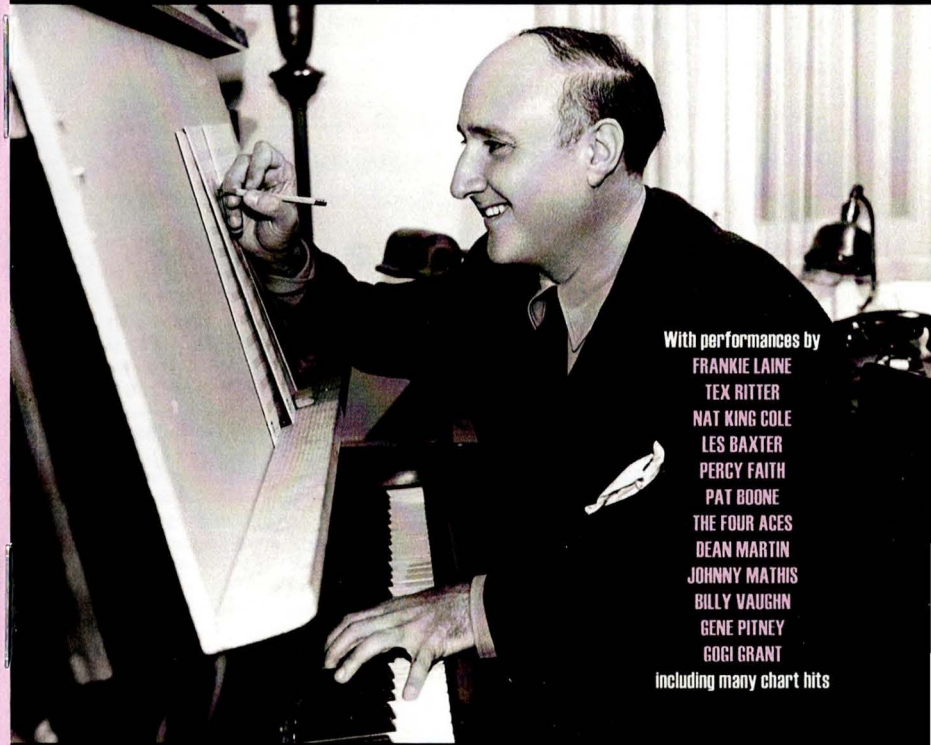


ADDCD3417

THE MOVIE MUSIC OF DIMITRI TIOMKIN / 1937-62

55-TRACK 2-CD SET COMPRISING THEMES AND MUSIC FROM ORIGINAL SOUNDTRACK COMPOSITIONS AND RECORDINGS OF HIS MOVIE SONGS BY OTHER ARTISTS



With performances by
 FRANKIE LAINE
 TEX RITTER
 NAT KING COLE
 LES BAXTER
 PERCY FAITH
 PAT BOONE
 THE FOUR ACES
 DEAN MARTIN
 JOHNNY MATHIS
 BILLY VAUGHN
 GENE PITNEY
 GIGI GRANT
 including many chart hits

Features Academy Award-winning music from HIGH NOON, THE HIGH AND THE MIGHTY and THE OLD MAN AND THE SEA, and the Academy Award-nominated MR. SMITH GOES TO WASHINGTON, CHAMPION, GIANT, WILD IS THE WIND, THE YOUNG LAND, THE ALAMO, THE GUNS OF NAVARONE and TOWN WITHOUT PITY

CD 1

1. **LOST HORIZON THEME (CONWAY AND SONDR)** **Dimitri Tiomkin & His Orchestra** (From 'Lost Horizon') (Dimitri Tiomkin) Bourne Music Ltd. 1937
2. **SHADOW OF A DOUBT (MAIN TITLE THEME)** **Universal Studio Orchestra** (From 'Shadow Of A Doubt') (Dimitri Tiomkin) Universal/MCA Music Ltd. 1943
3. **STRANGERS ON A TRAIN (MAIN TITLE THEME)** **Main Title Theme** (From 'Strangers On A Train') (Dimitri Tiomkin) Universal/MCA Music Ltd. 1951
4. **DUEL IN THE SUN (ECSTASY THEME)** **Dimitri Tiomkin & His Orchestra** (From 'Duel In The Sun') (Dimitri Tiomkin) Bourne Music Ltd. 1946
5. **MAIN TITLE THEME FROM "RED RIVER"** **Original Sound Track** (From 'Red River') (aka "A Joyous Meeting") (Dimitri Tiomkin) BMG Rights Management (UK) Ltd. 1948
6. **THE MARCH OF THE CHAMPIONS** **Dimitri Tiomkin & His Orchestra** (From 'Champion') (Dimitri Tiomkin, Joe McCarthy) Copyright Control 1949
7. **LOVE ON THE SLY** **United Artists Studio Orchestra** (From 'Champion') (Dimitri Tiomkin) Copyright Control 1949
8. **CYRANO DE BERGERAC** **Main Title Theme** (From 'Cyrano De Bergerac') (Dimitri Tiomkin) Universal Music Publishing Ltd. 1950
9. **THING FROM ANOTHER WORLD (MAIN TITLE THEME)** **Original Sound Track** (From 'The Thing From Another World') (Dimitri Tiomkin) EMI Harmonies Ltd. 1951
10. **THE BIG SKY (MAIN TITLE THEME)** **RKO Radio Studio Orchestra** (From 'The Big Sky') (Dimitri Tiomkin) EMI Harmonies Ltd. 1952
11. **HIGH NOON (DO NOT FORSAKE ME)** **Frankie Laine** (From Stanley Kramer Production "High Noon") (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (Columbia 4-39770) 1952 (Chart pos. US pop 5, UK 7)
12. **HIGH NOON (DO NOT FORSAKE ME)** **Tex Ritter** (As sung in the Stanley Kramer Production "High Noon") (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (Capitol F-2120) 1952 (Chart pos. US pop 12)
13. **I CONFESS** **Dimitri Tiomkin & His Orchestra** (From 'I Confess') (Dimitri Tiomkin) Universal/MCA Music Ltd. 1953
14. **RETURN TO PARADISE** **Percy Faith** (From 'Return To Paradise') (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (Columbia 4-39998) 1953 (Chart pos. US pop 19)

15. **RETURN TO PARADISE** **Nat King Cole** (From 'Return To Paradise') (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (Capitol F2498) 1953 (Chart pos. US pop 15)
16. **JULIE** **Charlie Ventura** (From 'Take The High Ground') (Baritone saxophone solo) (Dimitri Tiomkin, Charles Wolcott) EMI Miller Catalog Inc. (Coral 61091) 1953
17. **BLOWING WILD (THE BALLAD OF BLACK GOLD)** **Frankie Laine** (From the US Picture Prod. "Blowing Wild" released thru Warner Bros.. Orch & Chorus under the direction of Mitch Miller. Carl Fischer - piano) (Dimitri Tiomkin, Paul Francis Webster) peermusic (UK) Ltd. (Columbia 40079) 1954 (Chart pos. UK 2)
18. **HAJJI BABA (PERSIAN LAMENT)** **Nat King Cole, With Chorus & Orchestra Conducted by Nelson Riddle** (As performed in the Allied Artists Production 'The Adventures Of Hajji Baba') (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (Capitol F2949) 1954 (Chart pos. US pop 14)
19. **HAJJI BABA** **Dimitri Tiomkin & His Chorus and Orchestra** (Theme Song from the 20th Century-Fox Picture "The Adventures Of Hajji Baba") (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (Coral 61275) 1954
20. **DIAL M FOR MURDER** **MAIN THEME** **Dimitri Tiomkin & His Orchestra** (Theme from "Dial M For Murder". A Warner Bros. Picture) (Dimitri Tiomkin) Warner Chappell North America Ltd. (Coral 61211) 1954
21. **A BULLET IS WAITING (JAMIE)** **Dimitri Tiomkin & His Orchestra** (From 'A Bullet Is Waiting') (From the album "Movie Themes From Hollywood") (Dimitri Tiomkin) Copyright Control (Coral CRL57006) 1954
22. **THE HIGH AND THE MIGHTY** **Dimitri Tiomkin & His Orchestra** (Theme from "The High And The Mighty". A Wayne-Fellows Production. Released thru Warner Bros.) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (Coral 61211) 1954
23. **THE HIGH AND THE MIGHTY** **Les Baxter with His Chorus and Orchestra** (From the Wayne-Fellows Production "The High And The Mighty") (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (Capitol F2845) 1954 (Chart pos. US pop 4)
24. **THE HIGH AND THE MIGHTY** **Leroy Holmes & His Orchestra** (From Warner Bros. film "The High And The Mighty". Whistling by Fred Lowey) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (MGM K11761) 1955 (Chart pos. US pop 9)

25. **THE HIGH AND THE MIGHTY Johnny Desmond** (From the Wayne Fellows Production Released Thru Warner Bros. "The High And The Mighty". With Chorus & Orchestra Directed by George Cates) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (Decca 9-29203) 1955 (Chart pos. US pop 17)
26. **THE HIGH AND THE MIGHTY Victor Young & His Singing Strings** (From the Wayne Fellows Production Released Thru Warner Bros. "The High And The Mighty") (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. 1955 (Chart pos. US pop 6)
27. **COURT MARTIAL OF BILLY MITCHELL (MAIN TITLE THEME) Dimitri Tiomkin & His Orchestra** (From 'Court Martial of Billy Mitchell') (Dimitri Tiomkin) peermusic (UK) Ltd. 1955

CD 2

1. **LAND OF THE PHARAOHS Dimitri Tiomkin & His Orchestra** ("Land Of The Pharaohs") (From the album "Movie Themes From Hollywood") (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. 1955
2. **LAND OF THE PHARAOHS Johnny Desmond with Dimitri Tiomkin & His Orchestra** (A Continental Company Ltd. Production "Land Of The Pharaohs" Released Thru Warner Bros.) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (Coral 61447) 1955
3. **THIS TOO SHALL PASS Johnny Desmond with Dimitri Tiomkin & His Orchestra** (A Continental Company Ltd. Production "Land Of The Pharaohs" Released Thru Warner Bros.) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Warner Chappell North America Ltd., Universal Music Publishing MGB Ltd. (Coral 61447) 1955
4. **STRANGE LADY IN TOWN Frankie Laine** (From the Warner Bros. picture "Strange Lady in Town". With Mitch Miller & His orch. & Chorus) (Dimitri Tiomkin, Ned Washington) Warner Chappell North America Ltd. (Columbia 40457) 1955 (Chart pos. UK 6)
5. **FRIENDLY PERSUASION THEE I LOVE) Pat Boone** (Original Soundtrack from the Allied Picture) (Dimitri Tiomkin, Paul Francis Webster) Universal Music Publishing Ltd., Universal/MCA Music Ltd. (Dot 15490) 1956 (Chart pos. US pop 5, UK 3)
6. **FRIENDLY PERSUASION THEE I LOVE) The Four Aces** (From Allied Artists Picture "The Friendly Persuasion". Featuring Al Alberts. With Chorus & Orchestra Directed by Jack Pleis) (Dimitri Tiomkin, Paul Francis Webster) Universal Music Publishing Ltd., Universal/MCA Music Ltd. (Decca 9-30041) 1956 (Chart pos. US pop 45)
7. **GIANT Jack Pleis & His Orch. & Chorus Feat Ralph Young** (From George Stevens' "Giant" for Warner Bros.) (Dimitri Tiomkin, Paul Francis Webster) Warner Chappell North America Ltd. (Decca 9-30055) 1956 (Chart pos. US pop 91)
8. **GIANT Les Baxter, His Chorus & Orchestra** (From the film "Giant") (Dimitri Tiomkin, Paul Francis Webster) Warner Chappell North America Ltd. (Capitol F3526) 1956 (Chart pos. US pop 63)
9. **GIANT Art Mooney & His Orchestra & Chorus** (From George Stevens' "Giant" for Warner Bros.) (Dimitri Tiomkin, Paul Francis Webster) Warner Chappell North America Ltd. (MGM K12320) 1956 (Chart pos. US pop 77)
10. **THERE'S NEVER BEEN ANYONE ELSE BUT YOU George Cates & His Orch.** (From George Stevens' "Giant" for Warner Bros.) (Dimitri Tiomkin, Paul Francis Webster) Warner Chappell North America Ltd. (Coral 9-61702) 1956
11. **GUNFIGHT AT THE OK CORRAL Frankie Laine** (From the Paramount Picture "Gunfight At The OK Corral". With Jimmy Carroll) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Sony/ATV Harmony UK (Columbia 40916) 1957
12. **STRANGE ARE THE WAYS OF LOVE Gogi Grant** (From C.V. Whitney Prod. "The Young Land". Orch. Cond. By Buddy Bregman with the Bill Thompson Singers. Producer: Dick Pierce) (Dimitri Tiomkin, Ned Washington) Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (RCA-Victor 47-7294) 1957 (Chart pos. US pop 80)
13. **WILD IS THE WIND Johnny Mathis** (From the Paramount Picture "Wild Is The Wind". With Ray Ellis & His Orch.) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Carlin Music Corp., Universal Music Publishing MGB Ltd. (Columbia 41060) 1957 (Chart pos. US pop 22)
14. **THE OLD MAN AND THE SEA Main Title Theme** (From 'The Old Man And The Sea') (Dimitri Tiomkin) Warner Chappell North America Ltd. 1959
15. **LAST TRAIN FROM GUN HILL Main Title Theme** (From 'Last Train From Gun Hill') (Dimitri Tiomkin) Copyright Control 1959
16. **RIO BRAVO Dean Martin** (From the Warner Bros. Picture "Rio Bravo". With Orchestra Conducted by Gus Leven) (Dimitri Tiomkin, Paul Francis Webster) Warner Chappell North America Ltd. (Capitol F4174) 1959
17. **MY RIFLE, MY PONY, AND ME Dean Martin & Ricky Nelson** (From the Warner Bros. Picture "Rio Bravo". With Orchestra Conducted by Gus Leven) (Dimitri Tiomkin, Paul Francis Webster) Warner Chappell North America Ltd. 1959

18. **RAWHIDE Frankie Laine** (From the CBS-TV Production "Rawhide". With Jimmy Carroll & His Orch.) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (Columbia 41230) 1959 (Chart pos. UK 6)
19. **THEME FROM 'THE SUNDOWNERS' Billy Vaughn & His Orchestra** (Theme from the Warner Bros. Motion Picture "The Sundowners") (Dimitri Tiomkin) Warner Chappell North America Ltd. (Dot 16133) 1960 (Chart pos. US pop 51)
20. **THEME FROM 'THE SUNDOWNERS' Felix Slatkin Orchestra & Chorus** (From the Warner Bros. Motion Picture "The Sundowners") (Dimitri Tiomkin) Warner Chappell North America Ltd. (Liberty F-55282) 1960 (Chart pos. US pop 70)
21. **THEME FROM 'THE UNFORGIVEN' (THE NEED FOR LOVE) Don Costa And His Orchestra & Chorus** (From 'The Unforgiven') (Arranged & Produced by Don Costa) (Dimitri Tiomkin, Ned Washington) Shapiro Bernstein & Co. Ltd., Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (United Artists UA221) 1960 (Chart pos. US pop 27)
22. **PRETTY LITTLE GIRL IN THE YELLOW DRESS Carl Dobkins Jr.** (From "The Last Sunset". A Brynaprod, S.A. Production. A Universal-International Release) (Dimitri Tiomkin, Ned Washington) Universal Music Publishing Ltd. (Decca 31260) 1960
23. **BALLAD OF THE ALAMO Bud & Travis** (From the Batjac Production "The Alamo") (Dimitri Tiomkin, Paul Francis Webster) Copyright Control (Liberty F-55284) 1960 (Chart pos. US pop 60)
24. **BALLAD OF THE ALAMO Marty Robbins** (From the Batjac Production "The Alamo") (Dimitri Tiomkin, Paul Francis Webster) Copyright Control (Columbia 4-41809) 1960 (Chart pos. US pop 34)
25. **THE GREEN LEAVES OF SUMMER Brothers Four** (From the Batjac Production "The Alamo") (Dimitri Tiomkin, Paul Francis Webster) Universal Music Publishing Ltd., Universal Music Publishing MGB Ltd. (Columbia 4-41808) 1960 (Chart pos. US pop 65)
26. **TENNESSEE BABE Original Sound Track** (From 'The Alamo') (Dimitri Tiomkin, Paul Francis Webster) EMI Music Publishing Ltd. 1960
27. **TOWN WITHOUT PITY Gene Pitney** (From the United Artists Motion Picture "Town Without Pity". Produced by Aaron Schroeder) (Dimitri Tiomkin, Ned Washington) EMI United Partnership Ltd., Universal Music Publishing Ltd. (Musicor MU1009) 1961 (Chart pos. US pop 3, UK 32)
28. **THE GUNS OF NAVARONE Joe Reisman Orchestra** (From 'The Guns Of Navarone') (From the Carl Foreman Production "The Guns Of Navarone". A Columbia Pictures Release) (Dimitri Tiomkin, Paul Francis Webster) Shapiro Bernstein & Co. Ltd. (Landa 674) 1962 (Chart pos. US pop 74)

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The world of film music is one of the most distinctive and individual strands of popular music, composed and arranged as it is for the highly specific purpose of enhancing and complementing the visual action on the screen, or the style and atmosphere of a movie, rather than existing purely on its own merits.

The fact that music and songs written primarily for films have become major chart hits underlines the skill of the composers in managing to create music which works in both environments.

There have been a number of celebrated practitioners in the arena of film music over the decades – now almost a century – since sound became an integral part of the movie production, and few have achieved such legendary and celebrated status in the industry as Dimitri Tiomkin, the Russian-born composer who scored more 160 films and was nominated for more than twenty Academy Awards, winning four of them for his contributions to "High Noon", "The High And The Mighty" and "The Old Man And The Sea".

During the 1950s, he was Hollywood's highest-paid film composer, and during a golden decade from 1948 to 1958, scored more than 57 films, and won all his Academy Awards. He forged relationships with notable producers and directors – Frank Capra, Alfred Hitchcock, Stanley Kramer and Howard Hawks among them – who constantly turned to him to bring added colour and drama to their productions with his music.

Christopher Palmer, biographer and music historian observed that Tiomkin's "*genius lay in coming up with themes and finding vivid ways of creating sonic colour appropriate to the story and visual image, not in his ability to combine the themes into a complex symphonic structure that could stand on its own.*"

He became indelibly associated with composing music for some of the era's most exciting western movies during the time when directors were using depictions of the impressive landscapes of the American west to bring added drama and impact to the screen with the advent of CinemaScope. Although his music had its roots in the great European classical composers, his music, as film historian David Wallace wrote in his book "Hollywoodland", expressed perhaps more than any other film composer "*the American spirit—its frontier spirit, anyway - in film music.*"

Tiomkin partly explained this when in his autobiography he drew the comparison between the vastness of the Russian steppes and the wide open spaces of the American prairies, writing "*A steppe is a steppe is a steppe... The problems of the cowboy and the Cossack are very similar. They share a love of nature and a love of animals. Their courage and their philosophical attitudes are similar, and the steppes of Russia are much like the prairies of America.*"

This 55-track 2-CD collection comprises various main title themes, soundtrack excerpts, theme songs and incidental songs which he composed and on many of which he collaborated with some of the most noted lyricists in the world of film songs, most particularly Paul Francis Webster and Ned Washington, covering the quarter century between 1937 and 1962.

It naturally features music and songs from some of his best known and Academy Award-nominated films, and includes most of the commercial records of his compositions by different artists which made the US and UK charts. In some cases, there were more than one version of a particular song or theme, the most striking being his Oscar-winning "The High And The Mighty", and we have chosen to include all those that made the charts.

That means that there are performances included here by some noted names in pop – Frankie Laine, Tex Ritter, Nat King Cole, Pat Boone, Johnny Mathis, Gene Pitney, Les Baxter, Percy Faith, The Four Aces, Dean Martin, Marty Robbins, Gogi Grant, The Brothers Four and others.

The collection does not purport in any way to be a complete or definitive anthology – that would clearly be impossible, and in any event, even for one or two of the Academy Award-nominated films it was difficult to identify and extract a suitable piece of music to include in a compilation such as this. It may be that somewhere along the way, in selecting the music, there are one or two omissions, but the real purpose of the collection is to showcase the remarkable and unique talent of the composer.

On that basis, it is certainly a substantial and varied selection of his work during this era, presented largely in chronological order, which not only underlines Tiomkin's virtuosity in this field, but offers a highly enjoyable, evocative and atmospheric overview of his contribution to the world of screen entertainment.

Dimitri Tiomkin was born in 1894 in Kremenchuk, in Russia, his father being a doctor and his mother a music teacher, so it was no surprise that he had both the talent and the opportunity to learn to play the piano. He attended the St. Petersburg Conservatory, where he was taught by Felix Blumenfeld and Isabelle Vengerova, and became an excellent solo pianist, also studying under the Conservatory's celebrated director Alexander Glazunov.

He got involved with the local bohemian artistic set who frequented the Homeless Dog Café in the city, his associates including fellow student Serge Prokofiev and dancer Mikhail Fokine.

His first professional work was accompanying silent movies in cinemas that showed Russian and French

films, and he also accompanied ballet dancer Thamar Karsavina on tours of army bases and improvised on piano for performances by comedian Max Linder, all of which helped develop the breadth of vision and specific techniques for writing film music.

He became interested in Western music quite early, hearing Irving Berlin's "Alexander's Ragtime Band" in the Homeless Dog, where he discovered early jazz, ragtime and blues from one of his piano students, who was a black performer in minstrel shows from New Orleans who had stayed in Russia after a vaudeville tour.



While he was in his early '20s, the cataclysmic upheavals of the Russian Revolution took place, and he apparently found work under the new regime. In 1920, when working for the Petrograd Military District Political Administration, he was one of the main organisers of two spectacular revolutionary presentations, the *Mystery of Liberated Labour*, a quasi-religious mystery play for the May Day festivities, and *The Storming of the Winter Palace* for the celebrations of the third anniversary of the Bolshevik Revolution.

However, opportunities for classical musicians had declined under the Soviet regime and in 1921 he joined the exodus of fellow artists, travelling on a cargo ship to Germany and making his way to Berlin, where his father now lived with his stepmother – Dimitri was highly educated, having a degree in law as well as music, and could speak both German and French, although his English was always characterised by a thick Russian accent, which became very much part of his persona in Hollywood.

In Berlin he studied with Ferruccio Busoni while working as a concert pianist, and composed a variety of light classical and popular music. He appeared with the Berlin Philharmonic Orchestra performing Liszt's 2nd Piano Concerto, which considerably boosted his reputation. Around 1924, his room-mate Michael Kariton persuaded him that they should go to Paris, where performances on two pianos were very much in vogue, and they worked there together for a year or two.

He met Russian operatic bass singer Feodor Chaliapin, who was enjoying huge popularity in the USA, and

his stories of his own experiences there, and the opportunities on the vaudeville circuit and for visiting European musicians, helped persuade Tiomkin that he should emigrate, finally prompted to do so by an offer from Broadway impresario Morris Gest, also a Russian émigré, for him and Kariton to take their piano duo act onto a vaudeville tour.

Arriving in New York in 1925, he and Kariton played the Keith/Albee and Orpheum circuits accompanying a ballet troupe led by Albertina Rasch, an Austrian ballerina and choreographer. Tiomkin and Rasch began a romantic relationship and they were married in 1926. At that point, he parted company with Kariton, and he and his wife undertook a nationwide tour with her ballet company with Dimitri as Musical Director and arranger.

The excellent essay at www.dimitritiomkin.com, which is the source of much of these biographical notes, comments that *"The movement inherent in ballet would later influence Tiomkin's film-scoring sensibilities, as he came to think of the movement of people within the film frame as dancers on a stage."*

Also in 1926, he performed a recital at Carnegie Hall, where he introduced contemporary European works by Poulenc, Scriabin, Ravel and Tansman to American audiences alongside one of his own compositions. He continued doing recitals while his wife produced lavish shows, at one of which Tiomkin performed George Gershwin's "Rhapsody In Blue".

In 1928, he and his wife went to Paris to perform at the Paris Opera, where, with George Gershwin himself in the audience, Tiomkin played both "Rhapsody In Blue" and Gershwin's "Concerto In F". Back in the USA he did another national concert tour, playing French impressionistic music and some jazz.

When they were invited to perform at a film premiere in Hollywood in 1929 they decided to move to the west coast to try and take advantage of the boom in sound movies, in which music was naturally a substantial component. In any event, the Wall Street Crash of 1929 would soon put an end to his and his wife's concert opportunities.

The premiere at which they performed at Grauman's Chinese Theater on Hollywood Boulevard was in the "Broadway Nights" prologue for the MGM film "Broadway Melody", and as his web site states *"showcased the Albertina Rasch Dancers, 'brought from New York and Europe to Los Angeles for the first time by Sid Grauman exclusively for this presentation'."* On the strength of that, Tiomkin's wife choreographed production numbers for three MGM musical films. The web site notes wryly that *"Tiomkin had continued to supply the Albertina Rasch Dancers with music. As he put it, 'If you can't make a sale to your wife, all is hopeless'."*

That led to MGM signing Tiomkin to compose music for Albertina Rasch's ballet sequences in various of their movies including "Devil-May-Care", "The Rogue Song", and "Lord Byron of Broadway". In 1931, he scored his first non-musical film, which was the Russian-themed "Resurrection" for Universal, and then was back in New York, writing music for various Broadway productions.

In 1933, he returned to Hollywood, and undertook what he saw as his first chance to score and write songs for a major motion picture, when he worked on Paramount's "Alice In Wonderland". Of his previous movie work prior to "Alice In Wonderland", he said in his own very Russian way *"Before that, I do many stinky little pictures - sometimes without using my own name."*

Other modest film music work continued for the next few years until in 1937 he met director Frank Capra at a party in Hollywood and they struck up a friendship, which led to Capra asking Tiomkin to work with him on his new production "Lost Horizon", starring Ronald Coleman. There are some fascinating back stories to Tiomkin's involvement. Tiomkin writes in his autobiography: *"He gave me the job without reservation. I could write the score without interference, and he would hear it when it was done. 'Lost Horizon' offered me a superb chance to do something big.. I thought I might be going a little too far in the matter of expense, and went to Frank one day as he sat in the projection room [and explained the score.]... He looked shocked. 'No, Dimi, the lama is a simple man. His greatness is in being simple. For his death the music should be simple, nothing more than the muttering rhythm of a drum.' But Frank, death of lama is not ending one man, but is death of idea. Is tragedy applying to whole human race. I must be honest. Music should rise high, high. Should give symbolism of immense loss. Please don't hate me'"*

Capra went along with him, and Tiomkin's music for "Lost Horizon" gave him his first nomination for an Academy Award. The Tiomkin web site essay observes that: *"That score helped make Tiomkin's reputation as a creator of music on a grand scale for large symphonic and choral forces – a fortunate development given his interest in rich orchestrations. (His lifelong fascination with musical color led him to use unusual combinations of instruments and to write around the dialogue, so that the instrumentation interacted with the range and timbre of the actor's voice.)"*

More work for Capra followed over the next ten years, including "You Can't Take It With You" in 1938, "Mr. Smith Goes to Washington", for which he got another Academy Award nomination, "Meet John Doe" in 1941, and "It's a Wonderful Life" in 1946. He fell out with Frank Capra over "It's a Wonderful Life", with his title song being dropped from the film.

There were others from this era for which he received Academy Award nominations, but for which suitable

music extracts proved hard to identify – they were “The Corsican Brothers” in 1941, “The Moon And Sixpence” in 1943 and “The Bridge of San Luis Rey” in 1944.

During the war he also collaborated with Capra on films commissioned by the US Government under the title “Why We Fight” to help explain the reason for the US involvement in the conflict. In his book “The Hollywood Film Music Reader” Mervyn Cooke notes how Tiomkin credited Capra for broadening his musical horizons by shifting them away from a purely European-focused and romantic style to a more American style based on subject matter and story.

In 1943 he composed his first score for an Alfred Hitchcock film, “Shadow Of A Doubt”, the first of four for Hitchcock, with his music contributing to the suspense-laden atmosphere of his productions – another Hitchcock project was “Strangers On A Train” in 1951, also featured here, slightly out of its chronological order.

Before that, however, he had other notable projects, including his first major western with “Duel In The Sun”, produced by David O. Selznick, of “Gone With The Wind” fame, and starring Gregory Peck and Jennifer Jones. It offers the first taste of the expansive style which came to typify his western scores.

That style was further developed in the Howard Hawks western from 1948 “Red River”, starring John Wayne, Montgomery Clift and Walter Brennan, from which we include his “Ecstasy Theme”, about which his biographer Christopher Palmer writes how the music immediately establishes the “*Epic and heroic tone*” for the film, saying “*The unison horn-call is indeed an invocation: the gates of history are flung wide and the main theme, high and wide as the huge vault of the sky, rides forth in full choral-orchestral splendour.*”

Having started his relationship with director Stanley Kramer with “This Is New York” in 1948, the following year he wrote the music for Kramer’s movie “Champion”, in which Kirk Douglas plays a boxer, from which we include not only “The March Of The Champions” but the song “Love On The Sly” – for his music for “Champion” he was nominated for an Academy Award. That was followed by in 1950 by the Kramer-produced and Michael Gordon-directed “Cyrano De Bergerac”, in which Jose Ferrer gave a stunning portrayal of the 17th century hero.

In 1950 he worked on another Howard Hawks film which was a sci-fi movie called “The Thing From Another World”, his music for which was described by Roger Hall in Soundtrack Magazine as his “*strangest and most experimental score*”. Also a Howard Hawks production was “The Big Sky” from early 1951, a western starring Kirk Douglas, which continues his development of the Western theme.

In 1951 he had worked on another Kramer production “The Men” with director Fred Zinneman, and the same team was involved when Tiomkin was invited to write the music for “High Noon”, starring Gary Cooper and Grace Kelly. The movie was mired in controversy because of screenwriter Carl Foreman being hauled before the McCarthy-inspired House Committee for Un-American Activities, with the film being seen by some as an allegory against blacklisting. It was also, with its lack of the usual all-action features of westerns and more slow-paced approach, not initially well-received in some quarters.

Tiomkin himself later wrote that “*film experts agreed that the picture was a flat failure... The producers hesitated to release the picture.*” As well as writing the score Tiomkin and lyricist Ned Washington had written the song “Do Not Forsake Me, Oh My Darlin’ (The Ballad Of High Noon)”. The account of the circumstances in Tiomkin’s Wikipedia entry states that “*Tiomkin bought the rights to the song and released it as a single for the popular music market, with singer Frankie Laine. The record became an immediate success worldwide. Based on the song’s popularity, the studio released the film four months later, with the words sung by country and western star Tex Ritter.*”

That is difficult to square with the fact that every available source says that the film was released in the USA on 24th July, and Frankie Laine’s single of “High Noon” entered the Top 40 on the 19th July. The hit undoubtedly helped the promotion of the movie, but one suspects the Wikipedia narrative may not be entirely accurate. Whatever the case, Laine’s recording went to No. 5 in the USA and No. 7 in the UK, while Tex Ritter’s film version was a US No. 12, and Tiomkin won Academy Awards both for the film score and for “High Noon” as Best Original Song.

One online essay states that Tiomkin “*Tiomkin composed his entire score around this single western-style ballad. He also eliminated violins from the ensemble. He added a subtle harmonica in the background, to give the film what writer Harlow Robinson called ‘rustic, deglamorized sound that suits the anti-heroic sentiments’ expressed by the story*”

Harlow Robinson was the author of a book called “Russians In Hollywood”, in which he opined that building the score around a single folk tune was typical of many Russian classical composers. The Encyclopedia of Modern Jewish Culture also observes that: “*The fifty-year period in the USA between 1914, the start of WWI War and the year of Irving Berlin’s first full score ‘Watch Your Step’, and 1964, the premiere of Bock and Harnick’s ‘Fiddler on the Roof’, is informed by a rich musical legacy from Yiddish folk tunes, for example Mark Warshawsky’s ‘The Miller’s Tears’ and Dimitri Tiomkin’s ‘Do Not Forsake Me’*”

To a certain extent, that hit helped spark a trend for such title songs, written for commercial potential as well as the film, and certainly over the next ten years or so, Tiomkin collaborated with his lyricist associates to write a dozen such songs to go with his film scores.

In 1953, in contrast he wrote the music for another Alfred Hitchcock film, "I Confess", which starred Montgomery Clift, Anne Baxter and Karl Malden, and the following year was involved in a very different kind of film, "Return To Paradise", an adventure set on a Polynesian island, starring Gary Cooper, with Tiomkin and Ned Washington collaborating again on the title song which provided a No. 15 hit for Nat King Cole and a No. 19 for Percy Faith's Orchestra.

The same year he wrote the music for "Take The High Ground", and from that came the song "Julie", which was recorded by Charlie Ventura, performed as an atmospheric baritone saxophone piece.

The following year, 1954, proved to be a busy and productive one, starting with the film "Blowing Wild", another one starring Gary Cooper, with Barbara Stanwyck, Anthony Quinn and Ward Bond. Although the story is an intrigue set in South America and based around the oil business, the music shares many of the characteristics of Tiomkin's westerns – on this one the lyrics are provided by another Academy Award-winning writer Paul Francis Webster. In the UK, where Frankie Laine was hugely popular, his record was a No. 2.

Then came "The Adventures Of Hajji Baba", a production by Walter Wanger filmed in CinemaScope, which like "Return To Paradise" resulted in a hit for Nat King Cole, as his recording of the Tiomkin/Washington title song reached No. 14. We also include Tiomkin's own recording of the composition – he had by now signed a recording contract with the Coral label, and he recorded several of his film compositions for release on singles.

The final theme from an Alfred Hitchcock film included here is that from "Dial M For Murder" in 1954, a film which starred Ray Milland and Grace Kelly, and we include his version recorded for a Coral single. He also released an album on Coral called "Movie Themes From Hollywood" and from that we include his recording of the theme, also called "Jamie", from "A Bullet Is Waiting", described in an on-line profile as a film noir crime western, starring Jean Simmons and Rory Calhoun.

That was followed towards the end of 1954 by one of his most high-profile films "The High And The Mighty", an aviation disaster movie starring John Wayne, and it won him an Academy Award for his original score while the title song, another collaboration with Ned Washington, was nominated for Best Original Song.

It also resulted in a four chart hits, with versions by Les Baxter with His Chorus and Orchestra, Leroy Holmes & His Orchestra and Victor Young & His Singing Strings all reaching the Best Sellers Top 10, with Baxter and Young both reaching No.6, and Holmes No. 9. Les Baxter made No. 4 in the Disc Jockey chart. Irish-American singer Johnny Desmond took it to No. 17 in the Juke Box chart.

His busy schedule continued into 1955 as he scored "The Court Martial Of Billy Mitchell", another film in which he was involved which starred Gary Cooper, and also featured Rod Steiger, with Tiomkin providing a characteristically expansive and dramatic theme.

From the same year comes another Howard Hawks film, which despite its status as a historical epic drama, starring British actors Jack Hawkins and Joan Collins, was Hawks' first commercial failure, causing him to take a break from movie-making for several years – it cost \$2.9m to make and only took \$2.7m at the box office. The movie, which spawned not only the title theme, of which we feature Tiomkin's recording and one by Johnny Desmond, whose A&R people were clearly monitoring Tiomkin's output for opportunities, but also "This Too Shall Pass" from the film, which was Desmond's flip side.

Frankie Laine was also very much a lover of Tiomkin's songs, understandably so given his dramatic vocal style, and he recorded a version of Tiomkin and Ned Washington's title song from the film "Strange Lady In Town", starring Greer Garson and Dana Andrews, and it gave him another big UK hit at No. 6.

"Strange Lady In Town" was built around the story of a female doctor in Santa Fe in the 1880s, and soon after that, early in 1956, came "Friendly Persuasion", a story of a group of pacifist Quakers caught up in the American Civil War in 1962, and another one which starred Gary Cooper alongside Dorothy McGuire and Anthony Quayle. It was nominated for five Academy Awards, including Best Original Song for the title song written by Tiomkin with Paul Francis Webster.

Pat Boone recorded the song to have a US No. 2 and UK No. 3, while The Four Aces also recorded it and had a US no. 45. It was, more than any of Tiomkin's hits to date, a song which completely transcended its role as a movie theme – indeed, many teenage UK fans, and the same may have been the case in the USA, were completely unaware of its connection with a film.

A few months later in 1956, he was back with the classic western theme, although brought up to date as the film dealt with the conflict between agriculture and big oil, writing the music for the George Stevens-directed "Giant", which IMDB describes as "*A sprawling epic covering the life of a Texas cattle rancher and his family*". With a cast that featured Elizabeth Taylor, Rock Hudson and James Dean, it could hardly

fail, and it had the added tragic corollary that James Dean, who received his second Academy Award nomination for his performance, was killed in a car crash before the movie was released.

There were three chart versions of the title song, another written with Paul Francis Webster, although none of them were huge hits, with Les Baxter making No. 63, Art Mooney's orchestra No. 77, and Jack Pleis No. 91. Also from the film came a song called "There's Never Been Anyone Else But You" (not the same song as the Ricky Nelson hit with a similar title), and we include a version by the George Cates Orchestra. Tiomkin was nominated for an Academy Award for his score – he told TV host Gig Young that his aim in creating the score for *Giant* was to capture the "*feelings of the great land and great state of Texas.*"

He stayed with the westerns as he wrote the music for "Gunfight At The OK Corral", which starred Burt Lancaster, Kirk Douglas and Rhonda Fleming in the classic story of Wyatt Earp and Doc Holliday facing the Clantons gang in Tombstone, Arizona. It was billed by the film distributor as "*The Wildest Gunfight In the History of the West!*". It was another opportunity for Frankie Lane to turn in a trademark performance as he recorded the title song for the movie, written by Tiomkin with Ned Washington.

Slightly out of sequence here in the tracklisting, we feature "Strange Are The Ways Of Love" which was a song from another western-themed film, namely "The Young Land", which deals with the tricky subject of justice for Mexican people in the years after the forcible acquisition of California in 1848 after the Mexican-American war. The film was produced by C.V. Whitney and starred Patrick Wayne, Yvonne Craig and Dennis Hopper. "Strange Are The Ways Of Love" was nominated for an Academy Award for Best Original Song and it was a No. 80 hit for Gogi Grant in 1958.

In 1957 he scored another movie with a western setting, "Wild Is The Wind", although it involved an unusual story of an immigrant Italian sheep farmer in Nevada rather than being an archetypal cowboy film, and starred Anthony Quinn. It was originally scheduled to be directed by John Sturges, who had directed "Gunfight At The O.K. Corral", but he pulled out, according to the news reports because of illness but apparently he left to take from Fred Zinneman directing "The Old Man And The Sea". Tiomkin wrote the title song for "Wild Is The Wind" with Ned Washington, which was recorded for the film by Johnny Mathis, who had a No. 22 pop hit with it.

With familiar directors involved, Tiomkin was invited to write the music for the movie adaptation of Ernest Hemingway's novel "The Old Man And The Sea", starring Spencer Tracy. The Tiomkin web site states that "*The lush, lyrical musical strains of the latter was inspired by his fishing trips with his old*

friend Frank Capra". It was very well-received and earned Tiomkin his fourth and final Academy Award for Best Original Score.

He was back with the westerns as he scored "Last Train From Gun Hill", which starred Kirk Douglas and Anthony Quinn, and was another directed by John Sturges, who went on to direct "The Magnificent Seven" and "The Great Escape".

He stayed with the westerns as he worked on "Rio Bravo", which saw the return to directing of Howard Hawks four years after his flop with "Land Of The Pharaohs". It starred John Wayne, Dean Martin and Angie Dickinson, Ward Bond and Walter Brennan, and saw the movie debut of teen pop singer Ricky Nelson, who was no stranger to acting, having been in the family TV sitcom, "The Adventures Of Ozzie & Harriet" with his bandleader father Ozzie Nelson. Dean Martin sang the title song in the movie and released it as a single, but somewhat surprisingly it wasn't a hit. Also from the film is the song "My Rifle, My Pony, And Me", a duet between Dean Martin and Ricky Nelson, and that is included here.

While most of Tiomkin's work was for the big screen, he also wrote for TV, and one of his most high-profile compositions for that medium was the theme for the western series "Rawhide" and once again it was Frankie Lane who was in pole position to take advantage of it, and he had a No. 6 hit in the UK.

One of his first projects of the new decade at the start of 1960 was "The Sundowners", which in some ways took the style and ethos of the western movie and transplanted into the Australian outback in story that followed the travails of a family of sheep-farmers, with an all-star cast that included Deborah Kerr, Robert Mitchum, Peter Ustinov and Glynis Johns. Tiomkin's theme tune had much in common with his western themes, evocative of wide open spaces, and it provided chart entries for both Billy Vaughn's Orchestra and that of Felix Slatkin.

However, he was back in more familiar geographical territory with his music for "The Unforgiven", a film set in post-Civil War Texas starring Burt Lancaster, Audrey Hepburn and Audie Murphy, and directed by John Huston. It also featured Lillian Gish, who when taken out into the desert to learn to shoot, turned out to be an expert sharp-shooter, taught by an ex-outlaw turned actor earlier in her career. This gentle tune was rather different from other western themes and it was a No. 27 hit for Don Costa's orchestra.

Another western-themed movie followed, which was "The Last Sunset", starring Rock Hudson, Kirk Douglas and Dorothy Malone, in a Tex-Mex cattle drive story with a complex romantic sub-plot. We include the main song from the film, "Pretty Little Girl In The Yellow Dress", written with Ned

Washington, which was recorded as a single by current pop singer Carl Dobkins Jr., but it was not a hit for him.

Hot on the heels of that one came one of the most famous western-focused movies of the era, with "The Alamo", an epic production which was maybe more of a historical war drama than a traditional western, starring John Wayne, Richard Widmark, Laurence Harvey and teen pop idol Frankie Avalon, with John Wayne also producing and directing. It tells the story of the Mexican army overwhelming the Texas fort at The Alamo in 1836 with the leader of The Tennesseans, Davy Crockett, dying in the attack.

We include three songs from the film, namely "The Ballad Of The Alamo" which was a No. 34 hit for Marty Robbins and a No. 64 for Bud & Travis, "The Green Leaves Of Summer", which was perhaps the best-known of Tiomkin and Washington's compositions from the movie, and was a No. 65 for The Brothers Four, and "Tennessee Babe"

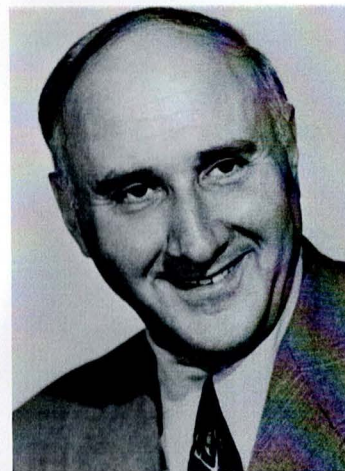
In 1962 he scored "Town Without Pity", a contemporary legal drama starring Kirk Douglas, and with Ned Washington wrote the title song, which was recorded by Gene Pitney, who had already had a couple of hits, and with a brilliant production by Aaron Schroeder to match Pitney's performance it gave Gene his biggest hit to date at No. 13, and a UK chart debut at No. 32. The song was nominated for an Oscar for Best Original Song,

This collection closes with the stirring marching-tempo theme from the war movie "The Guns Of Navarone", adapted by screenwriter Carl Foreman from Alastair MacLean's novel, and with a stellar cast, including David Niven, Gregory Peck, Anthony Quinn, Anthony Quayle, Stanley Baker, James Darren, Richard Harris and others. The film was nominated for seven Academy Awards included one for Tiomkin's score, winning one Award for Special Effects.

Dimitri Tiomkin continued composing for films in Hollywood for the next five years or so, earning nominations for "55 Days At Peking" and "The Fall Of The Roman Empire", before he suffered the huge blow of the death of his wife of over forty years, Albertina Rasch, compounded by the traumatic experience of being attacked and beaten by robbers at his Los Angeles home as he arrived there after the funeral. He decided to sell his house and return to Europe, living partly in London and partly in Paris.

In 1969 he was nominated for an Award for Best Music, Scoring Adaptation and Original Song for "Tchaikovsky", his final Academy Award nomination. He died in London in 1979 two weeks after fracturing his pelvis in a fall at his London home. He was 85.

Despite being one of movie industry's most celebrated and expert practitioners, he always had a very realistic and sometimes quite light-heartedly barbed attitude towards his work, his commentary given a special edge by his eccentric way with the English language. He said once: *"What you are when you write music for movies? I tell you. You are part of electronics you cannot control. Composer is no independent man. Engineer is conductor. And if producer wants loud, is loud. You write pianissimo, but is loud.....Here we are operating when product is finished.....We work on fait accompli. We make post mortem. Music is not creative part of film."*



He also understood his role in the musical and financial hierarchy, saying *"My satisfaction is not writing concerto or big symphony. I am by nature and temperament to be involved in theatrical business. I don't looking for glory. But still I waiting for chance to do something better. In movie budget, music is last."*

His was a very special talent, with an ability on the one hand to evoke sweeping landscapes with dramatic inspiring themes and on the other hand to create atmosphere and tension with subtle, understated orchestration and carefully-observed sound pictures, the result of meticulous research and planning during and after the movie's production.

Those skills, combined with his facility to draw on the traditions of European folk music and the techniques of the great European composers, and blending them with the folk music and pioneering spirit of America, made him one of the great film composers in the entire history of the genre.

We trust this collection offers an insight into the nature of that talent and an enjoyable showcase for his unique legacy of screen compositions.

Paul Watts
February 2022