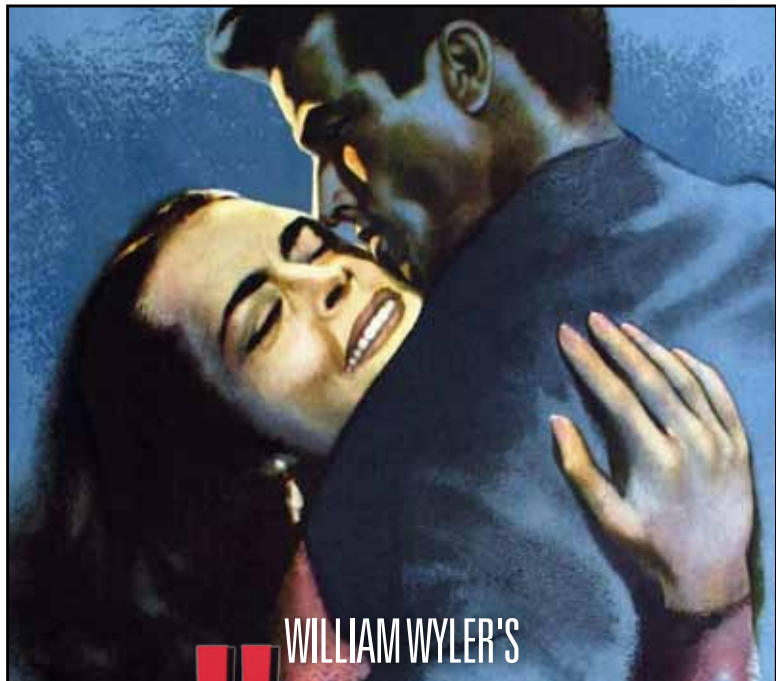


MUSIC FROM THE MOTION PICTURE



WILLIAM WYLER'S

# THE HEIRESS

MUSIC COMPOSED AND CONDUCTED BY **AARON COPLAND**

MUSIC FROM  
THE MOTION PICTURE



*John Steinbeck's*  
**The RED PONY**

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**AARON COPLAND**



**“W**E HAVE . . . A NATIONAL GLORY IN THE FORM OF Aaron Copland,” Virgil Thomson wrote in his 1948 article, “On Being American.” *The Christian Science Monitor* said Copland’s music is “filled with the wide open spaces of the West. It is clean and sharp like a wind off the Pacific. It is full of drama, pathos, and humor.” All of that and more are on display in Copland’s score for *The Red Pony* (1949).

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**IN 1948, IN THE MIDDLE OF COMPOSING HIS CLARINET** concerto for Benny Goodman, Copland’s agent Abe Meyer sent him an offer “too good to turn down,” he said in his memoir, *Copland Since 1943*. John Steinbeck was adapting his 1938 novelle *The Red Pony*, four interconnected stories (only three of which were used in the film) about a young boy and his family on their ranch in the San Fernando Valley. Copland’s contract called for ten weeks at \$1,500 a week and reteamed him with Lewis Milestone, his director on *Of Mice and Men* and *The North Star*.

“I admired Steinbeck,” Copland said, “and after reading the book, I knew this was a film for me.” Milestone “left plenty of room for musical treatment, which made the writing of the score a gratifying task. The principal restriction of most movie scores is having to write in small two- or three-minute forms. *The Red Pony* offered larger opportunities. . . . Much of the story called for simple harmonies and clear melodies and, of course, some of the inevitable steady rhythmic accompaniment to simulate cowboys on horseback.”

## **C**OPLAND FOLLOWED HIS STANDARD PRACTICE OF COMPOSING

with a stopwatch and onscreen verbal cues, except for two cues—"Walk To The Bunkhouse" and "The Knights At Arms"—where he employed a click track for the first time. But his biggest challenge was finding "instrumental colors to suit a particular situation," such as the unique combination of toy trumpet and tuba representing Tommy and his school friends. Three bass clarinets voice Tommy's pain during the pony's operation and a vibraphone stinger chord accuses Billy of letting Galiban die. Searching through old notebooks, Copland also found "kid's music" written for his unproduced musical *Tragic Ground* to use in the score. When Tommy's imagination turns chickens into circus animals, Copland achieved "unusual effects ... through overlapping incoming and outgoing music tracks," he told *The New York Times Magazine*. "Like two trains passing one another, it is possible to bring in and take out at the same time two different musics. ... The visual image is mirrored in an aural image by having chicken music transform



itself into circus music, a device only obtainable by means of the overlap." Although he admitted in his memoir some of the melodies in the score "may sound rather folk like, except for a tinge of 'So Long, Old Paint,' they are actually mine."

"The job keeps me very busy," Copland wrote Boston Symphony Orchestra conductor Serge Koussevitzky, "because I have to produce fifty-two minutes' worth of music in a comparatively short time. Still it's amusing to

write for films occasionally—and certainly the California weather is wonderful! (You really must try it sometime.)" He confirmed in a letter to Irving and Verna Fine, "Notes, notes, notes, all day long. ... When it's over, I'm going to conduct the whole thing myself. It will really be the first time I have ever premiered my own music. Taking a wild chance I know, but it's now or never."

## **C**RITICS BY AND LARGE DIS-

missed the film but not Copland's contribution. *Variety* said the score "is excitingly fresh and stirring." *The Christian Science Monitor* called it "free of maudlin sentiment and plush-draped orchestration." "Aaron Copland's musical accompaniments ... are the most elegant, in my opinion, yet composed and executed under 'industry conditions,' as Hollywood nowadays calls itself," Virgil Thomson said in the *New York Herald Tribune*. "Mr. Copland has made it all interesting, various, expressive."

"It is only natural," Copland said in *The New York Times*, "that the composer often hopes to be able to extract a viable



## THE RED PONY • MUSICIANS ROSTER

ORCHESTRA	Alvin M. Mills	BASS	FRENCH HORN	PERCUSSION
MANAGER	Anthony Monello	Bart Hunt	Sinclair Lott	Robert
Raoul Kraushaar	Samuel Brail	Joseph Kaufman	Lawrence Sansone	Conzelmann
	Peter Sniadoff		Mario Grilli	John Boudreau
VIOLIN		WOODWINDS		
Alexander Murray	VIOLA	Joseph Bayer		HARP
Nathan Abas	Norman Botnick	Lou Marcasia	TRUMPET	Gertrude Peterson
Mark Epstein	John Bingham	Jeanette Rogers	Alexander Golden	
Milton Feher	Gordon Groves	Barnet Sorkin	Milton Bloom	PIANO
Jack Gootkin	C. Schwarztrauber	Lee Stall	J. D. Wade Jr.	Theodore
David Jackson		Jerry Vanderhoof		Saidenberg
Michael Levienne	CELLO	Charles S. Graver	TROMBONE	
Lily Mahler	Kolia Levienne	William R. Lym	C. Ernest Smith	
Sylvain Noack	Alex Coro	Jack Echols		
Henry L. Roth	Albert Julian	Robert Hennon	Peter Carpenter	
Lester Spencer	Ilya Bronson		Russell Brown	
Fred Glickman	Walter Gallagher			



This soundtrack was produced in cooperation with the  
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concert suite from his film score.” So when Efreim Kurtz, the incoming conductor of the Houston Symphony Orchestra, commissioned the composer for a new work, he suggested a suite drawn from *The Red Pony*. Copland reordered the cues (“Morning On The Ranch,” “The Gift,” “Dream March And Circus Music,” “Walk To The Bunkhouse,” “Grandfather’s Story” and “Happy Ending”) “to achieve continuity for concert purposes,” he said in his memoir, “although all the music in the 24-minute suite may be heard in the film.” The suite, dedicated to dancer Erik Johns, Copland’s secretary and lover, was premiered in Houston on October 30, 1948, on a program with

Tchaikovsky’s *Symphony No. 6* and Ravel’s *Daphnis et Chloe*.

“I had to be moved by what I saw on the screen, and I was never moved when a film had too much sheen or when the style was overly dramatic,” Copland said in *Copland Since 1943*. “*The Red Pony* had none of that. It was not a pathbreaker or an epic type of film, but it was moving in a quiet way. My aim was to compose music that would not obtrude and that would reflect what I saw.” In *The Washington Post*, Richard L. Coe had high praise for the composer when he titled his review “Copland’s Score Enhances ‘Pony’”—“When next year’s ‘Oscars’ come around I’ll be very surprised if Copland’s music is not in the running.” Indeed, Copland *was* in the running, but not for the score Coe predicted.





**T**HE HEIRESS WAS BASED ON AUGUSTUS AND Ruth Goetz's 1947 Broadway play, which in turn was an adaptation of an 1880 Henry James novel about a dull but sweet spinster, her brilliant and cold father, and a handsome yet mercenary young suitor. Director William Wyler, who had approached Copland to compose the score to *The Best Years of Our Lives* (for which Hugo Friedhofer won the Academy Award), insisted on his involvement over the objections of Paramount production chief Y. Frank Freeman, who was concerned about Copland's involvement with the pro-Soviet *The North Star*, which had become the target of a congressional investigation. "After you have read the script," Abe Meyer wrote to Copland, "Wyler would like you to write him your ideas about the treatment of the music. While I believe that he has great confidence and respect for your musical judgment, I got the feeling that there was a slight question in his mind as to how your music, which is predominantly modern, could be fit into a period picture."

"The picture will not call for a great deal of music," Copland wrote Wyler, "but what music it does have ought to really count. I can see that the music would be a valuable ally in underlining psychological subtleties. But it seems important to me that it ought also to contribute its share of tone and style to the picture. My fear is that a conventionally written score would bathe the work in the usual romantic atmosphere. What I would try for would be the recreation in musical terms of the special atmosphere inherent in the James original. That atmosphere—as I see it—would produce music of a certain discretion and refinement in the expression of sentiments."



Wyler agreed “a special Jamesian tone of discretion and refinement is necessary. ... Naturally, I would not be so mechanical in my thinking as to throw out any music which postdates the technique and development of music up to 1850. I, too, want to take advantage of the growth in music during the past hundred years and create the feeling and emotion of the past through proper use of modern musical resources. ... Please let me know if you have specific suggestions for any scenes regarding music. You

may have some thoughts which I ought to bear in mind while shooting, such as allowing enough time for music, etc.”

**“WHAT A RELIEF IT WAS TO SEE THAT *THE HEIRESS* WAS** really very good!” Copland said in his memoir. Still, he did not find composing “as easy as I had hoped. For one thing, there were no outdoor scenes, which would have given me the opportunity to compose music with a wide instrumental range, as in *The Red Pony*. Also, I’d never written a really grown-up love scene. ... It seems that nobody has invented a new way to compose love music!” He also “saw no reason not to use whatever period music I could to strengthen the score (mazurkas, polkas, and waltzes), with the idea of weaving them into original music composed in nineteenth-century style.” Except for François-Joseph Gossec’s “Gavotte,” orchestrator Nathan Van Cleave adapted the dance pieces, which were prerecorded for onscreen playback during the party sequence and later re-recorded.

In the film, “everything at first appears to be normal and happy,” Copland told the *New York Herald Tribune*, “but my music is a little disharmonious, suggesting that all is not as well as it looks. I think this makes an effective contrast and helps to establish the mood.” Wyler also employed silent close-ups where he relied on the camera and the music to take over, during which Copland used a ground or passacaglia bass to “generate a feeling of continuity and inevitability,” he said in his memoir, “as well as provide the necessary dissonance when combined with other music.” When Catherine finally confronts her father, he also used three bass clarinets, “which had worked well in *The Red Pony*.”





By mid-December, “it was a mad scramble to finish by the end of the month” for the recording sessions. “I could not judge the finished product because I’d never heard the music played in sequence from start to finish, but I sensed that the score had some good spots along with the ones that sounded movie-like.” Copland saw “no reason not to make use of ‘Hollywood tricks’” during recording, one of which was “sweetening,” a process in which the music is recorded first with full orchestra and then recorded again with only the strings. “When both are used together, the string sound is considerably altered. I found this effective for the end of *The Heiress* when the dramatic situation called for an intense sound.” Wyler “seemed very pleased with what he heard on the recording stage”—except for the main title.



### **W**YLER WANTED COPLAND TO WORK THE 1784 FRENCH LOVE

song “Plaisir d’Amour” into the score. Copland didn’t object “and I even adapted it in my own style after it was heard in its original form. I balked, however, when I was asked to ditch my title music and make an arrangement of the tune instead. I had the right to refuse, but it seems that the producers had the right to ask someone else to arrange the title music. After the score had been completely finished and recorded and I had returned to New York, I learned that ‘Plaisir d’Amour’ had been inserted into my title music! All I could do was to issue a statement to the press disclaiming responsibility for that part of the score. It was a disagreeable incident that marred an otherwise satisfying collaboration.”



The revised prelude uses the first three bars of Copland's music, followed by Van Cleave's arrangement of "Plaisir d'Amour," with Copland's original music returning when his name appears on screen. In *No Minor Chords*, André Previn called Van Cleave's arrangement "slick, pretty, and utterly vapid. Then, suddenly ... there is a gear shift, and Copland's music takes over, spare and angular and gorgeous. It's like suddenly finding a diamond in a can of Heinz beans."

"Everyone on the set said that, although *The Heiress* was a wonderful film, it would make no money because it was a serious and mature drama," Copland wrote in his memoir. Apparently not serious enough for some preview audiences. For the scene in which Catherine is jilted, Copland wrote "a very romantic kind of music, expressing her emotions," but the audience burst into laughter during the scene at the preview. Wyler told the composer he had to do something to keep them from laughing. Copland threw out the music he had written and substituted a variation he had composed but not used for his *Piano Variations* (1929), "much more dissonant than you normally hear in a motion-picture theater. ... They brought in an entire orchestra—at considerable expense—to record about three minutes of the new music. Then they took the film out for another showing, played the same scene, and there wasn't a sound in the house! I'm sure the audience didn't even know they were listening to music, except for the few musical ones who were there, but it worked on them anyway. It created the kind of tension Wyler had intended for that scene. Clearly nothing

could be considered funny with that dissonant, rather unpleasant-sounding music going on!"

The film was nominated for eight Oscars, winning four—Olivia de Havilland as Best Actress, costume design, art direction, and one for Copland, who won over Max Steiner (*Beyond the Forest*) and Dimitri Tiomkin (*Champion*). "At last Oscar has found a worthy home—congratulations!" Ingolf Dahl wrote the newly crowned winner. "Sometimes (all too rarely) Hollywood shows good

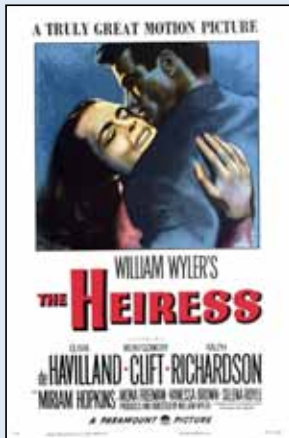
#### THE HEIRESS • MUSICIANS ROSTER

ORCHESTRA MANAGER	Ralph Schaeffer Maurice Warner	CELLO	CLARINET	TROMBONE
Philip Kahgan	Israel Baker Osmar Dietz	Irving Lipschultz Jeanne Bayless David Filerman	Joseph Krechter Mahlon Clark Richard Clark	Harold Diner Lorin Aaron Andreas Mitchell
VIOLIN	Heimo Haito	Emmet Sargeant	BASS CLARINET	PERCUSSION
Toscha Seidel Harold Ayres James Getzoff Sidney Greene Arnold Jurasky Isadore Karon Caesar Kersten	Elizabeth Waldo Byron Williams Harold Wolf	BASS Aaron Guterson Ray Siegel P. G. Smearer	R. H. Dickinson	Bernie Mattinson Ralph P. Smith
Alexander Koltun Robert Konrad William Kurasch Leonard Malarsky Peter Meremblum	VIOLA Leon Fleitman Gareth Nuttyscombe Jacques Ray Harry Rumpler Sanford Schonbach Sam Singer	FLUTE Harold Lewis Donald Renfrew	BASSOON Jules Seder	HARP Paula Chaloupka
		OBOE Charles Strickfaden	FRENCH HORN Richard Perissi Charles Peel Lars Stal	PIANO Harry Sukman Troy Sanders
			TRUMPET Frank Zinzer Ralph Dadisman Louis Mitchell	



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sense.” “Did you hear?” Copland wrote to Leonard Bernstein. “I won an Oscar for *The Heiress*. Price goes up.” The jump from \$15,000 to \$25,000 may have priced Copland out of the market.

“I never worked in Hollywood after *The Heiress*,” he wrote in his memoir. “Perhaps they gave me the cold shoulder because of my critical statement to the press after my title music was changed. Also, I may have been on the boycott lists as the Cold War escalated.” William Wyler offered him the chance to score *The Big Country*, which went to Jerome Moross, and Fred Zinnemann wanted him for *The Old Man and the Sea*, for which Dimitri Tiomkin

won an Oscar, but Copland was not able to fit either into his schedule. He only scored one more film, the independent *Something Wild* in 1961. Copland unfortunately declined to arrange *The Heiress* into a suite, feeling that the music was too wedded to the onscreen images to stand alone as a concert work.

“Recently I was asked rather timorously whether I liked to write movie music,” Copland said at the time in *The New York Times*, “the implication being that it was possibly degrading for a composer of symphonies to trifle with a commercial product. ‘Would you do it anyhow, even if it were less well paid?’ I think I would, and moreover, I think most composers would, principally because film music constitutes a new musical medium with a fascination all its own.” The medium is no longer new, but Aaron Copland’s film music continues to hold a glorious fascination all its own.

—Jim Lochner

**T**ECH TALK FROM THE PRODUCER ... THE SOURCE ELEMENTS for Aaron Copland’s *The Red Pony* and *The Heiress* were 78-rpm acetate reference discs made at the time of their respective 1949 recording sessions. In addition, the discovery of the original mono music scoring stems for *The Red Pony* allowed for the inclusion of previously unreleased music, including the main and end titles.

While the sequencing of the music for *The Red Pony* on this CD for the most part reflects the film’s chronology, it should be noted that Copland’s cues were cut, re-positioned, dialed in and considerably altered from what he had originally intended. The assembly on this CD presents the best listening experience possible. Chris Malone restored the audio and the resulting sound is excellent throughout.

Copland fashioned a generous seven-movement concert suite from *The Red Pony* at the suggestion of conductor Efrem Kurtz, who led the Houston Symphony Orchestra in the first performance of the





roughly 24-minute suite. It remains a staple in the American orchestral concert repertoire to this day.

We are proud to release the soundtrack to *The Heiress*, which earned Copland an Academy Award for Best Score of 1949, for the first time in any format. The acetate discs for this score—unlike those for *The Red Pony*—were, sadly, in very poor condition. Even with Malone's expert sonic restoration ability, the sound remains archival at best. The music, of course, remains outstanding.

Ironically, even with an Oscar in hand, Copland never adapted or arranged any of *The Heiress* score for concert presentation. It remained an untapped source until 1990, when Arnold Freed reconstructed approximately eight minutes of the main themes into a suite, which was recorded in 1992 by the Saint Louis Symphony Orchestra under Leonard Slatkin and released by the RCA Victor label two years later.

Whether the inspiration for these two scores came from the original novels (by John Steinbeck and Henry James), or the films themselves, directed by Lewis Milestone (*The Red Pony*) and William Wyler (*The Heiress*), the musical voice of Aaron Copland is unmistakably the voice of America's preeminent composer.

—*Douglas Fake*

**THE RED PONY • THE HEIRESS**  
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**VOLUME 373**

Music Composed and Conducted by AARON COPLAND

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VOLUME 373

*The* **RED PONY**  
**THE HEIRESS**

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MUSIC FROM THE MOTION PICTURES

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**AARON COPLAND**



## THE RED PONY • THE HEIRESS

MUSIC FROM THE MOTION PICTURE • COMPOSED AND CONDUCTED BY AARON COPLAND

### THE RED PONY (1948)

1. Main Title • 1:29
2. Tom's Theme / The Ringmaster • 2:51
3. The Clipping / Walk To The Bunkhouse • 1:54
4. Tom And The Pony / The Storm • 1:51

5. The Gift / The Red Pony Debuts • 5:07
6. The Knights At Arms • 2:19
7. Moth 'Round A Flame • 1:50
8. Night / Grandfather's Story – Westerin' • 4:17
9. The Pony Gets Sick / Rosie At The Pond • 1:29

10. After The Vulture Fight / He Let Him Die • 2:52
11. Tom's Theme / I Want Rosie's Colt / End Title • 4:02  
Total Time: 30:20

22. Morris Unmasked • 2:25
23. Catherine's Triumph / The Heiress Cast • 1:35  
Total Time: 24:46

### THE HEIRESS (1949)

12. Prelude (Original Version) • 2:42
13. The Cherry Red Dress • 1:37
14. An Early Morning Visitor • 0:43
15. Proposal • 3:34
16. The Departure • 1:55
17. Reunion With Morris • 2:43
18. A Plan To Elope / Anticipation / Love Not Consoled • 3:03
19. Hatred • 1:15
20. A New Catherine • 2:02
21. Five Years Later • 0:55
22. Morris Unmasked • 2:25
23. Catherine's Triumph / The Heiress Cast • 1:35  
Total Time: 24:46

### THE EXTRAS – THE HEIRESS

24. Prelude (Revised) • 2:41
25. First Love Mazurka (2BB1) • 2:23
26. Coquette Polka (2CC2) • 1:28
27. Gavotte (2DD2) • 1:45
28. Hand Organ Polka • 2:27  
Total Time: 10:50

### THE EXTRA – THE RED PONY

29. Für Elise (Ludwig van Beethoven) / Shall We Gather At The River (Robert Lowry) • 1:34  
Total Extras Time: 12:26  
Total CD Time: 67:48

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A LEWIS MILESTONE PRODUCTION with LOUIS CALHERN and SHEPPERD STRUDWICK  
and introducing PETER MILES as TOM  
and MARGARET HAMILTON. music by AARON COPLAND  
screenplay by JOHN STEINBECK produced and directed by LEWIS MILESTONE

WILLIAM WYLER'S "THE HEIRESS" starring OLIVIA DE HAVILAND MONTGOMERY CLIFT RALPH RICHARDSON  
with MIRIAM HOPKINS MONA FREEMAN VANESSA BROWN SELENA ROYLE  
written by RUTH & AUGUSTUS GOETZ from their play & the novel by HENRY JAMES  
photography by LEO TOVER music by AARON COPLAND  
art direction by JOHN MEEHAN produced & directed by WILLIAM WYLER



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