme is intermittently warm and threatening, with its final fateful turns ringing with uncertainty for their relationship. Once she calms him down, he notes her beauty, calling her eyes "a perpetually adorable invitation," but when she teases him about the description, he again becomes angry. She says that she loves him for who he is on the inside while he, tellingly, offers that he loves her for how she looks. A fragile statement of Marc's theme plays on solo violin, ending their conversation with a romantic air of hope. In the film, the cue ends with a suspenseful chord for a knock at the door interrupting their kiss.

8. Consolation Les Mangrum (Rod Taylor) learns that his delayed flight has likely cost him his company. An aching melody developed out of "Theme From *The V.I.P.s*" plays for a pained reaction to the news by Mangrum's secretary, Miss Mead (Maggie Smith), giving voice to the love she cannot express to Les in words. She attempts to cheer him up by telling him that he can start over, but he is inconsolable. A final miserable variation of "Theme From *The V.I.P.s*" is used to enforce Les's depression as he calls his shallow girlfriend, Miriam (Linda Christian), and invites her to the hotel for one last celebration before his life falls apart. To his dismay, Miriam is unable to attend and he asks Miss Mead to dinner instead; her impassioned melody returns as she accepts his offer. The cue's final contented setting of Mead's theme does not appear in the film.

11. Doubts After an explosive confrontation, Paul bids farewell to Frances. The tycoon's bittersweet theme creates sympathy for him as he leaves his wife in her hotel suite with Marc. The score builds cautiously when the gigolo notes a bandaged wound on her wrist (caused by Paul in a fit of rage) but she dismisses it as an accident. Marc asks to spend the night with her, accompanied by a pure clarinet statement of his theme, but he mars the request when he becomes too possessive and reminds Frances of what she has come to hate about her husband. His theme turns anguished before giving way to a collapsing melodic line when she dismisses him and he leaves the room dejected.

Paul's Exit Paul's theme plays threateningly against an unnerving brass and tremolo string pedal as he leaves a letter at the hotel's front desk to be mailed to Frances in New York. He walks outside and dismisses his driver before disappearing into the night. The film version of this cue is slightly re-orchestrated to feature biting muted brass.

10. Emotional Cost Les wallows in self pity at his dinner with Miss Mead, his forlorn string theme becoming increasingly entangled as he opens up to her. They toast to better days and the music takes a chipper turn reminiscent of certain bright passages in Rózsa's score for *Lust for Life* (FSMCD Vol. 5, No. 1), bouncing optimistically and trilling through Miriam's unexpected arrival at the hotel restaurant. Les is grateful to see her while Miss Mead suppresses her disappointment. (The final 0:10 of this cue does not appear in the film.)

9. Daffodils The Duchess explains her plight to a sympathetic hotel employee. Her spirited material is restated at a more relaxed tempo while she describes the vast estate that she is in danger of losing; Shakespeare once stayed there and she wonders if a bit of his prose was inspired by their renowned daffodils.

12. Question of Pride/Suicide Threat/Finale The conclusions for two of the film's storylines are scored with music that does not appear on this album: Max Buda decides to film his next picture at the Duchess's estate, with the money he offers relieving her of her need to work in America; the Duchess's theme is given a final reprise after their fortuitous exchange. Meanwhile, Miss Mead has managed to save Les's business by playing to Paul's sympathy; moved by her genuine plea, he writes her a check covering the money Les needs, and the next morning the grateful Australian boards his plane with renewed confidence. Before Les departs, he acknowledges Mead's feat and affection by giving her a passionate kiss, to a glowing send-off of her theme.

Mead's material lingers into the opening of "Question of Pride" for Frances discovering Paul hung over at an airport bar. Frances begs him to go home and the score once again blurs the line between the themes for Paul and Marc, with the descending motive from "Conflict" refusing to definitively associate itself with either character. On the LP, horns take up an anguished wail of Paul's theme; in the film this same material is orchestrated with only strings. Paul restates his love for her and his words make an impression, his theme ringing pure as he apologizes for not doing a better job of showing his affection. They say their goodbyes and Frances storms into the lounge demanding that Marc show her the letter that Paul left at the hotel.

The score is briefly dialed out for this confrontation but re-enters with a foreboding treatment of Paul's theme once she has read his suicide note, in which he reveals that he cannot live without her. She refuses to leave with Marc and recites Paul's words aloud, to a pure setting of his theme. The film dials out Marc's cathartic music when he tries to convince her not to go; she still loves him but she is resolute in her decision. The cue re-enters the film with a brassy outcry of the gigolo's theme as he watches Frances run off through the terminal in search of Paul. She wanders through a sea of people with the music generating chromatic suspense from Paul's theme until she finally spots her husband slumped over near a bookshop. A sincere version of his theme offers relief and the score settles into a solo violin statement of the idea that is dialed out of the film as they make peace: Paul refuses to be forgiven out of pity, prompting her to confess that they will remain together out of "need for each other." The score fades back in with a final defeated statement of Marc's theme as he watches them leave the airport.

A new day has come and busy strings toy with the score's principal material as Sanders welcomes a new group of V.I.P.s, presumably with their own set of issues. The music builds into a grand reconciliatory arrangement of Paul's theme, bringing the film to a triumphant close as the reunited couple drives off together (the closing material is expanded slightly for the album).

—Alexander Kaplan

From the original MGM Records LP…

The last four pictures for which I composed music before *The V.I.P.s* were all biblical or historical (*Ben-Hur*, *King of Kings*, *El Cid* and *Sodom and Gomorrah*), therefore their musical style had to be archaic. As *The V.I.P.s* is a contemporary drama, it needed, of course, a different musical treatment.

It is a set of parallel stories of different people, all assembled in the V.I.P. lounge of the fogbound London airport, waiting to take off toward New York. We meet (in order of appearance) Max Buda (Orson Welles), film producer and director, who has to leave England in a hurry to avoid British taxes, with his protegée and star, Gloria Gritti (Elsa Martinelli), Paul Andros (Richard Burton), an industrial tycoon, who accompanies his wife Frances (Elizabeth Taylor) who is supposed to fly off for a short Jamaican vacation. In reality, she is eloping with Marc Champselle (Louis Jourdan), a French gigolo. The impoverished Duchess of Brighton (Margaret Rutherford) is flying to Miami Beach, to become Assistant Social Manageress in a hotel. And Les Mangrum (Rod Taylor), chairman of a small tractor manufacturing company, has to get to New York for an important board meeting and is accompanied by his efficient and devoted secretary Miss Mead (Maggie Smith). The plane, however, is grounded owing to the London fog which enters the lives of these people, and we watch their individual stories unfold until the fog lifts and a take-off is possible.

SIDE I

Band 1) PRELUDE After a short introduction we hear the two love themes of the picture: first, the more sophisticated Marc and Frances theme and then the romantic and ardent love theme of Paul and Frances, the main theme of the picture.

Band 2) THE DUCHESS OF BRIGHTON A gay little tune, written in the manner of 18th century English music, stands in contrast to all other music of the picture. It characterizes the Duchess, a bit of Old England, standing alone in the modern world. The use of a recorder (in the score) and a harpsichord underlines this also in the instrumentation.

Band 3) THE BRACELET (Love Theme From *The V.I.P.s*) The first time we hear the theme which connects Paul with Frances musically, is in the car, as they are driving to the airport and Paul gives her a diamond bracelet as a parting present. The romantic theme expresses Paul's love for his wife.

Band 4) CONFLICT Paul finds out from a letter written to him by Frances that she intends to leave him for Marc. He returns to the airport and finds them still there, as the plane couldn't leave. A tense and dramatic scene follows, as Paul tries to stop them. He threatens to kill her before he will allow her to pass through the immigration gate. However, she manages to slip through. The music, which is based on the distorted love theme, follows the tense drama of the action.

Band 5) MOOD FOR TRUTH Paul manages to meet Marc and tries to buy him off for £10,000. Marc refuses and explains why Paul lost his wife to him. He even offers his sympathy, as he is "in the mood for truth." Paul remains in the airport office, a beaten man, and as we hear a tragic variation of the love theme, he slowly leaves the airport.

Band 6) ADORABLE INVITATION Marc and Frances are discussing their future and he is very pleased to find out that she is well off. He turns his "*charme*" on and tells her that she has "eyes that are a perpetually adorable invitation." She laughs at his "special love-making voice, which makes the old countesses swoon." The Marc and Frances theme dominates this scene, which ends gently, with a solo violin playing the melody.

Band 7) THE LETTER Frances writes a letter to Paul, telling him of her plans, but she changes her mind and calls her housekeeper to tear it up. A nervous and insistent snare-drum rhythm goes through the whole scene, building up to a climax and breaking off when Frances hears Paul answering the phone, instead of the housekeeper.

SIDE II

Band 1) CONSOLATION Les Mangrum finds out through a transatlantic telephone conversation that he has lost control of his company, and Miss Mead, his secretary, tries to console him. After his girlfriend (Linda Christian) turns him down, he invites Miss Mead for a champagne dinner. The music starts sadly and resignedly but ends on a hopeful and romantic note.

Band 2) DAFFODILS The Duchess of Brighton, together with the other passengers, has to stay overnight at the airport hotel. She talks to an old waiter nostalgically about her estate which she cannot keep up, but "where there is a better show of daffodils than anywhere else in the country." Shakespeare might have been influenced by them when he wrote these immortal lines:

> Daffodils,
> That came before the swallow dares
> And takes the wind of March with beauty.

The music is a recapitulation of her tune, with a low flute and harpsichord, in a slower and nostalgic manner.

Band 3) EMOTIONAL COST Les and Miss Mead have their champagne dinner and Les waxes philosophical about the emotional cost that high-powered executives must pay for their position. He gets gayer and gayer as the champagne gives him new courage to continue life, even in defeat. The music starts serenely, but ends gaily.

[Note from FSM: For reasons unknown, Rózsa's LP notes failed to mention the penultimate album track, "Doubts and Paul's Exit."]

Band 4a) QUESTION OF PRIDE The fog has lifted and the plane is ready to leave. Before boarding, Frances notices Paul sitting at the coffee bar, in a stupor. He has been drinking all night and didn't go home. He declares that he has always loved her "with all his life," and says goodbye to her. A new theme, characterizing musically his state of mind, and the love theme, accompanies this scene.

Band 4b) SUICIDE THREAT Frances is bewildered, goes to Marc and demands Paul's letter, addressed to her in New York, which the hotel porter, in order to save a stamp, had given them. She reads the letter, which announces his intended suicide, as he cannot face life without her. Frances decides to go back to Paul, as she feels that he needs her more than Marc does. Marc tries to hold her, but her mind is made up. We hear the desperate theme of Marc, and as Frances storms out, moving through the crowd hoping to find Paul, the music becomes turbulent and passionate, and reaches the climax as she discovers him standing at a bookstall, and the love theme relieves the tension.

Band 4c) FINALE She reaches him and says gen-

tly, "Take me home, Paul." They promise each other that they will try again and leave the airport together, while the desperate and abandoned Marc watches them from the balcony of the Main Hall. New V.I.P.s are arriving in the busy hall and, as we see Paul and Frances driving home, the love theme swells triumphantly and the music finishes happily with the rising sounds of the brass.

—Miklós Rózsa

Great Movie Themes Composed by Miklós Rózsa

MGM Records released *Great Movie Themes Composed by Miklós Rózsa* (E/SE-4112) in 1963 to coincide with the U.S. distribution of *Sodom and Gomorrah* (scored by Rózsa but not an M-G-M film). The LP represents the first instance of Rózsa himself recording a "greatest hits" album—and the only such album for the record label of "his" studio (he would later record three such albums for the British Polydor label). The LP consisted of seven new recordings made with the Rome Symphony Orchestra and three cuts from existing MGM Records (re-recorded) soundtrack albums: the "Prelude" from *King of Kings* (labeled "*King of Kings* Theme"), "Overture" from *Ben-Hur* (labeled "*Ben-Hur*") and the "Overture" from *El Cid* (labeled "*El Cid*").

Credits on both the original LP and on its European EMI reissue (Classics for Pleasure MFP 5232) were rather disingenuous, crediting both Rózsa and Carlo Savina as conductors. In fact, Rózsa was the sole conductor, and the Graunke Symphony Orchestra of Munich was denied proper credit for playing the *El Cid* selection. Savina's name was probably included because the original plan was to use the "Prelude" from his *Ben-Hur* re-recording—but somewhere in the process that got switched to the "Overture" from the *More Music From Ben-Hur* LP (the *Ben-Hur* "sequel" album from MGM Records released in 1960, credited to conductor Erich Kloss, but really conducted by Rózsa). A memo from album producer Jesse Kaye advised MGM Records chief Arnold Maxin of the error, and that the original intent was to use the "Prelude" from *El Cid* rather than the "Overture" (which does not include any of the principal themes from the score). Kaye described Rózsa as "pretty upset" about the accidental substitutions.

All tracks are, to a greater or lesser degree, "concert" versions deemed suitable by the composer for presentation apart from the films that inspired them. The album's very existence is a belated tribute to Rózsa from the studio that was his home for 14 years; its value lies not only in the beautiful composer-led performances (especially *Diane* and *Spellbound*) but in demonstrating the breadth of his musical language, encompassing spectacle, suspense, history, drama and romance.

This CD premiere of *Great Movie Themes* is mastered from a ¼″ stereo tape in the Warner Bros. vaults. The *King of Kings* and *El Cid* tracks are not included on disc 14, due to space limitations, but can be found elsewhere in this box set: the *King of Kings* "Prelude" (which came before the *Quo Vadis* selection on side one) is disc 12, track 1, while the *El Cid* "Overture" (which concluded the LP) is disc 13, track 1.

13. Theme & Answer to a Dream From *Sodom and Gomorrah* Rózsa was happy to leave M-G-M in 1962 to score Robert Aldrich's Italian production of *Sodom and Gomorrah*, but appalled when he saw the poor quality of the film. Still, he hoped his music might help the production. The composer supplied close to two hours of music in his most spectacular biblical-historical mode—including the two beautiful themes heard on this track in A-B-A form. The principal theme, romantic in nature, is first announced by French horns; the contrasting middle section ("Answer to a Dream") has more of an Eastern flavor that would have been at home in the near-contemporary *King of Kings*.

14. *Spellbound* Concerto Spellbound (1945) represented Rózsa's only "collaboration" with director Alfred Hitchcock (with whom he had virtually no contact during the making of the picture) and won him the first of his three Academy Awards. This "Concerto" track is misnamed since it is not the familiar one-movement work for piano and orchestra (which Rózsa arranged at the suggestion of Jerome Kern after the film's release). Instead, it is a primarily orchestral arrangement of the film's principal theme and love theme.

15. *Lydia* Waltz *Lydia* (1941) was an Alexander Korda film starring Merle Oberon. It earned Rózsa one of two Academy Award nominations for that year (the other was for *Sundown*) and this waltz theme gained some popularity at the time. It was recorded by RCA Victor and published in a version for solo piano (bearing an unauthorized dedication to Oberon). A precursor to the even more familiar waltz from *Madame Bovary* (see track 19), it evokes feelings of nostalgia and wistfulness with a decidedly Parisian flavor.

16. *Quo Vadis* Triumphal March *Quo Vadis* (1951) marked Rózsa's first trip into Roman antiquity. For the film, Rózsa scored this march entirely for winds and percussion (see disc 3, track 6). This version for

full orchestra comes from the concert suite Rózsa later fashioned from the score. It begins and ends with an assertive statement of Marcus's theme for brass in octaves, punctuated by percussion. In between, the composer takes advantage of the additional colors afforded by a full symphony orchestra to subject the march's two themes to additional counterpoint and development.

17. *Ben-Hur* After the great success of the *Ben-Hur* "soundtrack" albums (40 minutes of highlights recorded in Rome under the baton of Carlo Savina and a carbon copy album recorded in Nuremberg without chorus for the budget Lion label), MGM Records decided to follow up with another volume, *More Music From Ben-Hur*, released in 1961. Track 17 was the opening selection of that LP, where it was labeled "Overture"; it led off side two of *Great Movie Themes*. It is, in fact, a concert version blending elements of both the "Overture" and the "Entr'acte" from the original soundtrack. The opening and closing fanfare passages from the latter are combined with the "Return to Judea" and "Mother's Love" themes from the former. The "Return to Judea" passage, with its pizzicato strings and harp accompaniment, is played at a much faster tempo than on the soundtrack. This is especially interesting because—although the album credits the fine German conductor Erich Kloss (who recorded an LP of Rózsa's concert music for MGM Records in 1958) as leading the orchestra—Rózsa admitted many years later that he himself was, indeed, the conductor.

18. Paranoia Theme From *Spellbound* Written for the scene in which Gregory Peck slowly descends the stairs toward Ingrid Bergman with a razor in his hand ("Will he kiss me or will he kill me?" proclaimed the lurid poster), this famous theme constitutes one of the contrasting sections of the actual *Spellbound* Concerto. Beginning with tremolo strings and a harp ostinato, the music builds inexorably towards its climax, helped along in the original film soundtrack by the eerie timbre of the Theremin (not used in this orchestration). After a concluding violin solo, there is a striking reference—unique to this arrangement—to the theme of the Virgin Mary in *King of Kings* (see disc 12, track 4).

19. *Madame Bovary* Waltz The 1949 film adaptation of Gustave Flaubert's novel was one of the first scores Rózsa completed under his M-G-M contract. With it, he broke free from his film noir period and found a new romanticism (always latent in his music but now more in the foreground) that served him well during his M-G-M years. This elegant concert version of the well-known waltz is more relaxed than the soundtrack original (see disc 1, track 7), leaving out some of the more vertiginous passages that were so important to enhancing the visuals of Vincente Minnelli's painstakingly directed scene.

20. Beauty & Grace (Love Theme From *Diane*) *Diane* (1956) came in the middle of Rózsa's biblical-historical period at M-G-M. The film elicited a grandiose score from the composer but it has suffered from neglect compared to his other works in this genre, perhaps because the film itself was neither a commercial nor an artistic success. Nevertheless, it contains two of Rózsa's most strikingly lovely melodies (one for Diane herself and one for her husband, Count de Brézé), here seamlessly blended in an arrangement for string orchestra and harpsichord. The sober modal harmony, frequent suspensions and somewhat austere counterpoint invoke Renaissance models, as if the piece had been composed for a consort of viols. It begins quietly in a rather melancholy minor key, then rises to an impassioned climax (exploring a few surprising harmonic twists along the way) before ending with a peaceful major cadence. (The complete soundtrack to *Diane*, including numerous outtakes and source cues, is available on FSMCD Vol. 7, No. 3.)

—Frank K. DeWald

From the original MGM Records LP…

SODOM AND GOMORRAH … KING OF KINGS … BEN-HUR … EL CID …

The magnificent motion picture scores of Miklós Rózsa are living monuments of fabulous sound … Golden waves of deep-throated horns and spine-tingling commands of ceremonial trumpets bring to life our ancient past … Surging violins sing their songs of triumph above the thunder of rolling drums … Skirling flutes like silver clouds hover over the oboe's lovely song … Angelic voices sing the birth of Christ; organ tones underscore His sacred mission; the magic power of music deepens the tragedy of the crucifixion … Hear once more the shattering drama of music that has made motion picture history … As Miklós Rózsa conducts a program of his own film masterworks you can hear the Roman legions march … You can thrill again and again as the chariots whirl in one of the most daring and breath-taking scenes ever filmed … Music of grandeur and pageantry — or music scaled down to the sweet tenderness of love … Rózsa is a sorcerer whose film music has added to the riches of a long list of superb movies …

SPELLBOUND … DIANE … MADAME BOVARY … LYDIA …

Remember … the moment in SPELLBOUND when the patient stood by the doctor with a straight razor in his hands? Rózsa's music brings the mem-

orable moment of terror and inner struggle back into full-focus . . . And now, three-quarter time . . . the waltz at three o'clock in the morning . . . Emma Bovary's first cotillion . . . the dancers whirling faster and faster . . .

MIKLÓS RÓZSA'S name has probably appeared on more great movie productions than any composer in history. Just read the list of movie titles assembled for this program of Rózsa's music is like hearing the drumbeat of excitement coming closer, closer . . . But, one career is not enough for this master of dramatic music. He has also had distinguished success in the concert halls of the United States and Europe as one of the finest living composers of vocal, orchestral, chamber and solo music. His compositions have become part of the standard repertory of leading orchestras in America, England, France, Germany, Italy. But, to millions of moviegoers the world over the name MIKLÓS RÓZSA on the screen means only one thing: glorious music that makes a fine film even better. This MGM program of his music brings you a selection of superb moments from outstanding films conducted by the composer himself.

From the EMI reissue LP. . .

Miklós Rózsa, a Hungarian-born composer living in America, has, for the past thirty years or so, provided the cinema-going public with some fine soundtrack music. This album includes music from nine films, two of which won Rózsa an Oscar for the best musical score. The first of these was for the Alfred Hitchcock film *Spellbound*, a psychological thriller starring Ingrid Bergman and Gregory Peck. This was in 1945. Fourteen years later he won an Oscar for *Ben-Hur*, a tremendous film that won eleven Oscars in all. Rózsa's dramatic score was an important adjunct to the overall powerful effect of the film, which starred Charlton Heston, who has made something of a feature of starring in epic films. In 1961 he played the title role in *El Cid* and for this Rózsa provided another first-class score. Some people tend to think of Rózsa as specializing in music for epic biblical films and certainly he did his fair share. Three other themes from such films are included on this LP: *King of Kings*, which found no favor with the critics in 1961; *Sodom and Gomorrah*, made in Italy in 1962 starring Stewart Granger; and the 1951 remake of *Quo Vadis*, which starred Robert Taylor, Deborah Kerr and a superb Peter Ustinov as Nero.

Miklós Rózsa also shows up his talent for writing for very different subjects with the *Lydia* Waltz, the Love Theme from *Diane*, a 1956 opus, and the waltz from *Madame Bovary*, a screen version of Gustave Flaubert's immortal Norman tragedy.

The Power

From 1937 to 1963, not a year went by in which Miklós Rózsa did not score one or more (sometimes several more) films. But with the completion of *The V.I.P.s*, Rózsa was ready to lay aside his Hollywood career and devote himself full-time to his growing catalog of concert works. With ne'er a backward glance, he completed (or at least started) four major orchestral scores (*Notturno Ungherese*, the Sinfonia Concertante and concerti for piano and cello) as well as his second choral motet, *The Vanities of Life*. Yet just as he was ready to start work on the last movement of the cello concerto, he received what he referred to his in autobiography as "The Call" from his friend and fellow Hungarian expatriate, producer George Pal, calling in a promise the composer had made to score one of his pictures "someday." That "someday" had arrived and the picture was *The Power* (1968).

Given the five-year break from film work and the intervening focus on the concert half of his "double life," it is not surprising that the composer brought renewed enthusiasm, creativity and imagination to Pal's film. The music for *The Power* is a virtual "concerto for orchestra" in which Rózsa paints with complex instrumental colors and dances with vigorous rhythms. Its striking combination of well-honed skills developed over decades of film-scoring experience and the fresh perspective brought by his recent immersion in concert work resulted in a score quite unlike Rózsa's music for the preceding epics.

Rózsa's longtime orchestrator and fellow Hungarian, Eugene Zador, had retired from film work with *The V.I.P.s*, so veteran orchestrator David Tamkin handled *The Power*, with Bill Stafford arranging three jazz source cues (tracks 27–29). Rózsa's great musicianship and artistic voice were such that it would take a highly trained ear to tell the difference (if there is any) between a Zador-orchestrated cue and a Tamkin-orchestrated cue—although both musicians surely assisted Rózsa in their ability to prepare full orchestrations from his sketches on a deadline.

Until now, this pivotal score has been known to exist (apart from the film) only in the form of a proposed soundtrack LP master created by Jesse Kaye but ultimately never issued by MGM Records. With a tape from the composer's own library as the most likely source, film music historian Tony Thomas produced two unauthorized issues of a 30-minute album sequence, first on LP in 1978, and then on CD in 1994.

As the original scoring masters could not be found and were presumed lost, FSM used this same ¼″ stereo master to release the first authorized CD of *The Power* in 2005 (FSM Vol. 8, No. 2), coupled with Russell Garcia's score to another George Pal production, *Atlantis: The Lost Continent*. Interested readers should refer to the booklet from that CD release for more information on *The Power* and its score.

The original plan for this box set involved using monaural acetates (stored at USC) to reconstruct the complete score to *The Power*—until a last-ditch search for elements at Warner Bros. turned up a delightful surprise: the complete 35mm three-track stereo scoring masters in the studio vaults, apparently recently discovered and added to the studio's computer inventory. (The cimbalom that pervades Rózsa's score was more often than not recorded on a "fourth track" of a separate strip of monaural 35mm film, synched with a three-track 35mm for the orchestra—even this turned up, as every last piece of film was found.) The result is this stunning CD of the entire score in glorious stereo, which finally does justice to the composer's musical invention and kaleidoscopic orchestrations.

1. Prelude 1M1 Rózsa's manic opening cue complements *The Power*'s pulsating title card while shuttling through the score's principal ideas: an angular rising brass fanfare, the connotations of which remain a mystery until the film's conclusion; a bouncing diminished motive characterized by alternating steps and leaps; and the score's most prevalent melody, the "Gypsy theme," a hypnotic tune for cimbalom (recorded as a separate overlay) that culminates in a series of rising fifths. This exotic idea is Rózsa's musical evocation of Adam Hart and "the Power" itself. The theme's introduction is matched to a cutaway image of the cimbalom being played on screen.

2. Endurance Test 1M2 Government supervisor Arthur Nordlund (Michael Rennie) arrives at the San Marino laboratory and observes as Prof. Tanner (George Hamilton) performs an endurance test on a student volunteer. A disturbing escalation of rising clusters and trills underscores Tanner projecting a concentrated beam of energy onto the forehead of his test subject, until the student can no longer withstand the pain.

3. First Manifestation 2M1 Prof. Hallson (Arthur O'Connell) is intent on proving that one of the seven scientists in his research group possesses dangerous psychokinetic abilities and arranges a test. Tanner is doubtful but becomes a believer when "someone" psychically rotates a sheet of paper stuck on an upright pencil. Rózsa underscores the first manifestation of the Power with the Gypsy theme, accompanied by whirling textures that mimic the spinning paper.

Hallson Dies 3M1 The force associated with the cimbalom theme turns deadly when Hallson is assaulted in his office by the unseen Power. The Gypsy theme returns with symphonic accentuation.

4. Death in the Centrifuge 3M2 Hallson spins in an out-of-control flight simulator while Tanner attempts to shut down the machine. Rózsa punches up the sequence with frenzied sixteenth notes and an octatonic trumpet line derived from similar material in the main title. The cue reaches an exclamatory climax as the machine stops and we see Hallson's corpse, his eyes and tongue bulging out of his head. The opening 0:18 of "Death in the Centrifuge" has been restored for this box set; the suspenseful string and cimbalom material accompanies Tanner and his lover/colleague Prof. Lansing (Suzanne Pleshette) discovering the name "Adam Hart" written on a piece of paper in Hallson's office.

Recognition 3M3 The diminished motive sounds ominously when Mrs. Hallson (Yvonne De Carlo) is brought in to identify her husband.

5. The Bird 4M1 Tanner is framed for the death of Hallson. The disgraced professor wanders down a city street and stops to look through the window of a toyshop. The Gypsy theme sounds when a toy bird seemingly comes to life (via stop-motion animation), winking and squirting water at Tanner.

Toy Soldiers 4M2 Tanner steps into the shop and observes as a battalion of mobile toy soldiers fire their little muskets at him. A quaint march for the toys gives way to the cimbalom theme as the professor is bewildered.

6. The Merry-Go-Round 4M3/5M1A The Power continues to take hold of Tanner; when a "Walk/Don't Walk" sign warns him with "Don't Run," he flees into a funhouse. The professor's subsequent hallucinatory spell affords Rózsa the opportunity for one of the score's most violent cues, a demented, dissonant waltz that spirals out of control while Tanner unsuccessfully attempts to collect his wits. The cue further develops the frantic octatonic writing from "Death in the Centrifuge" (track 4) as he clings for dear life to a carousel horse. The Gypsy theme resurfaces when the merry-go-round stops and Tanner collapses.

7. Desert Agony 6M2 Tanner travels into the desert to visit Hallson's hometown and find out more about his colleague's mysterious old friend, Adam Hart. A suspicious gas station attendant, Bruce (Aldo Ray), offers Tanner a ride to Hart's shack but winds up assaulting the professor and leaving him stranded in the middle of the desert. Tanner wanders the scorching landscape to the accompaniment of a miserable, descending variation on the "Prelude" fanfare. The

material intensifies as he finally arrives at a grove of trees, where inquisitive winds sound for Bruce gleefully driving past a sign that reveals the location to be an aerial gunnery range. A subsequent scene of Tanner narrowly surviving a barrage of airstrike missiles is unscored.

8. Shadow in the Darkness 6M3 The descending development of the "Prelude" fanfare is reprised for the aftermath of the airstrike. The scene transitions to Bruce's house at night, where Rózsa develops the fanfare menacingly amidst grunting, rhythmic material as Tanner sneaks in through the window and approaches a sleeping Bruce. Tanner proceeds to interrogate Bruce about Adam Hart after the cue ends.

9. Viva L'Amour 6M4/7M1 This source cue underscores Tanner's visit with Mrs. Hallson, who has mysteriously been deprived of some of her memories. The relaxed Spanish-flavored cue was written for guitar duo; its presentation here is the full-length recording of the piece.

10. Nocturnal Visit 7M2 Tanner retreats to Lansing's apartment. Rózsa's foreboding cue marks his arrival with undulating, low-register clarinet and bassoon.

Attack 7M3 Tanner is ambushed by another colleague, a knife-wielding Prof. Melnicker (Nehemiah Persoff). Rózsa unleashes a ferocious assault from the bottom of the orchestra: low-end, odd-meter piano hammers away with flute and xylophone as Tanner overcomes Melnicker.

11. Hallgató 8M1 Alternate Tanner, Lansing and their new ally Melnicker hide in a crowded hotel lobby where a Hungarian-flavored source piece is performed by an onscreen trio of violin, cello and cimbalom. The Gypsy theme plays teasingly when Tanner spots a stand of newspapers, all of which bear the headline, "Don't Run!" (recalling the possessed traffic sign). He is relieved to see that the full headline actually reads, "Mayor Tells Candidate: Don't Run!"

12. The Power Csárdás 8M1A A Hungarian dance tune is performed by the trio at the hotel. Tanner is disturbed when he sees the cimbalom being played (suggesting that he has been aware of the instrument's threatening presence in the score throughout the film). The csardas continues as Tanner hustles himself and his colleagues into a party at the hotel.

13. The Elevator 9M1 After Melnicker is killed by the Power, Tanner decides to interrogate Arthur Nordlund. The Gypsy theme sounds when the Power suddenly takes hold of Nordlund in the garage of his apartment building. Tanner and Lansing arrive to see the government agent collapse inside a Power-possessed elevator that proceeds to whisk him upward. Furious imitative material underscores Tanner and Lansing running upstairs to intercept Nordlund; Tanner reaches the top of the elevator shaft and as he uses a cable to lower himself toward the now-stationary elevator, the score mimics his descent with a plummeting motive. The "Prelude" fanfare is threateningly developed over the Gypsy theme's persistent bouncing open fifth when the elevator suddenly begins to rise and threatens to crush Tanner against the shaft's ceiling. Tanner breaks into the elevator in the nick of time and revives Nordlund, to a reading of the Gypsy theme.

14. Disappointment 10M1 The low woodwind writing from "Nocturnal Visit" (track 10) is reprised as Tanner visits the house of yet another colleague, Prof. Van Zandt (Richard Carlson).

Pursuit 10M2 After he is denied access to Van Zandt, Tanner is nearly mowed down by a car driven by an unseen foe Tanner suspects is Adam Hart. The ensuing car chase is underscored with fleeting statements of the Gypsy theme as Tanner is overcome by another spell. Chattering brass and mallet percussion accompany a statement of the "Prelude" fanfare when Tanner drives his car off a bridge.

15. Babble Pit 11M1 Tanner suspects that Prof. Talbot Scott (Earl Holliman) is Adam Hart and faces him down in an empty auditorium (the think tank's "babble pit"). As Tanner sneaks up on Scott, Rózsa follows suit with tentative brass writing, slowly building tension out of his tritone-focused suspense material. When Tanner reveals himself, Scott pleads for his life; he proceeds to knock out the protagonist and tries to escape but the police arrive. Frantic ascending material surrounds the "Prelude" fanfare as Scott retreats to the auditorium's stage, where he finds a gun. This box set features the full-length recording of "Babble Pit," including the diminished motive and the plummeting idea from "The Elevator" (track 14) for Tanner's confrontation with Scott.

The Revolver 11M2 The Gypsy theme takes hold of Scott as he opens fire on the police and is in turn shot dead. This version of the cue features the Gypsy theme voiced on woodwinds rather than the cimbalom used in the film version.

16. Dejected 12M1 Tanner wanders down an empty laboratory hallway to a murky reprisal of the "Prelude" fanfare's variation from "Desert Agony" (track 7). The material takes a fateful turn when he picks up one of his old journals and reads a passage that explains, "It is the vulnerability of the heart that links pain to death itself." The diminished motive plays suspensefully as he proceeds down the hall to find Lansing awaiting him.

17. Adam Hart 12M2 The elusive Adam Hart is revealed to be Arthur Nordlund. Rózsa matches the

creeping cimbalom theme to a cutaway of a performance on the instrument when Hart presents himself to Tanner and Lansing; a pounding heartbeat is laid over this material in the film.

Transformation 12M3/12M3A Hart paralyzes Tanner and the cue builds intensity with rising chromaticism under the film's effects-laden climax. Tanner envisions himself freezing, then burning, then falling, and Rózsa plays up the wild imagery with grandiose statements of the Gypsy theme dressed with cold mallets and growling brass until Tanner passes out.

18. The Killer Killed 12M4 The seemingly broken Tanner fixes his gaze on Adam Hart and we learn that Tanner possesses the Power as well—and in greater measure than Hart. Rózsa underlines this revelation by recapitulating the rising fanfare from the "Prelude," which has been Tanner's theme all along. The theme plays over an unraveling bass line and rises sequentially as the villain's heart threatens to pound out of his chest. Hart falls dead, acknowledged with a rapid-fire descending piano line and low-end string writing.

The End 12M5 Rózsa gently reprises the "Prelude" fanfare as Tanner discusses his newfound potential with Lansing.

End Cast 12M6 A full-blooded rendition of the Gypsy theme plays through the end credits.

Source Music

19. Gypsy Eyes (Theme From *The Power*) 8M1 This is a "concert" arrangement of the cimbalom melody, here voiced on solo violin, recorded as an alternate to "Hallgató" (track 11). Although this version of the theme does not appear in the film, it will be familiar from FSM's previous *Power* CD.

20. Andante Cantabile 2M2 The middle section from the second movement of Tchaikovsky's first string quartet emanates from a record player in Lansing's apartment while she and Tanner enjoy a cozy evening together.

21. Fun House 4M3 This unused, garish circus waltz was written for the sequence in which Tanner suffers from his Power-induced spell in the fun house.

22. Saguaro Serenade 5M2 Rozsa composed a collection of country source cues for the sequence in which Tanner travels into the desert to research Adam Hart. This cue for fiddle, guitar and bass plays in a gas station/café where Bruce's wife (Barbara Nichols) hits on Tanner.

23. The Old Folks 5M3 This unused piece for harmonica, guitar and bass was meant to play as Tanner questions Hallson's parents about Adam Hart.

24. Cactus Waltz 5M3A Bruce pulls up outside the Hallsons' home in his jeep and offers to take Tanner to see Adam Hart's shack; this country waltz is heard on Bruce's jeep radio.

25. Desert Gaiety 6M1 After Bruce knocks Tanner out of the jeep, he pulls the vehicle around to inspect the unconscious professor. Rózsa's final country cue plays on the radio as Bruce admires his own handiwork.

26. Grover's Rock 8M2 Tanner and his colleagues hide out at a hotel party, at which this funky bit of late '60s rock 'n' roll (composed and arranged by M-G-M's Harold Gelman) is played by a small onscreen combo led by two electric guitars and keyboard.

27. The Willow 8M3 This smooth jazz band arrangement of Rózsa's theme from *The V.I.P.s* plays at the same party; Tanner attempts to keep Melnicker awake by fixing him up with Sylvia (Beverly Powers), a sexy party girl.

28. The Power Mower 8M4 Tanner suffers from another Power-spell at the hotel party. As he dizzily observes couples dancing to a peppy rock number, the cimbalom theme clashes against the pop and underlines his disorientation.

29. Sylvia's Strip 8M5 This sleazy piece of jazz plays on a phonograph as Sylvia attempts to entice a seemingly sleeping Melnicker with a provocative dance. When she plants a kiss on his lips and he fails to respond, she realizes that he is actually dead and shrieks.

Pre-Recordings

30. Hungarian Dance #4

31. Hungarian Dance #1 Rózsa recorded two source cues prior to filming (on May 10, 1967), most likely for the hotel lobby trio. Although they stylistically resemble Rózsa's finished score, they are actually two dances (from a set of 21) by Johannes Brahms, probably arranged by Rózsa. They were replaced by Rózsa's original compositions for the finished film.

—Alexander Kaplan and Frank K. DeWald