

ORIGINAL SOUNDTRACK RECORDING

COLPIX

SONG WITHOUT END

750



the fabulous life,
loves and music of

FRANZ LISZT

featuring the piano of **JORGE BOLET**
with the LOS ANGELES PHILHARMONIC ORCHESTRA
conducted by MORRIS STOLOFF
music consultant ABRAM CHASINS

A WILLIAM GOETZ PRODUCTION • A COLUMBIA PICTURES RELEASE • CINEMASCOPE • EASTMAN COLOR

© COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION, NEW YORK, N. Y.

Litho'd in U.S.A.



ORIGINAL SOUNDTRACK RECORDING

SONG WITHOUT END

The Story of Franz Liszt



As the world celebrates the 150th anniversary of the birth of Franz Liszt, the motion picture art is pursuing ever higher standards of excellence, seeking to offer unique entertainment by utilizing not only its own richest materials, but also those of the related arts.

In *SONG WITHOUT END*, William Goetz has produced what is perhaps the most ambitious musical film based on a composer's life ever to emerge from Hollywood. Nothing has been spared to translate into cinematic terms the most exciting period in the fiery life and career of a musical genius whose talent and passion knew no bounds in his approach to art, to the women he loved, and to every aspect of life itself.

The fantastic adventures of Liszt provided many fantastic legends of a fantastic era. The man and artist were one. Both had the dramatic ferocity and the tender caress. Both typified the ideals of the entire Romantic period. Both had intellectual power and regal generosity unparalleled in musical history. Almost every artistic and human virtue and weakness was to be found within Liszt as composer, performer, conductor, teacher, writer, perpetual Don Juan and roving son of the Church.

Princes courted him. Women adored him. When Liszt entered a room, he was the center of all eyes. He hypnotized audiences, leaving them shaken and swooning. In every affair of art or of the heart, Liszt displayed the grand manner. But, though he was the greatest pianist and showman of musical history, he was also the dedicated and unselfish musician who championed the cause of neglected masters and of his fellow-composers.

In order to do justice to the extraordinary versatility of this colorful genius, the music of the film demanded considerable areas of flexibility. The essence of Liszt's numerous activities had to be adequately suggested, and this record represents the resultant choices abundantly.

"La Campanella," for example, reflects the supreme virtuoso who indulged his own instrumental magic in the creation of technical feats that few pianists have ever found manageable.

"Les Préludes" and the "Mephisto Waltz," heard throughout the film, echo the imagination that reacted spontaneously to epic stories and poems. The "Consolation" as well as the "Liebestraum" mirror the sensitive and lyrical side of Liszt's nature. The latter, incidentally, was dedicated to Princess Carolyne Sayn-Wittgenstein, the Russian-Polish aristocrat who was the second of the two great loves of Liszt's generally promiscuous existence.

The "Pilgrims' Chorus" reminds us of Liszt's magnanimity toward other composers, which yielded such historic results. Few of these composers ever did anything for Liszt in return. Wagner's personal gratitude, for instance, was partially expressed by stealing Liszt's daughter Cosima away from her first husband, Hans von Bülow, who truly loved and served Liszt.

In the dazzling "Rigoletto Fantasy," we find the magnificent improviser who embellished with unique brilliance the popular themes from the operas that were the rage of Europe.

The "Rákóczy March" is the 15th of the Hungarian Rhapsodies, the most exciting collection of flashing fantasies based on the folk tunes and rhythms which Liszt heard in his youth from wandering bands of gypsies.

The love motif of the picture, heard on this record in its choral version, is the exquisite theme from Liszt's piano "Etude in D flat," whose harmonization exemplifies the originality that influenced the entire future course of music, and indicates Liszt's true significance in musical evolution.

Mendelssohn's "Rondo Capriccioso" recalls the way in which Liszt used his supreme interpretative gifts to popularize the music of his contemporaries. Finally, we hear Handel's "Largo" from *Xerxes*, performed

in a church by the choir, accompanied on the organ. In the film, just as it often took place in life, Liszt is at the church organ—the Liszt who yearned for the ascetic life, the Liszt whose equally intense attraction for music, women, and religion divided his tortured soul tragically against itself. The same Liszt, let us also remember, whose poetic mind and noble heart created a priceless legacy for mankind.

Liszt composed and performed music that is as relentless in its physical demands as it is in its lyrical and dramatic demands upon the performer. This fact points to the particular qualifications required to meet the challenges of the music presented in the film and on this recording.

Jorge Bolet's piano mastery is complete. His performances here substantiate the international public and critical acclaim which have long stamped him as an artist: "Among the best you can reasonably hope to hear in this generation," to quote the *San Francisco Chronicle*.

The Los Angeles Philharmonic Orchestra is among the major musical organizations that have contributed handsomely to our country's orchestral pre-eminence. It is conducted by Morris Stolfoff, whose authority and discipline are matched by a poetic sensitivity and musicianly workmanship of the highest order.

The "Song Without End" Chorus is a superbly trained group, marked for the beauty and balance of its singing.

In addition to this roster of noted interpreters, the sound track of *SONG WITHOUT END* has been enhanced by the skills of other masters of their professions. The recording of some 40 musical items on a three-track stereophonic system devised by Earl Mounce, and the music editing and adaptations by Harry Sukman have achieved a continuity and sonority only comparable to the film's sumptuous pictorial luxuriance.

Notes by ABRAM CHASINS

The Music on this Record:

Side 1

Band 1—RÁKÓCZY MARCH—Berlioz—Los Angeles Philharmonic Orchestra—Morris Stolfoff, conductor. 4:02

Band 2—CONSOLATION IN D FLAT—Liszt—Jorge Bolet, pianist. 3:20

Band 3—LA CAMPANELLA—Paganini—Liszt—Jorge Bolet, pianist. 3:21

Band 4—FANTASY ON VERDI'S RIGOLETTO—Liszt—Jorge Bolet, pianist. 5:28

Band 5—LARGO (from "Xerxes")—Handel—The "Song Without End" Chorus and organ. 3:11

Side 2

Band 1—LES PRÉLUDES (Excerpt)—Liszt—Los Angeles Philharmonic Orchestra—Morris Stolfoff, conductor. 5:53

Band 2—RONDO CAPRICCIOSO (Part II)—Mendelssohn—Jorge Bolet, pianist. 2:56

Band 3—PILGRIMS' CHORUS (from "Tannhauser")—Wagner—The "Song Without End" Chorus and Los Angeles Philharmonic Orchestra—Morris Stolfoff, conductor. 3:10

Band 4—LIEBESTRAUM NO. 3—Liszt—Jorge Bolet, pianist. 4:23

Band 5—CONCERTO NO. 1 IN E FLAT and HUNGARIAN FANTASY (Medley)—Liszt—Jorge Bolet, pianist and Los Angeles Philharmonic Orchestra—Morris Stolfoff, conductor. 4:15

Band 6—UN SOSPIRO (Excerpt)—Liszt—The "Song Without End" Chorus and organ. 2:20



ABRAM CHASINS, music consultant on *SONG WITHOUT END*, is renowned as musicologist, author, and Music Director of WQXR, the radio network of *The New York Times*.

The Los Angeles Philharmonic Orchestra appears through the courtesy of Capitol Records, Inc.

COLUMBIA PICTURES
presents a
WILLIAM GOETZ PRODUCTION

SONG WITHOUT END

The Story of Franz Liszt

starring
DIRK BOGARDE
with
GENEVIEVE PAGE
PATRICIA MORISON · IVAN DESNY
MARTITA HUNT · LOU JACOBI
and
CAPUCINE

Written by OSCAR MILLARD

Directed by CHARLES VIDOR

CinemaScope

Eastman Color



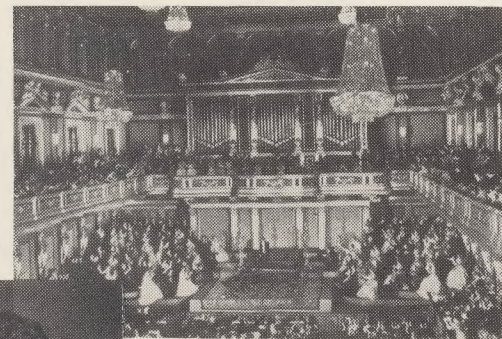
1. Franz Liszt (Dirk Bogarde)—a celebrity throughout Europe



2. A visit from Chopin, George Sand (Patricia Morison), and manager Potin (Lou Jacobi)



3. Liszt finds he's bored with Marie (Genevieve Page)



5. Acclaimed in the great concert halls of Europe



4. Liszt, with Potin, embarks on triumphant tour



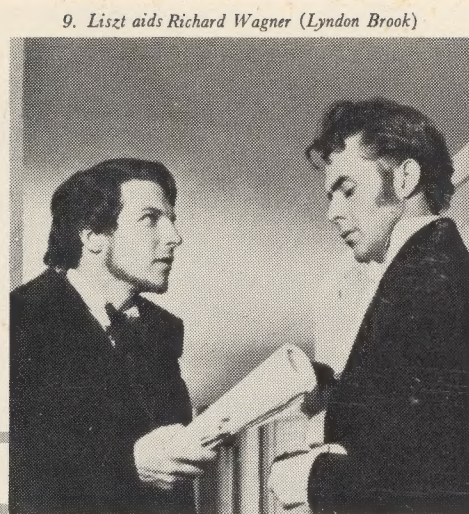
6. Liszt meets the Princess Carolyne (Capucine)



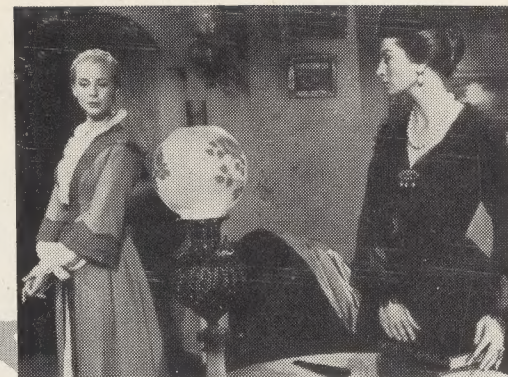
7. The unhappy couple
—Carolyn and Prince Nicholas (Ivan Desny)



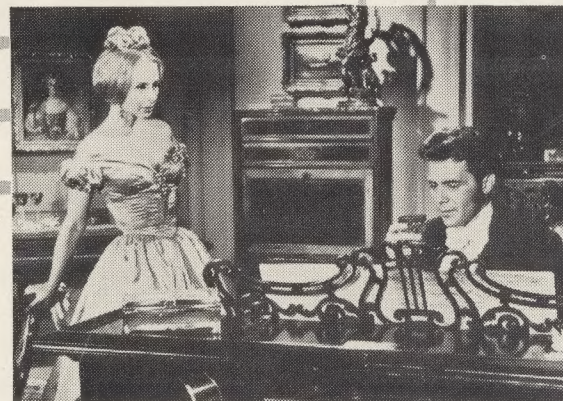
8. Help from the Grand Duchess of Weimar (Martita Hunt)



9. Liszt aids Richard Wagner (Lyndon Brook)



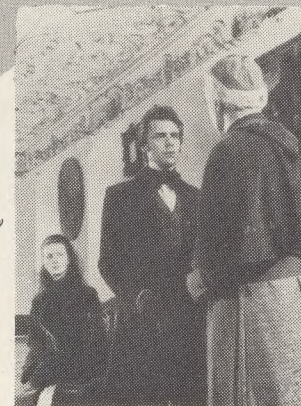
11. Marie warns Carolyne that Liszt will leave her too



10. Marie tries to win Liszt back



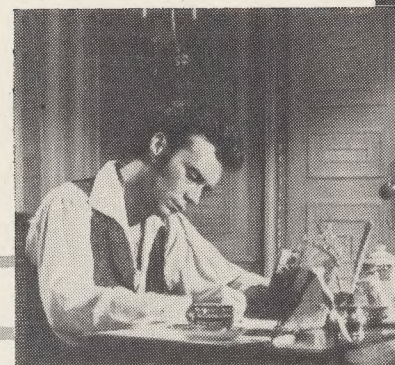
12. To marry Liszt, Carolyne signs her wealth away



13. Decision by the Church



15. Greater triumphs than ever



14. Liszt returns to his work



16. The Church provides consolation, serenity . . . peace

the priesthood as he had promised pious Anna Liszt (Katharine Squire), his mother, by a sense of frustration because he wants to compose instead of merely perform, and by guilt feelings because he knows he is about to desert his present mistress, Countess Marie D'Agoult (Genevieve Page), who gave up her husband for him and has borne him two children.

Bored with Marie and the life of seclusion that she insisted on here at Chamonix, in the Alps, so that he could work undisturbed in an attempt to create, Liszt allows Potin (Lou Jacobi), his manager, to persuade him that he must return to Paris in order to challenge the supremacy of a rising young star on the concert horizon, Sigismund Thalberg. Liszt proves to himself, as well as the world, that he still reigns supreme in his chosen field. Drunk with suc-

cess, glad of an excuse to get away from Marie's oppressive devotion, Liszt, prodded by Potin, embarks on a triumphal tour of the great European capitals, winning acclaim wherever he goes.

It is at this crucial point in his life that he meets Russian Princess Carolyne Sayn-Wittgenstein (Capucine), beautiful, intelligent, fascinating. Immediately attracted to one another, they fall deeply in love. Carolyne recognizes his potential genius as a composer, insists that he start working as a creative artist rather than remain a medium for the musical product of others; and Liszt knows that in Carolyne he has at last found a woman who can inspire him to realize himself. The wife of cold, arrogant Prince Nicholas Sayn-Wittgenstein (Ivan Desny), her marriage one of royal convenience, Carolyne feels confident that she can eventually get a divorce.

With the help of the Grand Duchess of Weimar (Martita Hunt), sister to the Czar, who is impressed with Liszt's remarkable talents, Carolyne contrives to have her beloved

appointed Conductor Extraordinary to the Duchess' court at Weimar, Germany. Besides which, the Grand Duchess has promised to use her influence with her brother to secure a divorce for Carolyne. Much to the princess' disappointment, Liszt concentrates on performing the works of a young man whom he considers a genius—24-year-old Richard Wagner (Lyndon Brook). And it is because of Liszt's efforts in his behalf that Wagner becomes a celebrated new star on the musical firmament. Yet Wagner, as arrogant as Liszt once was, fails to show his appreciation, and Carolyne urges Liszt to forget this ingrate and begin composing.

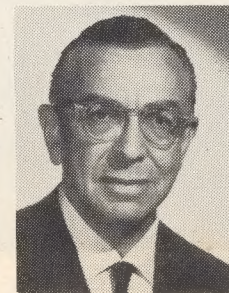
Meantime Marie has been unsuccessfully trying to win her lover back, warning Carolyne repeatedly that she, too, will be discarded, as all of Liszt's women have been before her. But Carolyne remains serenely undisturbed. And her patience begins to bear fruit, for Liszt has at long last started to write music. His "Liebestraum" is written for her and dedicated to her.

Prince Nicholas will not consent to a divorce without financial concessions, so Carolyne signs over all of her immense wealth to him, after which she and Liszt make joyous preparations to be married. On the eve of the wedding, however, the blow falls; the Vatican has refused its consent to her becoming Liszt's wife. Stunned with grief, he begs her to go away with him and live as his mistress. But Carolyne, a deeply pious woman at heart, refuses.

True to his promise to Carolyne that he will continue to strive for greatness as a composer, Liszt drives himself mercilessly, winning even greater acclaim with his own works, as a result, than he did as a medium for the efforts of others.

Turning to the church for consolation over having lost the one woman in the world he ever truly loved, Liszt enters the Monastery of the Madonna Del Rosario high on the hills of Rome. He is Abbe Liszt now. The organ music he plays, while the choir sings, is his own. His face reflects the serenity of fulfillment and inner peace . . .

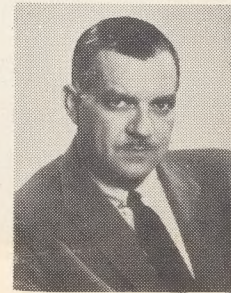
WILLIAM GOETZ, one of the great names of the film industry, has been making moving pictures for some 36 years. His fabulous list of credits include "The House of Rothschild", "The Bowers", "Song of Bernadette", "Claudia", "The Egg and I", "Along Came Jones", "The Glenn Miller Story", "The Man from Laramie", "Me and the Colonel", and more recently, "They Came to Cordura". Now Goetz reaps fresh laurels for "Song Without End", perhaps the greatest triumph of his career.

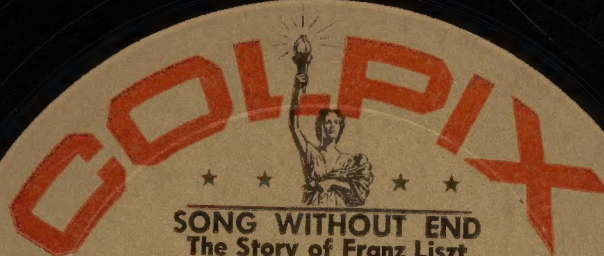


MORRIS STOLOFF, who conducts the orchestra in this outstanding sound track, is a "screen" veteran, having conducted the scores of such films as "Cover Girl" and "The Jolson Story"—both of which have won him Academy Awards. Musical Director of Columbia Pictures for almost 25 years, Stoloff has also received Academy Award nominations for a dozen other films, among them "A Song to Remember", "From Here to Eternity", and many others. His recording of "Picnic-Moonglow" from the film "Picnic" sold over one million copies.



JORGE BOLET, who recorded the music for this soundtrack, is one of the foremost pianists of his time. He has received accolades for his brilliant virtuosity from all over the world, and has appeared as soloist with the great symphony orchestras of this country and of Europe. In this album, Bolet's versatility is shown to supreme advantage, as he plays the music of Wagner, Handel, Berlioz, Mendelssohn, Paganini, and the music of Liszt himself.





SONG WITHOUT END
The Story of Franz Liszt

A WILLIAM GOETZ PRODUCTION-A COLUMBIA PICTURES RELEASE

JORGE BOLET - pianist

LOS ANGELES PHIL. ORCH. - cond. by Morris Stolleff
The "SONG WITHOUT END" CHORUS

CP 506
(CP 506-A)

Side 1

Band 1. RAKOCZY MARCH

—Berlioz—

Band 2. CONSOLATION IN D FLAT

—Liszt—

Band 3. LA CAMPANELLA

—Paganini - Liszt—

Band 4. FANTASY ON VERDI'S RIGOLETTO

—Verdi - Liszt—

Band 5. LARGO

—Handel—

© COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.
33 1/3 LONG PLAY



SONG WITHOUT END
The Story of Franz Liszt

A WILLIAM GOETZ PRODUCTION-A COLUMBIA PICTURES RELEASE

JORGE BOLET - pianist

LOS ANGELES PHIL. ORCH. - cond. by Morris Stoloff
The "SONG WITHOUT END" CHORUS

CP 506
(CP 506-B)

Side 2

Band 1. **LES PRELUDES**

—Liszt—

Band 2. **RONDO CAPRICCIOSO (Part II)**

—Mendelssohn—

Band 3. **PILGRIMS' CHORUS**

—Wagner—

Band 4. **LIEBESTRAUM**

—Liszt—

Band 5. **CONCERTO NO. 1 IN E FLAT & HUNGARIAN FANTASY**

—Liszt—

Band 6. **UN SOSPIRO**

—Liszt—

© COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.
33 1/3 LONG PLAY