

THREE VICTOR YOUNG ORIGINAL SOUNDTRACKS



Le avventure e gli amori
di OMAR KHAYYAM



FOR WHOM
THE BELL TOLLS
From the celebrated novel by Ernest Hemingway

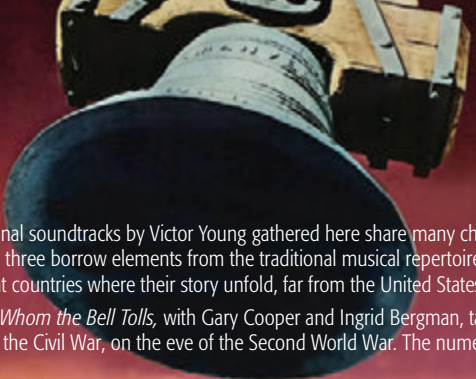


GARY COOPER · INGRID BERGMAN



Technicolor.

VISTAVISION
MOTION PICTURE SOUND SYSTEM



The original soundtracks by Victor Young gathered here share many characteristics. First, all three borrow elements from the traditional musical repertoire of the different countries where their story unfold, far from the United States of America.

Thus, *For Whom the Bell Tolls*, with Gary Cooper and Ingrid Bergman, takes place in Spain during the Civil War, on the eve of the Second World War. The numerous musical



influences that show up in the score form a colorful mosaic. *Golden Earrings*, starring Ray Milland and the legendary Marlene Dietrich, is set in Germany and concentrates on the Gypsy people at the time of the Nazis. Finally, *Omar Khayyam*, a romanticized biography of the Persian poet and mathematician, relies mainly on Arabic music of the Middle Ages.

These scores, set in different places and time periods, produced in a space of fifteen years, still bear the unmistakable signature of Victor Young (1900-1956); the foreign influences being blended and integrated in the crucible of his genius.

Secondly, despite their obvious qualities, these soundtracks originally released on LP by Decca have never been reissued in their complete form on CD, except for *Omar Khayyam* on the Tickertape label, which did a disservice to the music, notably because of a high level of sound compression. Stanyan reissued Warner Bros' 1958 stereophonic re-recording of the nearly complete *For Whom the Bell Tolls* score on CD in 1991. This laudable effort, conducted by Ray Heindorf, will never replace the original recording conducted by the composer himself using handpicked musicians

This leads us to the third common characteristic of our program : the predominance of strings, and especially of the violin, Victor Young's favorite instrument (and one he trained on from an early age). The exceptional mention of the soloist in the

two first scores is quite significant in this respect. Here the violinist most often holds the melody and carries the emotion as well, like a projection of the composer's spirit. At last available in their original form, this music is a fine illustration of Victor Young's genius and a testament to his legacy. (*Omar Khayyam*, released in 1957, is the very last of his 350 scores.)

Among the three movies considered as a whole, *For Whom the Bell Tolls* is unquestionably the one that has aged the best, mostly because of its epic dimension (at three hours and twenty-minutes long!) and the lasting mythical status of its stars. It has reached the status of an international classic.

While the black and white *Golden Earrings* can be affectionately looked as a curiosity, especially by Dietrich's fans, *Omar Khayyam* is rather disappointing despite the exotic oriental setting, lavishly depicted in Technicolor and VistaVision. The original soundtrack doesn't suffer because of this : as a true professional, Young didn't spare any effort to enhance the movie and as a result his music stands on its own. The history of Hollywood shows an abundance of similar cases.

Fortunately, we now have the possibility to invent our own images, inspired by the wonderful melodies preserved on this compact disc and the accompanying theatrical posters and stills.

Clément Fontaine



Presentation of the original Decca LP album

For Whom the Bell Tolls, which starred Gary Cooper and Ingrid Bergman, was adapted for the screen from the remarkable novel by Ernest Hemingway, dealing with civil war in Spain.

The translation into film was done in a spirit of deep respect both for the novel, in which Hemingway perceived the Spanish conflict to be a dress rehearsal for the coming death struggle between Force and Freedom, and for its author, who out of his profound experiences created the character and the drama of their lives. The story will undoubtedly remain a cinematic as well as a literary landmark of the Second World War.

The music, composed and arranged by the late Victor Young, is played by his Concert Orchestra. The Spanish background of the story is a rich mixture of Moorish, Gypsy, Andalusian, Catalan, Arabic, Aragonese and Sevillian strains. The score is, therefore, as authentic as it is colorful.

Golden Earrings, which starred Ray Milland and Marlene Dietrich, tells the story of a dignified, aloof British Intelligence Officer on a secret mission in Nazi Germany. Aided by an unhibited Gypsy, he masquerades as one of her tribe, and outwits the Gestapo. In the process, he becomes considerably humanized.

The appealing score which Victor Young composed for this screen-play stands out as one of



his most beautiful works. From it has come the haunting refrain of the film's title song, *Golden Earrings*, which has enjoyed phenomenal success as a popular melody.

Together, these outstanding scores display the extraordinary talent of Victor Young at its fullest.

DIETRICH'S BACK! . . . AND WAIT TILL YOU SEE HER BRING
OUT THE GYPSY IN MILLAND!



Ray MILLAND · DIETRICH *Marlene*

THE
**GOLDEN
BRARRINGS**

MITCHELL LEISEN
PRODUCTION

MURVYN VYE · BRUCE LESTER · REINHOLD SCHUNZEL · DENNIS HOEY · QUENTIN REYNOLDS
Directed by Mitchell Leisen Produced by Henry Fogel · Story Play by Abraham Polonsky, Frank Butler and Julius Zwerch
A Paramount Picture

Les bandes originales de films américains de Victor Young que nous regroupons ici présentent plusieurs caractéristiques communes.

En premier lieu, toutes les trois empruntent des éléments du répertoire musical traditionnel des contrées, fort éloignées des États-Unis, où se situent leurs histoires.

Ainsi *For Whom the Bell Tolls* (*Pour qui sonne le glas*), qui réunit Gary Cooper et Ingrid Bergman, se déroule lors de la guerre civile d'Espagne, à l'aube de la seconde Grande Guerre mondiale. Les multiples influences musicales qui traversent la partition constituent une mosaïque haute en couleur. *Golden Earrings* (*Les Anneaux d'or*), qui met en vedette Ray Milland et la légendaire Marlene Dietrich, se concentre sur l'univers des Gitans, au temps de l'Allemagne nazie. Enfin *Omar Khayyam*, une évocation romancée de vie du grand poète et mathématicien perse, s'appuie principalement sur la musique arabe du Moyen Âge.

Ces musiques très diversifiées dans le temps et dans l'espace, réalisées dans un intervalle de quinze années, n'en portent pas moins la signature bien distinctive de Victor Young (1900-1956), toutes les influences étant fondues et intégrées dans le creuset de son génie.

En second lieu, malgré leurs qualités évidentes, ces musiques de film parues à l'origine en albums 33 tours Decca n'avaient jamais fait l'objet d'une édition complète sur CD, à l'exception de *Omar*

Khayyam, sur le label TickerTape, qui a desservi l'œuvre notamment en raison d'une compression abusive. Warner Bros a proposé en 1958 un nouvel enregistrement, en stéréophonie de la partition quasi complète de *For Whom the Bell Tolls* sous la direction de Ray Heindorf, lequel fut réédité en format compact chez Stanyan en 1991. Cet effort louable ne saurait remplacer l'enregistrement original dirigé par le compositeur lui-même avec des musiciens triés sur le volet.

Cela nous amène à la troisième caractéristique commune de notre programme : la place prépondérante accordée aux cordes, et plus particulièrement au violon, instrument de prédilection (et de formation) de Victor Young. La mention exceptionnelle du nom du soliste, pour les deux premières partitions, est à cet égard très significative. Le violon tient le plus souvent la mélodie en même temps qu'il porte l'émotion, comme une projection de l'esprit du compositeur. Enfin accessibles dans leur forme originelle, ces musiques constituent à la fois un précieux échantillon de l'art de Victor Young et une sorte de testament. (*Omar Khayyam*, sorti en 1957, est la toute dernière de ses quelque 350 partitions écrites pour l'écran.)

Des trois films pris dans leur globalité, c'est sans doute *For Whom the Bell Tolls* qui a le mieux traversé l'épreuve du temps, surtout à cause de sa dimension épique (une durée de trois heures et vingt) et de l'aura mythique qui continue



d'entourer ses têtes d'affiche.

Alors que *Golden Earrings*, en noir et blanc, fait figure de curiosité sympathique et amusante, surtout pour les amateurs de Dietrich, *Omar Khayyam* déçoit passablement malgré son cadre exotique oriental dépeint en Technicolor et en VistaVision. Sa bande originale n'en souffre pas pour autant : en vrai professionnel, Young ne ménageait jamais ses efforts pour bonifier un film,

avec pour résultat que sa musique se suffit à elle-même. L'histoire du cinéma hollywoodien regorge de cas similaires.

Par bonheur, nous avons maintenant la possibilité d'inventer nos propres images, inspirées par les merveilleuses mélodies préservées sur ce disque compact et accompagnées d'affiches et de photos de tournage.

Clément Fontaine

The Life, Loves
and Adventures of
OMAR KHAYYAM



GOLDEN EARRINGS



CD Production & mastering : Clément Fontaine

Audio restoration / Restauration sonore : Clément Fontaine, David Archambault

Collaboration : Mark Wallace, Bruno Deschênes

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FOR WHOM THE BELL TOLLS (1943)

Music composed and conducted by Victor Young
Violin solo by Louis Kaufman

01	The Massacre and Love Theme	3:06
02	Pablo's Gypsy Cave	2:54
03	The Earth Moved (Love Theme)	2:56
04	Pilar's Warning - guitar solo by José Barroso	3:07
05	Maria's Tale Of Horror	3:05
06	Roberto's Farewell	3:05
07	Intermission Music	4:36

TT 22:46

GOLDEN EARRINGS (1947)

Music composed and conducted by Victor Young
Violin solo by Victor Arno

08	Prelude	3:08
09	Escape and Lament - Gypsy soloist Elissa Garde	3:07
10	By the River	3:16
11	Gypsy Camp	3:00
12	Love Theme and Gypsy Dance	3:05
13	Finale	2:48

TT 18:25

OMAR KHAYYAM (1957)

Music composed and conducted by Victor Young

14	Prelude to Omar Khayyam	2:43
15	His First Love	2:58
16	The Gift of Hapani	2:34
17	Omar Accepts Yaffa	2:13
18	Secret Meeting	2:38
19	Hindu Dance	2:04
20	Seven Secret Maxims	2:18
21	End Title	5:51

TT 23:00

GT 65:00

TEXTE FRANÇAIS INCLUS

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