

phase **4** stereo

DECCA



# BERNARD HERRMANN

THE FILM SCORES ON PHASE 4

# BERNARD HERRMANN 1911–1975

## CD 1 46.31

### MUSIC FROM THE GREAT MUSIC THRILLERS

Music Composed for Motion Pictures  
directed by Alfred Hitchcock 1899–1980

#### PSYCHO (A NARRATIVE FOR ORCHESTRA) (1960)

- |   |                                    |      |
|---|------------------------------------|------|
| 1 | Prelude                            | 4.25 |
| 2 | The Madhouse                       | 2.04 |
| 3 | The Murder                         | 0.49 |
| 4 | The Water                          | 0.56 |
| 5 | The Swamp                          | 1.51 |
| 6 | The Stairs, the Knife & the Cellar | 2.28 |
| 7 | Finale                             | 1.52 |

#### MARNIE (1964)

- |   |               |      |
|---|---------------|------|
| 8 | Prelude       | 4.40 |
| 9 | Hunting Scene | 5.28 |

#### NORTH BY NORTHWEST (1959)

- |    |          |      |
|----|----------|------|
| 10 | Overture | 3.06 |
|----|----------|------|

#### VERTIGO (1958)

- |    |               |      |
|----|---------------|------|
| 11 | Prelude       | 2.50 |
| 12 | The Nightmare | 2.05 |
| 13 | Scène d'amour | 5.38 |

- |    |  |      |
|----|--|------|
| 14 | A PORTRAIT OF "HITCH" (1955)<br>from <i>The Trouble with Harry</i> | 8.19 |
|----|--|------|

LONDON PHILHARMONIC ORCHESTRA

## CD 2

41.57

### MUSIC FROM GREAT FILM CLASSICS

#### JANE EYRE (1943)

- |   |            |       |
|---|------------|-------|
| 1 | Selections | 13.15 |
|---|------------|-------|

#### THE SNOWS OF KILIMANJARO (1952)

- |   |                  |      |
|---|------------------|------|
| 2 | Interlude        | 6.36 |
| 3 | The Memory Waltz | 4.14 |

#### CITIZEN KANE (1941)

- |   |            |      |
|---|------------|------|
| 4 | Overture   | 2.48 |
| 5 | Variations | 5.40 |
| 6 | Ragtime    | 1.50 |
| 7 | Finale     | 2.59 |

Based on Music from

#### THE DEVIL AND DANIEL WEBSTER (1941)

- |   |                     |      |
|---|---------------------|------|
| 8 | Sleigh-Ride         | 1.57 |
| 9 | Swing Your Partners | 2.38 |

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**CD 3**

45.42

**THE FANTASY FILM WORLD OF BERNARD HERRMANN****JOURNEY TO THE CENTER OF THE EARTH** (1959)

- |   |                                   |      |
|---|-----------------------------------|------|
| 1 | Mountain Top and Sunrise          | 2.13 |
| 2 | Prelude                           | 2.05 |
| 3 | The Grotto                        | 1.04 |
| 4 | Salt Slides                       | 2.45 |
| 5 | Atlantis                          | 2.53 |
| 6 | The Giant Chameleon and the Fight | 2.03 |
| 7 | The Shaft and Finale              | 1.56 |

**THE SEVENTH VOYAGE OF SINBAD** (1958)

- |    |                            |      |
|----|----------------------------|------|
| 8  | Overture                   | 2.14 |
| 9  | The Duel with the Skeleton | 2.14 |
| 10 | Baghdad                    | 3.54 |

**THE DAY THE EARTH STOOD STILL** (1951)

- |    |                     |      |
|----|---------------------|------|
| 11 | Outer Space         | 1.59 |
| 12 | Radar               | 2.23 |
| 13 | Gort                | 0.43 |
| 14 | The Robot           | 1.56 |
| 15 | Space Control       | 1.18 |
| 16 | Terror              | 1.58 |
| 17 | Farewell and Finale | 1.22 |

**FAHRENHEIT 451** (1966)

- |    |                     |      |
|----|---------------------|------|
| 18 | Prelude             | 1.39 |
| 19 | Fire Engine         | 1.18 |
| 20 | The Bedroom         | 1.50 |
| 21 | Flowers of Fire     | 1.54 |
| 22 | The Road and Finale | 4.01 |

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**CD 4**

43.55

**MUSIC FROM GREAT SHAKESPEAREAN FILMS****DMITRI SHOSTAKOVICH** 1906–1975**HAMLET** Suite Op. 116a (1964)

- |   |                                      |      |
|---|--------------------------------------|------|
| 1 | Introduction                         | 3.28 |
| 2 | Ball at the Palace                   | 3.03 |
| 3 | The Ghost                            | 5.16 |
| 4 | Scene of the Poisoning               | 4.17 |
| 5 | The Arrival and Scene of the Players | 2.52 |
| 6 | The Duel and Death of Hamlet         | 2.35 |

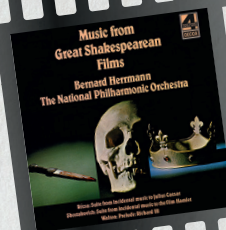
**WILLIAM WALTON** 1902–1983**RICHARD III** (1955)

- |   |         |      |
|---|---------|------|
| 7 | Prelude | 9.55 |
|---|---------|------|

**MIKLÓS RÓZSA** 1907–1995**JULIUS CAESAR** Suite (1953)

- |    |   |      |
|----|---|------|
| 8  | The Ides of March                               | 3.20 |
| 9  | Caesar's Ghost                                  | 2.47 |
| 10 | Approach of Octavian's Army and Death of Brutus | 6.22 |

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## CD 5

51.21

### THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN

#### BERNARD HERRMANN

##### MYSTERIOUS ISLAND (1961)

1	Prelude	1.58
2	The Balloon	2.53
3	The Giant Crab	3.37
4	The Giant Bee	2.52
5	The Giant Bird	3.06

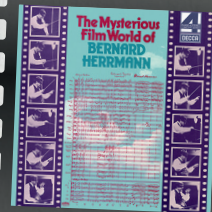
##### JASON AND THE ARGONAUTS (1963)

6	Prelude	2.35
7	Talos	2.20
8	Talos' Death	2.41
9	Triton	3.22

##### THE 3 WORLDS OF GULLIVER (1960)

10	Overture	2.26
11	Minuetto – Wapping	2.03
12	Hornpipe	1.19
13	Lilliputians 1 & 2	3.22
14	Victory 1 & 2	1.28
15	Escape	0.40
16	The King's March	2.00
17	Trees	2.25
18	The Tightrope	3.02
19	Lovers	2.54
20	The Chess Game	1.25
21	Pursuit	1.48
22	Finale	1.05

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## CD 6

45.38

### BERNARD HERRMANN CONDUCTS GREAT BRITISH FILM MUSIC

#### CONSTANT LAMBERT 1905–1951

##### ANNA KARENINA Suite (1948)

1	Overture	1.42
2	Forlane	2.39
3	Love Scene	2.10
4	Finale	4.25

#### ARNOLD BAX 1883–1953

##### OLIVER TWIST (1948)

5	Fagin's Romp	2.20
6	Finale	4.36

#### ARTHUR BENJAMIN 1893–1960

##### AN IDEAL HUSBAND (1947)

7	Waltz	4.46
8	Hyde Park Galop	1.36

#### WILLIAM WALTON

##### ESCAPE ME NEVER Suite (1935)

9	Escape Me Never (Ballet)	3.15
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#### RALPH VAUGHAN WILLIAMS 1872–1958

##### THE INVADERS (1941)

10	49th Parallel	3.21
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#### ARTHUR BLISS 1891–1975

##### THINGS TO COME Suite (1936)

11	Prologue	2.35
12	March	4.55
13	Building of the New World	2.10
14	Attack on the Moon Gun	1.36
15	Epilogue	3.32

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## CD 7

### BERNARD HERRMANN

#### OBSESSION (1976) THE ORIGINAL SOUNDTRACK RECORDING

38.49

1	Main Title	1.53
2	Valse lente	1.31
3	Kidnap	2.34
4	Newsboy	1.44
5	The Tape	0.29
6	The Ferry	2.44
7	The Tomb	1.18
8	Sandra	6.46
9	The Church	1.54
10	Court's Confession	1.52
11	Bryn Mawr	2.00
12	New Orleans	1.01
13	Wedding	2.34
14	Court - The Morning After	0.29
15	Court Signs Papers	1.38
16	Sandra Finds Briefcase	1.42
17	Court Arrives at Wharf	0.42
18	The Plane	1.03
19	Court and LaSalle's Struggle	2.29
20	Airport	2.26

NATIONAL PHILHARMONIC ORCHESTRA



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When Bernard Herrmann died of heart failure on Christmas Eve 1975, he had just finished supervising the recording sessions of his score for Martin Scorsese's *Taxi Driver* – a brilliant if bleak psychological study of a doomed, megalomaniacal loner. 35 years earlier, Herrmann's career as a film composer had begun with *Citizen Kane*, another bleak and brilliant study of a doomed, megalomaniacal loner. That these two films bookended Herrmann's tumultuous career seems fitting. Like their protagonists, the composer was haunted by solitude and melancholy – a complex man with a penchant for violent outbursts of temper. Torn between his frustrated ambition to become a successful conductor and opera composer and his true calling of film music, Herrmann externalized his bitterness by becoming a "virtuoso of unspecified anger," as his colleague David Raksin put it. As a sensitive and highly cultured artist, however, Herrmann was able to sublimate his inner darkness into some of the most effective and psychologically incisive music ever composed for the screen.

This collection of seven albums, recorded by Herrmann with the London Philharmonic and National Philharmonic Orchestras between 1968 and 1975, provides an overview not just of Herrmann's multifaceted musico-dramatic genius but also of his distinctive style. Whether he was scoring Gothic melodrama or science fiction, Greek mythology or crime thrillers, Herrmann's compositional voice remained unmistakably his own. As a conductor of other composers' music, his predilections were equally idiosyncratic – as you will hear in two of the albums on this collection, **GREAT SHAKESPEAREAN FILMS** and **GREAT BRITISH FILM MUSIC**, which provide a showcase for the innovative programming that characterized Herrmann's career as a concert conductor.

Born in New York City in 1911, Herrmann grew up in a cultured household steeped in music, literature, and the arts (he would remain a voracious reader with a particular fondness for British literature). After studying composition at the Juilliard School and at New York University, Herrmann joined CBS Radio in 1934 as a staff composer and conductor. At CBS he cut his teeth in dramatic scoring by writing accompaniments for radio dramas. The most important connection he made during this time was with the actor and director Orson Welles, with whom he collaborated on numerous radio shows.

In 1939, Welles was offered the opportunity to direct his first film for RKO. He insisted on having Herrmann score the film, so in 1940 the composer temporarily relocated from New York to

Hollywood to work on *Citizen Kane*, a thinly veiled portrait of newspaper tycoon William Randolph Hearst. In 1942, Welles and Herrmann followed up with *The Magnificent Ambersons*, an elegiac lament on the destructive force of modernity. Herrmann combined excerpts from *Citizen Kane* and *Ambersons* to create a musical "portrait" of his friend Welles called *Welles Raises Kane* (retitled "From *Citizen Kane*" on **GREAT FILM CLASSICS**). In his alternately brash and sentimental evocation of the vanished America of the 1890s depicted in both films, Herrmann tapped into a characteristically deep vein of nostalgia.

A bittersweet sense of nostalgia for the 19th century likewise suffuses Herrmann's score for *The Devil and Daniel Webster*, an American variant of *Faust* in which farmer Jabez Stone sells his soul to "Mr. Scratch" (the Devil). Among the film's musical set pieces are a sleigh ride and a diabolical barnyard dance in which Herrmann skillfully blends the folksy and the phantasmagorical. Herrmann's score won an Academy Award in 1942.

The 1943 film adaptation of Charlotte Brontë's *Jane Eyre* (with Welles as Rochester) was close to Herrmann's anglophile heart. The suite from *Jane Eyre* presents a musical summary of the novel – from the brooding love theme, which evokes the bleak majesty of the moors, to the bone-chilling evocation of the "madwoman in the attic" with its motoric piano ostinato and shrieking piccolos.

Nostalgia again pervades Herrmann's score for the 1952 Hemingway adaptation *The Snows of Kilimanjaro*. The film, which centers on the memories of a dying writer, unfolds in a series of flashbacks to a restless life marked by love and loss. Herrmann's Mahlerian "Interlude" and the charming "Memory Waltz" convey the romance of the "Lost Generation" in the bohemian milieu of Paris between the world wars.

The year before *Snows of Kilimanjaro*, Herrmann had moved permanently to Los Angeles to concentrate on film scoring. This phase in his career was inaugurated by the composer's first score for a science fiction film, Robert Wise's *The Day the Earth Stood Still* (1951). For this cautionary tale of an extraterrestrial who visits Earth to warn humanity that it is on the brink of self-destruction, Herrmann deployed a bizarre orchestra to evoke the otherworldly origin of the visitor: two theremins, electric violin, cello, and bass, four harps, four pianos, three organs, brass, and percussion.



If the extraterrestrial realm suggested electronic and percussive timbres to Herrmann, the intraterrestrial setting of the 1959 Jules Verne adaptation *Journey to the Center of the Earth* inspired the composer to feature dark and low instruments such as bass clarinets, contrabassoons, tubas, and five organs – not to mention a medieval wind instrument called the serpent that Herrmann resurrected to accompany a fight involving giant subterranean lizards.

The field of fantasy and science fiction would continue to elicit striking orchestral colors from Herrmann, as is evident in his collaboration with stop-motion pioneer Ray Harryhausen, for whose films he wrote four scores between 1958 and 1963. For the exotic fairy tale *The Seventh Voyage of Sinbad* Herrmann painted a sumptuous musical canvas reminiscent of *Sheherazade*, the orientalist symphonic tableau by Russian composer Rimsky-Korsakov. Sinbad's famous duel with the skeleton is evoked by the brittle timbre of the xylophone.

Herrmann's second film for Harryhausen, *The Three Worlds of Gulliver* (1960), pays homage to 18th-century music to capture the Georgian setting of Jonathan Swift's satire. Here again, register and orchestration are carefully designed to reflect the specific world(s) of the film: in the realm of the miniature Lilliputians, the elfin timbres of harp, celeste, piccolo and muted brass predominate; in the land of the gigantic Brobdingnagians, timpani, tubas, and contrabassoons reign supreme; while the human domain is captured in a delicate string Romanesca for Gulliver and his fiancée.

Herrmann's last two films for Harryhausen offered the composer a smorgasbord of fantastical creatures to set musically. In the 1961 Jules Verne adaptation *Mysterious Island*, the eponymous island is inhabited by giant crabs (snapping winds), bees (buzzing horns), and birds (a lumbering fugato). For the 1963 mythological mash-up *Jason and the Argonauts*, which among other monsters features Talos, an enormous bronze statue that comes to life, Herrmann created an archaic, metallic soundscape stripped of strings and dominated by brass, wind, and percussion.

Fantasy and science fiction provided Herrmann with an intriguing orchestrational laboratory, but the genre on which he left his most lasting mark was the psychological thriller. In 1955, Herrmann was introduced to Alfred Hitchcock. Their first joint project was the droll black comedy *The Trouble with Harry* (1955), set in rural Vermont amid a host of eccentric characters. As he had done for Welles,

Herrmann paid homage to Hitchcock by adapting his music into a concert suite titled "A Portrait of Hitch."

Over the next eleven years, Herrmann and Hitchcock would collaborate on eight more films, including *Vertigo*, *North by Northwest*, *Psycho*, and *Marnie*. *Vertigo* (1958) is a haunting study of a man debilitated by fear and obsessed by romantic delusions. The protagonist's acrophobia is reflected in the swirling, vertiginous textures of the "Prelude," while the "Scène d'amour" evokes the morbid eroticism of Wagner's opera *Tristan and Isolde* – a fitting stylistic allusion, considering that both *Tristan* and *Vertigo* are tales of insatiable love that culminate in death.

In the comedic action thriller *North by Northwest* (1959), protagonist Roger Thornhill (Cary Grant) is pursued by both gangsters and the police. For the main title music, Herrmann made the unusual choice of writing what he described as a "kaleidoscopic fandango" (a Spanish dance) to symbolize "the crazy dance about to take place between Cary Grant and the world."

The most notorious fruit of the Hitchcock/Herrmann partnership was *Psycho* (1960), a chillingly effective synthesis of music and cinema that inaugurated the modern thriller genre. To reflect the stark black and white cinematography, Herrmann confined himself to the "black and white sound" of a string orchestra. In the late 1960s, Herrmann arranged several cues from his lean, modernist score into a suite that compresses the emotional trajectory of the film, from Marion Crane's doomed escape from Phoenix to "Mother's" homicidal frenzy and the icy contrapuntal web of strings that envelops the last shot of Norman Bates in his cell.

In contrast to the nihilistic sound world of *Psycho*, Herrmann's penultimate score for Hitchcock, *Marnie* (1964), is voluptuous in its romantic excess – the music belies the cold demeanor of its kleptomaniac protagonist to reveal the repressed passions that seethe below the surface.

Unfortunately, the Herrmann/Hitchcock partnership did not last. Times were changing in Hollywood, and pop music was displacing the traditional orchestral score. When Hitchcock completed his cold war thriller *Torn Curtain* in 1966, he was pressured by the studio (Universal) to use a pop score. Herrmann refused to cooperate and wrote the music in his accustomed manner. The result was a permanent rift – Hitchcock threw out Herrmann's score, an unforgivable insult to the temperamental composer.



Following the *Torn Curtain* debacle, Herrmann found solace in his work with French director François Truffaut. When Truffaut approached Herrmann to score his 1966 adaptation of Ray Bradbury's dystopian science fiction novel *Fahrenheit 451* (set in a drug-addled, media-addicted, book-burning totalitarian society), Herrmann enquired whether Truffaut would not prefer to use electronic avant-garde music by Boulez or Stockhausen for this futuristic subject. Truffaut replied: "They'll give me music of the 20th century, but you'll give me music of the 21st." Herrmann responded with one of his most poetic scores, "music of great elegance and simplicity," as he put it. Scored for string orchestra, harps, and percussion, the music of *Fahrenheit 451* is an elegy on the decline of civilization.

In the early 1970s, Herrmann enjoyed a comeback as young directors like Larry Cohen, Brian de Palma and Martin Scorsese asked to have the old master score their films. Of these late collaborations, the most personally meaningful to Herrmann was *Obsession* (1975), Brian de Palma's homage to Hitchcock's *Vertigo*. Like *Vertigo*, this lyrical meditation on love, loss, and memory involves a man obsessed with the doppelgänger of his dead beloved. It resonated deeply with Herrmann's tragic sensibility. "It's a very strange picture, a very beautiful picture [with] a Proustian, Henry Jamesian feel to it," the composer observed at the time.

It was during these final years of his life that Herrmann conducted the recordings you are holding in your hands – an extraordinary musical legacy by the only composer of his generation to remain a direct influence on contemporary film scoring. Herrmann's emphasis on timbre and modular form and his minimalist economy of means were considered eccentric in his day but have since become the norm in media music. Most importantly, Herrmann's profound understanding of emotion and psychology provided a model for later film composers to emulate. "Film music must supply what the actors cannot say," Herrmann once remarked. "The music can give to an audience their feelings. It must really convey what the word cannot do."

TOM SCHNELLER

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phase **4** stereo



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