

The Classic Film Music of Georges Auric 2

**Orphée • Ruy Blas
Thomas l'imposteur
(Suites)**

8.225066

MARCO
POLO

Slovak Radio Symphony Orchestra (Bratislava) • Adriano, Conductor

Georges Auric (1899–1983)

Film Music Vol. 2

- Orphée (Suite, 1949)** (22:19)
- 1** Générique *Main Title* 1:53
- 2** Orphée et la Princesse *Orpheus and the Princess* 5:13
- 3** Dans la Zone I *In Zone I* 2:50
- 4** A la recherche de la Princesse *Looking for the Princess* 2:46
- 5** Orphée et Eurydice *Orpheus and Eurydice* 6:26
- 6** Dans la Zone II – Final *In Zone II – Finale* 3:00
- 7** **Complainte d'Eurydice (from Orphée, 1949)**
(C.W. Gluck, arr. G. Auric) 3:23
- 8** **Les Parents terribles (Image musicale, 1948)** 3:00
- Thomas l'imposteur (Suite, 1964)** (12:33)
- 9** Générique *Main Title* 2:28
- 10** Rencontre avec l'évêque *Meeting the bishop* 2:08
- 11** Clémence et Henriette *Clémence and Henriette* 2:18
- 12** Les coulisses du drame – L'esprit d'aventure *On the fringes of the drama – The spirit of adventure* 2:31
- 13** A motocyclette à travers les dunes *Across the dunes on motorbikes* 0:46
- 14** L'enfer à Reims – Final *Hell at Rheims – Finale* 2:12
- Ruy Blas (Suite, 1947)** (28:53)
- 15** Générique *Main Title* 2:06
- 16** Fête populaire *Festival* 2:22

17	Par monts et gorges <i>Through mountains and gorges</i>	2:27
18	Le bouquet <i>The bouquet</i>	1:25
19	Le messager blessé <i>The wounded messenger</i>	2:16
20	Entretien de Ruy Blas et de la Reine <i>Conversation between Ruy Blas and the Queen</i>	2:55
21	Fortune de Ruy Blas <i>Ruy Blas' fortune</i>	2:06
22	Scène d'amour – Retour de don César – Mort de don Guritan <i>Love scene – Return of Don César – Death of Don Guritan</i>	4:28
23	Rendez-vous dans le parc <i>The meeting in the park</i>	1:47
24	Fuite de la Reine – Procession nocturne <i>The Queen's escape – Nocturnal procession</i>	5:06
25	Le poison – Final <i>The poison – Finale</i>	1:34

Georges Auric studied at the Conservatoires of Montpellier and Paris and finally at the Schola Cantorum with Vincent d'Indy. In his early twenties he joined the composers Darius Milhaud, Francis Poulenc, Louis Durey and Germaine Tailleferre to form the famous *Groupe des Six*, of which Cocteau was a patron. Auric's talents are to be found predominantly in his music for the theatre and the screen. In addition to his ballets *Les Matelots*, *Pastorale*, *Les Enchantements de la Fée Alcine*, *La Concurrence*, *Les Imaginaires*, *Le Peintre et son Modèle*, *Phèdre* (on a libretto by Cocteau), *Chemin de Lumière*, *La Chambre* and *Euridice* written for the ballet companies of Sergey Dyagilev, Ida Rubinstein and David Lichine, his incidental scores and his opera *Sous le masque*, Auric's credits as a composer can be found on some forty French, forty American and fifteen British films. As a writer of both complete scores and of songs, Auric collaborated during almost half a century with such directors as Marc Allégret,

Front cover: **Orphée and the Princess mirrored in a puddle** (*Orphée*)

Inlay: **Thomas posing near the ambulance convoy** (*Thomas l'imposteur*)

Jean Delannoy, Henri-Georges Clouzot, Max Ophüls, William Wyler, John Houston, Otto Preminger, Charles Crichton, Thorold Dickinson, Terence Young and Henry Cornelius. Among his best known scores for British and American films are *Passport to Pimlico* (1949), *The Lavender Hill Mob* (1951), *Moulin Rouge* (1952), *Roman Holiday* (1953), *Bonjour Tristesse* (1957), *The Hunchback of Notre-Dame* (1957) and *The Innocents* (1961). Above all, however, Auric is to be remembered for his unique collaboration with Jean Cocteau, including six films that were directed by Cocteau himself (*Le Sang d'un poète*, *La Belle et la Bête*, *Les Parents terribles*, *L'Aigle à deux têtes*, *Orphée* and *Le Testament d'Orphée*) and three directed by others, but with Cocteau as a script-writer (*L'Eternel retour*, *Ruy Blas* and *Thomas l'imposteur*).

Orphée

Orphée was Cocteau's fifth work as a script/dialogue writer and film director. It can be considered as one of his most important pictures and at the same time a masterwork of modern French cinema. It was first shown at the Cannes Festival on 1st March, 1950, and won in the same year the International Critic's Prize at the Venice Film Festival. The soundtrack was performed by a symphony orchestra conducted by Jacques Météhen (1908-1978), a skilful composer and arranger who had collaborated with Auric in various films.

Cocteau's script is a modern and highly original elaboration of the ancient myth of Orpheus, which has attracted artists over many centuries. In the domain of film, one cannot forget another congenial adaptation of this myth, Marcel Camus's *Orfeu Negro*, which was produced in Brazil in 1958. As far as the ballet is concerned, it may also be interesting to note that in 1948, Balanchine's New York City Ballet version of *Orpheus* (with music by Igor Stravinsky) had been staged: those who may not be familiar with this work may be acquainted with a series of nude production stills by George Platt Lynes, who was a friend of Cocteau and had considerably influenced the photographic aspect of his cinematic style.



Eurydice and Heurtbise watching Orphée listening to encoded messages from his car radio (*Orphée*)



**Eurydice and her husband with doubts as to the happiness of their marriage
(*Orphée*)**

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The cast of *Orphée* included Jean Marais as the poet, Marie Déa as Eurydice, Maria Casarès as the Princess, François Périer as Heurtebise and Eduard Dermit as Cégeste. In 1959, Cocteau would take up the theme of Orpheus again in his last picture, *Le Testament d'Orphée*, a totally autobiographical, self-projecting work and further development of his artistic creed exposed in his earlier film. Besides including actors such as Casarès, Marais, Périer and Dermit, Cocteau, of course, would this time appear himself on the screen. Not Auric, but Météhen was commissioned to write and arrange a score inspired by jazz.

In the preface to the published version of the script of *Orphée* and in other writings, Cocteau explains that “in this picture, there is no symbol, no thesis... It is a realistic film which transposes cinematographically what is more truth than truth, the truth which Goethe opposes to reality and which makes the great conquests of the poets of our time... My picture should become a creed to all those numerous people who are able to understand that film is an art and not a business. If an author is only oriented towards making business, he cannot any more arouse the interest of the younger generation”.

Cocteau's script, set in a provincial French town of the 1950s, is an extended reworking of his early one-act theatrical play of the same title of 1926. It deals with the theme of immortality. To reach this stage, a poet has to pass through the world of Death (imagination) in order to regain his lost inspiration (his wife). It is finally Death himself who sacrifices his own existence for the poet's salvation.

The film's fascinating, not easily recountable plot involves a mixture of real and unreal characters, situations and locations, constantly referring to Orpheus' mission as a modern poet to seize through his inspiration “messages” from within himself, which he should transmit to his audience after having learned that messages coming from outside are too dangerous. The so-called “Zone” through which he will have to travel by penetrating it through mirrors (scenes which have made this film famous), represents a no-man's land between life and death “made of men's remembrances and of ruins of

their habits”, where he has to account for his work in front of a jury of policemen and other writers. Orphée will return to the “Zone” once more after his apparent and purifying “death” (eventually, a Bacchante-like group of fans of avant-garde poet Cégeste shoot Orphée down), this time to win back his wife for ever.

After having written music for three earlier cinematic masterpieces, *Le Sang d'un poète* (1927), *La Belle et la Bête* (1946) and *L'Aigle à deux têtes* (1947), Auric was approached by Cocteau to score one more film revealing his amazing genius and unpredictability in the choice and treatment of his subjects. Cocteau had wanted Auric since perhaps he knew that the composer's style would not change or be as unpredictable as his own. It is known that the two artists, who had been great friends for a long time, had a secret agreement about their method of collaboration, a method which today would look rather risky and unprofessional. One is even tempted to guess that also in this case, Auric had written music for undefined sequences, leaving the choice to the director in the cutting-room. Incidentally, a few laconic indications as “music” appear already in Cocteau's original script. Very often such an improvisatory editing system had occurred in cutting-rooms all over the world, giving birth to some happy moments in film music history. The soundtrack of the final print of the film results as containing about one third less of Auric's music than was originally intended and of the most interesting or important musical cues, abruptly cut-off or faded-out sequences or too softly edited bits are heard, apart from those unfortunate places, in which Cocteau had decided just to recopy a couple of bars of an already used cue. In the film we can also hear, after the Main Title, a soprano vocalise with guitar accompaniment (composed by Auric) and later on a Boogie-Woogie from the contemporary light music repertoire.

After Auric had submitted his score, Cocteau had decided to integrate an additional, extended percussion sequence to the scene of Orphée's symbolical killing and his last journey to the “Zone”. This ostinato drumming reaches a tensely counterpointed and dramatic effect, but I am sure that Auric would not have felt offended if he had had to



The assault of the Bacchantes (*Orphée*)

write an additional dramatic sequence of his own, using symphonic means. Another interesting feature of this soundtrack is the inclusion of Christoph Willibald Gluck's *Eurydice's Lament* from his opera *Orfeo ed Euridice* (1762). In the film, this famous piece for flute and strings is heard a couple of times, mainly as a source music piece sounding from a radio. It has been included in this recording in its original arrangement by Auric. Incidentally, Gluck's *Lament* would be used by Ingmar Bergman in his film *Women's Waiting* two years later (again coming from a radio), also to emphasize the feelings of an abandoned woman.

The present suite of six movements contains practically all the original symphonic music written for this film, some of which is now heard for the very first time. It is orchestrated for a symphony orchestra of normal dimensions with three additional saxophones (soprano, alto and tenor), English horn, contrabassoon, celesta, vibraphone, glockenspiel, xylophone and two harps, in addition to percussion and the usual strings.

The musical build-up of *Orphée* avoids the handling of leitmotifs associated with protagonists, so abused in film scoring. In most of his earlier scores, Auric uses themes and thematic cells which have a more atmospheric or almost hidden psychological meaning and which seem to rise from nothing, to disappear again, almost like improvisation. However, by closer examination of the music, *Orphée* appears actually based on a secondary theme which had already been used in the score of *La Belle et la Bête* (1946) and which I am bold enough to call the "Cocteau-Marais" theme, since it also reappears in varied forms in the music of *Les Parents terribles* and *Ruy Blas*, as it is demonstrated in the musical examples shown on page 23. It may not be too absurd to consider that the composer would pay tribute to the great artistic and private friendship between the director and his actor through music. I come to this conclusion since by closer examination of the general "main" (or "plot") love themes of both *La Belle* and *Ruy*, they result as elaborations of this "friendship" theme, and in such a clever way that one could even distinguish "masculine" and "feminine" (or even "homo-" or "heterosexual") ascending or descending five-note cells, placed in accordance with the

open (or hidden) message of the particular sequence of the film. Cocteau's literary style is working with similar stylistic means anyway. This "Cocteau-Marais" theme is first heard in the *Générique*, after its rising opening fanfare and it reappears in all following movements of the present suite, except in the fourth. Whereas in the last movement it is definitely varied into a march and finally superimposed to the "Main" love theme (*Orphée and Eurydice*), the "Cocteau-Marais" theme can also be discovered in various places in the accompaniment texture, either in almost hidden and condensed variations, or in the form of musical cells. The lyric and expansive "Main" love theme is also a derivative of the "Cocteau-Marais" theme, as well as the siciliano-like figuration of the third movement. Much of the music of *Orphée* is based on slow, funeral march-like sequences. As an exception, the fourth movement of the *Suite (A la recherche de la Princesse)* is in 15/8 time and appears like a rushing scherzo. In a congenial contrapuntal device, it underscores a slowly shot, mysterious scene of pursuit through streets, narrow lanes and market-places. To emphasize the obviously "outer world" atmosphere of the sequences describing the "Zone", eerie effects by string tremoli against harp, celesta and vibraphone passages are skilfully set against plaintive melodies from the winds. Movements two and six of our suite are each made up of different cues, linked together and slightly re-arranged.

A little note for believers in astrology: The reasons why the myth of Orpheus has attracted artists like Gluck, Orff, Henze, Respighi, Cocteau (and others?) who were all born under Cancer, could be the subject of an unusual study. Even Offenbach might join the club, since he was born one day before the beginning of the Cancer solstice...

Les Parents terribles

Cocteau's literary output lists two works dealing with "terrible" family members: a play *Les Parents terribles*, written in 1938 and the novel *Les Enfants terribles*, written in 1929. Both have been adapted for the screen, the first by Cocteau himself in 1948 (again as a writer/director) and the second by Jean-Pierre Melville in 1950. The first



Yvonne learns from her son Michel that he has fallen in love with Léonie
(Les Parents terribles)

has an original score by Georges Auric, the second, music by Bach and Vivaldi, as selected and arranged by Paul Bonneau. *Les Parents terribles* featured Jean Marais in a magnificent leading rôle, following his brilliant début as an actor in the play's first production at the Théâtre des Ambassadeurs in Paris. Famous French actors such as Yvonne de Bray, Josette Day, Gabrielle Dorziat and Marcel André completed the film's cast. *Les Parents terribles* may be considered a chamber-play in the style of French light comedy, but dealing with two themes which in the late 1930s were more taboo than today: the nearly incest-like relation of a possessive mother with her son and the love of a father for his son's fiancée. In the play, in which the protagonist's feelings are constantly jumping from one extreme to another, according to Cocteau "every panic scene is such as if the protagonists are fleeing from a fire and crash against the doorposts". The scandalous success of *Les Parents terribles* brought Cocteau, among others, an accusation of enticing youth to debauchery. The film, which was produced ten years later, had fewer difficulties to surmount and the critics preferred instead to fall upon the actors' performances.

This time Auric had decided to dispose of string instruments and had put together a wind ensemble of three flutes, English horn, three saxophones, bass clarinet, bassoon, two horns, two trumpets, three trombones, tuba, timpani, percussion, harp and piano. All these forces are united only in the *Main Title* and in the *Finale*. Most of the incidental music is made up of music for piano alone, or for a smaller group of wind instruments.

The present short "image musicale" is my own arrangement, using a handful of short cues, with ondes martenot playing the piano melody instead of piano alone and with a few other instrumental adaptations. In the case of this film, Cocteau had strictly kept Auric away from previewing it and asked him to write a dozen short pieces of "absolute" music for editing at random. In this case, I think, this enterprising way of scoring fully succeeded and I could not imagine a better soundtrack for this particular picture. The sombre atmosphere of the music assembled here may give perhaps only an idea of the more tragic aspects on this film's script, on top of which Cocteau had added

the instruction that “the realistic set of this disorderly family plot should be constructed strongly enough to make door slamming possible.” This time the already mentioned “Cocteau-Marais” theme makes up the whole thematic material of the score (in both the *tutti* and the piano-ondes martenot sequences), in a new metamorphosis combined with an eventual “main” love theme which actually never appears independently.

Thomas l'imposteur

The film *Thomas L'imposteur* by Georges Franju, based on Cocteau's novel of the same name, written in 1922 and adapted for the screen by the author in collaboration with Franju and Michel Worms, could be realised only in 1965, two years after the author's death. Young Fabrice Rouleau played the leading rôle and besides Emmanuelle Riva, Jean Servais and Sophie Darès, some “veteran” Cocteau actors like Edouard Dermit, Gabrielle Dorziat and Jean Marais (by his voice only) also figured. Although it was not to become a masterpiece, like Cocteau's own films, it is a faithful and Cocteau-like adaptation with great atmosphere. Among others, I will never forget a short scene of this film (clearly inspired by some of Cocteau's graphic works), in which a horse with a flaming mane is seen running through the streets of a burning city.

The story, set in France during the First World War, describes a group of wealthy Parisians who, led by Clémence de Bormes, a widowed princess, bring some action into their boring everyday lives by transforming her palace into a hospital and organizing an ambulance convoy to the devastated countryside. Clémence and her daughter Henriette make the acquaintance of Guillaume de Fontenoy, an exalted young man (actually Thomas “the imposter”) in a fake uniform, who pretends to be the nephew of a famous general and who offers to join the charity group as a helper. Very soon the protagonists are confronted with the realities of war and whilst Clémence is gradually infatuated by Guillaume, Henriette falls in love with him. After having decided to attend to his duties in a more substantial way by joining fighting troops at the front, Guillaume undertakes a dangerous mission as a night courier and is killed in

the Belgian dunes. At this news, Clémence, who has renounced her love for the young man in favour of Henriette, experiences the breakdown and eventual suicide of her daughter in a mental sanatorium.

Auric did not have to write much music for this film, and what is finally heard of it on the soundtrack is rather disappointing. Practically no cue is exempt from either an early fade-out nor from being heard in the form of an excerpt. In my view, many directors should have realised that, by going so far with a musical score (especially if it is an excellent one), the better course would be not to use it at all. Today, in times in which it has gained much in technical development, film music is practically no longer a victim of such brutality in the sound studio; or at least the final product does not let us guess this, as clearly appears in many old films. In any case, just a few seconds of mood are not sufficient to build-up an atmosphere. Fortunately, the manuscript of this valuable score has survived and the principal cues could easily be adapted into a suite.

The *Générique*, an effective overture on a march theme, culminating in a triumphant hymn, reminds us of the end of Mahler's *Second Symphony*. This theme is introduced and at times interrupted by harsh percussion patters, rushing scales and by grotesque fanfares. A more realistic and dissonant atmosphere is carried on in the opening of *Les coulisses du drame* and *L'enfer à Reims*, whilst the remaining pieces, except *Rencontre avec l'évêque*, (a rather neoclassical chamber piece for eleven wind instruments and ondes martenot) are of a lighter and ironic character. The theme of Clémence and Henriette, an airy waltz excellently describing the princess and her daughter as charming but superficial characters, is varied later on into a short *scherzo* underscoring an episode in which both women are seen mounting motorcycles (*A motocyclette à travers les dunes*). *Les coulisses du drame – L'esprit d'aventure*, sentences taken directly from Cocteau's novel, are used in a short excerpted form only in two different episodes of the film, showing the ambulance convoy's errands from camp to camp and Thomas's natural charm operating upon Clémence and her attendants. In the *Final*, the camera leads the viewer into a starlit heaven, but for such a short time that the

suggested hope for peace cannot be taken for granted.

Some shorter cues of the soundtrack, which have been ignored on this recording, involve only a couple of instruments such as piano, harp or wind soli.

The inclusion of ondes martenot in a film score is no novelty, since already in the 1930s composers like Arthur Honegger and Jacques Ibert had used this instrument with excellent results. It is interesting to note that in *Rencontre avec l'évêque* the ondes, besides their function as a solo instrument (as for example in *Clémence et Henriette* and *Les coulisses du drama*), are used as a sustaining bass voice, their range surpassing the lower range of a double-bass.

In cues where *tutti* forces are required, Auric makes use of a symphonic ensemble augmented by seven percussion instruments, celesta, vibraphone, xylophone, guitar, harp and, as mentioned, the ondes martenot.

All popular items by Jacques Offenbach, Louis Ganne and Robert Planquette, or the *Marseillaise* and the *Nouba des Tirailleurs* by François Menichetti which are mentioned in Cocteau's novel, have been respectfully introduced by Franju to the film, to occur as source material.

Ruy Blas

When in the 1840s Francesco Maria Piave had adapted Victor Hugo's melodramas *Hernani* and *Le Roi s'amuse* as libretti for Giuseppe Verdi, he had just done what Cocteau would do nearly a century later as a scriptwriter for Pierre Billon's *Ruy Blas*, a swashbuckler set in the Spain of Charles II, in order to simplify and to transform the original play for a more popular medium. Opera can be considered a precursor of cinema, and this not only for the shared commercial intentions their creators had often in mind before purely artistic ideals. Hugo's play of 1838 has been thus made available to a less intellectual consumer, but, if we realise that the author had apparently written



Thomas and his comrade Roy on a dangerous mission (*Thomas l'Imposteur*)



Don Salluste convincing Ruy to take a false identity (*Ruy Blas*)

them in order to entertain all kinds of audiences on a more “popular” level than had been the case with the older dramas by Racine and Corneille, we can take our hats off to the intellectual taste of nineteenth-century theatre-goers and readers whilst reading them today! We are glad that Cocteau not only adapted Hugo’s verses into prose, but also that he could eliminate a crowd of secondary characters, transport some of the action to exterior places and build-in some exciting riding, jumping and swimming stunts for Jean Marais, for whom this film was actually conceived. Finally it allowed Marais to play a double rôle, which in Hugo’s original was neither foreseen, nor technically possible. The film itself may not be considered a milestone of French cinema, but features a magnificent cast including, besides Marais as Ruy Blas/Don César, Danielle Darrieux as the Queen and Marcel Herrand as Don Salluste.

For Auric, it must have been great fun to write such straightforward and colourful music, after more demanding goals set for *La Belle et la Bête*. Nevertheless, in 1947, the year *Ruy Blas* was shot, the composer had to write quite a few other scores, two for British directors, Terence Young’s *Corridor of Mirrors* and Charles Crichton’s *Hue and Cry*, and four for French directors, Cocteau’s *L’Aigle à deux têtes*, Jean Delannoy’s *Les jeux sont faits*, André Hugon’s *La Rue sans joie* and Serge de Poligny’s *Torrents* (written in collaboration with Germaine Tailleferre). In *Ruy Blas*, an orchestra of large dimensions was used, including triple winds and English horn, a larger percussion section, celesta, vibraphone, piano and two harps, besides the usual strings: an ensemble to play music of an incredible creativity and technical skill and, of course, full of a natural sense of drama and atmosphere.

The present *Suite* assembles most of the music written for the film, meaning as usual, that some of the cues are being heard for the first time complete but that some very short ones have been omitted. This refers also to the two-part dance movement *Fête populaire*, which on the soundtrack is heard mostly in the background. The *Générique* is a typical Main Title à la Auric with tremoli, hasty string scales, a brassy fanfare and a sweeping lyrical conclusion, introducing a combination between the “Cocteau-

Marais” and the “main” love theme (Ruy and the Queen). The latter can be heard independently in various other cues, as, for example in *Rendezvous dans le parc*. The short and triumphant *Final*, in which the dead body of Ruy is seen in close-up after the same cue had described his desperate self poisoning, ends in the manner of a fanfare. Auric was less concerned to include Spanish folklore in his music (except in the above-mentioned dance sequence and in *Fortune de Ruy Blas*) than to underscore the drama of two lovers who have become toys of a cynical disgraced minister (Don Salluste) and an ex-grandee (Don César, the image of Ruy Blas). Having to take César’s place at court and falling in love with the Queen, Ruy eventually fails, after trying to save his beloved from a conspiracy which he discovers only too late. The oppressive atmosphere at Court, making the Queen feel unhappy and bored and her adventurous escape from her castle, ending in an encounter with a nocturnal procession of monks of the Inquisition, are superbly rendered by the composer in *Fuite de la Reine*. The movements describing her increasing love for Ruy Blas (*Le bouquet*, *Le messenger blessé*, *Scène d’amour* and *Rendezvous dans le parc*) remind us of those unforgettable mysterious sequences from *La Belle et la Bête*, (also taking place in a park) and the exciting and dramatic *Par monts et gorges* describes Ruy Blas as he rides through mountains and swims through the waters of a perilous canyon, to collect a nosegay of rare blue flowers for his beloved.

Adriano

edited by Keith Anderson



Ruy and Maria de Neubourg, Queen of Spain (*Ruy Blas*)

The Recording

As a sequel to the complete recording of the score of *La Belle et la Bête*, this second volume of film music by Georges Auric is another homage to the geniuses of Jean Cocteau and “his” composer. In two forthcoming volumes of this series, some of Auric’s scores for other film directors will be featured.

The usual procedure of editing film scores for recordings has been applied here, including the assignation of titles to all cues, which were all missing on the manuscripts and since also no cue sheets had survived. Some shorter cues had to be slightly arranged if they were combined together and in some other cases little instrumental retouches had to be made. As already mentioned, the fact that many cues are heard here for the first time in complete form, gives authentic information on the composer’s original intentions, before his music had to suffer under more or less brutal interventions in the cutting-room. Auric’s contribution to the domain of film music can be considered as of absolute value and still remains unexplored today. The fact that he had almost taken a back seat as a composer of concert music, by making a living as a composer for the theatre and cinema is further proof of the high opinion he had for these areas of creativity, of which many musicologists and critics today still hold ridiculously derogatory opinions.

Adriano

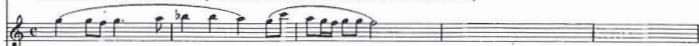
edited by Keith Anderson

Auric's "Cocteau-Marais" theme metamorphoses

LA BELLE ET LA BÊTE (Générique: "main" love theme)



LA BELLE ET LA BÊTE (La Belle et Avenant: Cocteau-Marais theme)



ORPHÉE (Générique: Cocteau-Marais theme)



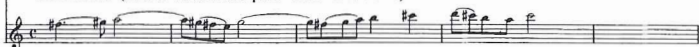
LES PARENTS TERRIBLES (Générique: expanded Cocteau-Marais theme)



RUY BLAS (Générique: Cocteau-Marais combined with "main" love theme)



RUY BLAS (Rendez-vous dans le parc: "main" love theme)



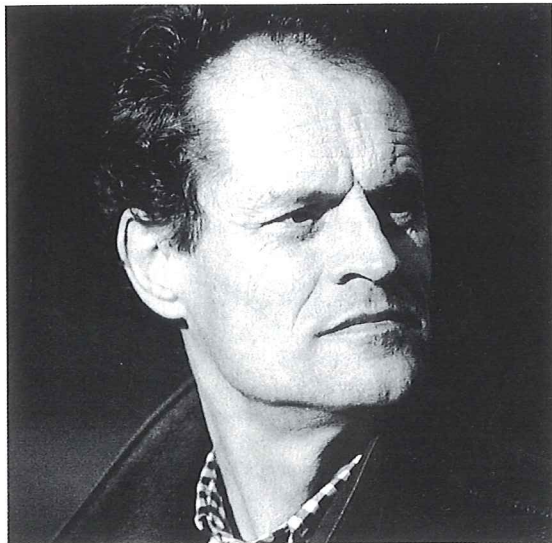
Slovak Radio Symphony Orchestra

The Slovak Radio Symphony Orchestra was founded in 1929 as the first professional music ensemble to meet broadcasting needs in Slovakia. The orchestra was first conducted by the Prague conductor František Dyk and in the course of the past seventy years of its existence has worked under the direction of several prominent Czech and Slovak conductors. Ondrej Lenárd was appointed its principal conductor in 1977 and a number of successful performances of the orchestra abroad are connected with his name. When Robert Stankovsky took over the orchestra in 1993, regular concert performances followed, at home and abroad, with important recordings for the radio and for foreign companies. The major recording partner of the orchestra remains HNH International Ltd., the parent company of Naxos and Marco Polo, for which the orchestra has so far recorded over 140 CDs. The orchestra has undertaken a number of successful tours in Europe as well as in Japan, Korea and Hong Kong.

Adriano

Swiss-born Adriano began his artistic career in the field of theatre and graphic arts. In music he is largely self-taught and while still in his twenties was urged by conductors such as Joseph Keilberth and Ernest Ansermet, who recognised his gifts, to embrace a career as a conductor. Instead he became a composer of stage, film and chamber music and also a producer for his own record label, Adriano Records. In the late 1970s he established his reputation as a specialist in the work of Ottorino Respighi, organizing a comprehensive exhibition and publishing a discography. He has also orchestrated four song cycles and a piano duet suite by this composer. Other instrumental adaptations by Adriano include songs by Modest Mussorgsky, Jacques Ibert, Hugo Wolf and Othmar Schoeck. In recent years he has worked as an Italian and French language coach and assistant at the Zurich Opera House and its International Opera Studio. His work on the promotion of little known music includes an old Italian version of Telemann's opera *Pimpinone*, given its first performance in Italy in 1987, and a theatrical prologue that he

wrote and played himself for a production of Galuppi's *Il filosofo di campagna* in Stuttgart in 1988. Adriano now works regularly as a guest conductor with the Slovak Radio Symphony Orchestra of Bratislava and the Moscow Symphony Orchestra, particularly in the acclaimed series of recordings of film music by composers such as Georges Auric, Jacques Ibert, Arthur Bliss, Bernard Herrmann, Franz Waxman, Aram Khachaturian and others. For Marco Polo he has also directed six CDs with first recordings of works by Respighi and three of music by Ibert and Sylvio Lazzari.



Adriano

*Photo by
Bruno Arnold,
Zürich*

Georges Auric (1899–1983)

Ce deuxième volume de musique de film de Georges Auric, qui fait suite à l'enregistrement intégral de la partition de *La Belle et la Bête*, est un nouvel hommage aux génies de Jean Cocteau et “son” compositeur.

La musique de Georges Auric pour le cinéma est considérable de par sa qualité et sa quantité, mais elle est encore aujourd'hui en grande partie inexplorée. Le chef d'orchestre Adriano a retrouvé les partitions originales d'Auric et les a préparées pour une exécution indépendante du film, ce qui a nécessité parfois quelques retouches. De plus, certains numéros, coupés pour le film, sont ici présentés pour la première fois dans leur intégralité. Pour de plus amples informations le lecteur est invité à consulter la notice d'Adriano en anglais.

Orphée

Pour son cinquième film, *Orphée*, Cocteau a retravaillé sa pièce de théâtre du même titre de 1926. Traitant de l'immortalité, il s'agit d'une transposition du mythe célèbre dans un contexte à la fois réaliste (l'action a lieu en province dans les années cinquante) et magique (le héros, pour retrouver son inspiration perdue doit voyager dans la “Zone” en passant par des miroirs), même si, pour Cocteau, “Il n'y a dans ce film ni symbole, ni thèse... C'est un film réaliste et qui met cinématographiquement en œuvre le plus vrai que le vrai, ce réalisme supérieur, cette vérité que Goethe oppose à la réalité et qui sont la grande conquête des poètes de notre époque.”

Auric avait déjà composé la musique pour trois films de Cocteau, *Le Sang d'un Poète* (1927), *La Belle et la Bête* (1946) et *L'Aigle à Deux Têtes* (1947). Pour *Orphée*, comme pour d'autres films de Cocteau, il paraît qu'Auric ait écrit de la musique pour des séquences indéfinies, laissant à Cocteau le soin de monter à la fois les images et la musique, ce qui explique le fait que la partition originale est plus longue d'un tiers que la musique utilisée dans le film. Après qu'Auric avait terminé sa partition, Cocteau

décida d'intégrer une séquence de percussion dans la scène de la mort rituelle d'Orphée et de son dernier voyage vers la "Zone". Également rajoutée est la célèbre plainte d'Orphée tirée d'*Orfeo ed Euridice*, l'opéra de Gluck. Elle est incluse sur ce disque.

L'actuelle suite de six mouvements, pour orchestre symphonique, comporte pratiquement toute la musique du film, certaines parties étant présentées pour la première fois.

La musique d'*Orphée* n'emploie pas des leitmotiv associés aux protagonistes, procédé si courant dans la musique de film, mais, comme pour la plupart de ses premières partitions cinématographiques, Auric utilise des thèmes et des cellules thématiques pour leur signification atmosphérique ou psychologique. La musique de ce film est souvent basée sur des séquences de marche funèbre, mais un thème d'amour apparaît déjà dans la générique et le quatrième mouvement (*À la Recherche de la Princesse*) est un scherzo en demi-teintes, alors que l'orchestration insolite des séquences traitant de la "Zone" crée une ambiance d'outre-monde.

Les Parents terribles

Ayant écrit un roman, *Les Enfants terribles* en 1929, Cocteau écrit une pièce en 1938 intitulée *Les Parents terribles*, l'adaptant dix ans plus tard pour le cinéma. (C'est Jean-Pierre Melville qui tournera un film des *Enfants terribles*, en 1950.) *Les Parents terribles* traite de deux thèmes, l'amour étouffant d'une mère pour son fils, et l'amour d'un père pour la fiancée de son fils. Malgré la gravité de ces thèmes, ce film est une sorte de pièce de chambre et comédie légère. Les sentiments du protagoniste sautent d'un extrême à l'autre, et, d'après Cocteau, "dans chaque scène, la panique est telle qu'on dirait que les protagonistes s'enfuient d'un feu pour se heurter contre les montants d'une porte."

Cocteau avait expressément empêché Auric de voir le film avant de composer la musique, voulant des séquences de "musique absolue" qu'il pouvait ensuite monter lui-même de manière plus ou moins aléatoire.

Bien que la musique soit écrite pour un grand ensemble de vents, percussion et cordes, la plupart des interventions musicales sont pour piano solo ou pour un petit ensemble de vents. L' "image musicale" présentée sur ce disque a été arrangée par Adriano d'après un petit nombre d'interventions, les ondes Martenot remplaçant le piano. L'atmosphère sombre de cette musique ne peut donner qu'une idée des aspects tragiques de l'histoire.

Thomas l'imposteur

Ce film de Georges Franju, d'après le roman éponyme que Cocteau écrit en 1922 et adapta pour l'écran en collaboration avec Franju et Michel Worms, ne put voir le jour qu'en 1965, après la mort de l'écrivain.

L'histoire se passe en France pendant la Première Guerre Mondiale, et concerne un groupe de riches parisiens qui, pour rendre plus tolérable leur ennui quotidien, transforment un palais en hôpital et organisent un convoi sanitaire pour la région alentour. Parmi ces gens, Clémence de Bormes, princesse et veuve, avec sa fille, Henriette, font la connaissance de Guillaume de Fontenoy, jeune garçon qui prétend être le neveu d'un général célèbre (en fait c'est 'Thomas l'imposteur'). Bientôt, alors que Clémence est prise de passion pour Guillaume, celui-ci devient l'objet de l'amour d'Henriette. Guillaume décide de partir pour le front et trouve la mort dans les dunes de la Belgique. Apprenant cette nouvelle, Clémence, qui avait renoncé à son amour en faveur de sa fille, voit Henriette sombrer dans la dépression pour finalement se tuer lors d'un séjour dans un sanatorium.

Pour ce film, Auric n'avait pas tellement de champ libre quant à la musique, et pratiquement aucune de ses interventions n'est exempte de coupure ou de fondu. Dans ce cas, il aurait peut-être mieux valu laisser complètement tomber l'idée d'une partition!

Une atmosphère dissonante et réaliste caractérise le début des *Coulisses du drame* et *L'Enfer à Reims*, alors que les autres numéros sont plus légers et ironiques. Le thème

de *Clémence et Henriette*, une valse aérienne qui est une apte description de ces femmes, charmantes mais superficielles, est transformé en scherzo pour une scène où les femmes partent *À motocyclette à travers les dunes*. Dans le *Final*, la caméra emmène le spectateur - brièvement - dans un ciel étoilé.

Ruy Blas

Ce film est une adaptation, faite par Cocteau, de *Ruy Blas*, pièce de théâtre de Victor Hugo écrite en 1838, dont l'action se passe dans l'Espagne de Charles II. Jean Marais, l'acteur préféré de Cocteau, endossa un double rôle dans ce film de cap et épée. Après la musique de *La Belle et la Bête*, Auric a dû se réjouir d'une partition sans complications et haute en couleur, même si, dans la même année, il avait bon nombre d'autres partitions de film à composer, y compris celle de *L'Aigle à Deux Têtes* de Cocteau.

La suite figurant sur ce disque rassemble l'essentiel de la musique du film, ce qui veut dire que, comme pour les autres musiques sur ce disque, certaines interventions seront entendues dans leur intégralité pour la première fois, et d'autres, très brèves, ont été omises.

Après une *Générique* marquée par des trémolos, des passages rapides pour cordes, une fanfare pour les cuivres et une conclusion ample et lyrique, les divers numéros accompagnent, entre autres, les danses d'une *Fête populaire*, l'amour croissant de la Reine pour Ruy Blas (*Le bouquet*, *Le messager blessé*, *Scène d'amour* et *Rendez-vous dans le parc*), l'atmosphère oppressante à la cour suivie de l'évasion de la Reine de son château et sa rencontre nocturne avec des moines de l'Inquisition (*Fuite de la Reine*), et une course à cheval effrénée de Ruy Blas à travers les montagnes et les eaux d'un canyon dangereux pour cueillir des fleurs rares pour son bien-aimée.

Jeremy Drake

D'après le texte d'Adriano

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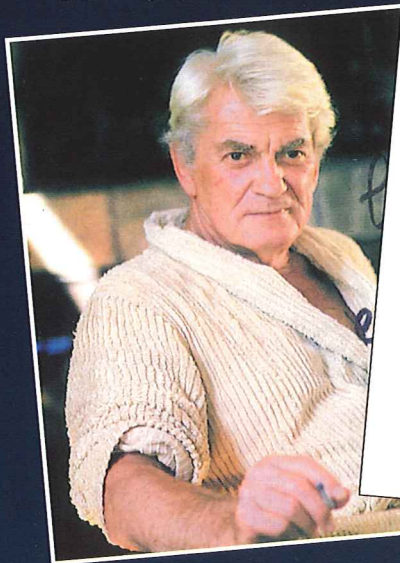
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This CD is a tribute to the late Jean Marais (1913–1999) whose acting presence in Cocteau's films remains unforgettable. Upon receiving the Marco Polo recording of 'La Belle et la Bête' (Beauty and the Beast) (8.223765), Marais wrote to Adriano a letter, saying: "How happy I feel to receive the music of 'La Belle et la Bête' by Georges Auric – I thank you very, very much for this, and also for your other projects. With thousands of friendly thoughts (I feel a bit ashamed to send you my photograph!)"



Paris

le 3 février 1997

Monsieur Adriano

quel bonheur de recevoir la
 musique de "La Belle et la
 Bête" de Georges Auric -
 Je vous en remercie beaucoup,
 beaucoup aussi que de
 vos projets - mille et mille
 amitiés. (j'ai un peu honte
 de vous envoyer la photo!).

Jean Marais

Design: Ron Hoares

8.225066

Playing Time 70:27

Georges Auric (1899–1983)*Film Music Vol. 2*

Orphée • Ruy Blas • Thomas l'Imposteur

Les Parents terribles

Slovak Radio Symphony Orchestra (Bratislava) ■ Adriano, Conductor
 Věra Rasková flute ¹ ■ Jacques Tchamkerten ondes martenot ²

Orphée (Suite, 1949)

(22:19)

- | | |
|-----------------------------------|------|
| 1 Main Title | 1:53 |
| 2 Orpheus and the Princess | 5:13 |
| 3 In Zone I | 2:50 |
| 4 Looking for the Princess | 2:46 |
| 5 Orpheus and Eurydice | 6:26 |
| 6 In Zone II – Finale | 3:00 |

7 *Complainte d'Eurydice* (from *Orphée*, 1949)¹

(C.W. Gluck, arr. G. Auric) 3:23

8 *Les Parents terribles* (Image musicale, 1948)²

3:00

Thomas l'imposteur (Suite, 1964)

(12:33)

- | | |
|---|------|
| 9 Main Title | 2:28 |
| 10 Meeting the bishop ² | 2:08 |
| 11 Clémence and Henriette ² | 2:18 |

- | | |
|---|------|
| 12 On the fringes of the drama –
The spirit of adventure ² | 2:31 |
| 13 Across the dunes on motorbikes | 0:46 |
| 14 Hell at Rheims – Finale ² | 2:12 |

Ruy Blas (Suite, 1947) (28:53)

- | | |
|--|------|
| 15 Main Title | 2:06 |
| 16 Festival | 2:22 |
| 17 Through mountains and gorges | 2:27 |
| 18 The bouquet | 1:25 |
| 19 The wounded messenger | 2:16 |
| 20 Conversation between Ruy Blas
and the Queen | 2:55 |
| 21 Ruy Blas' fortune | 2:06 |
| 22 Love scene – Return of Don César
– Death of Don Guritan | 4:28 |
| 23 The meeting in the park | 1:47 |
| 24 The Queen's escape – Nocturnal
procession | 5:06 |
| 25 The poison – Finale | 1:34 |

Recorded at the Concert Hall of the Slovak Radio in Bratislava
 from 19th to 23rd January, 1998.

Producer: Emil Niznanský

Engineer: Hubert Geschwandtner

Score preparation and music notes: Adriano

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AURIC: Orphée ■ Ruy Blas

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