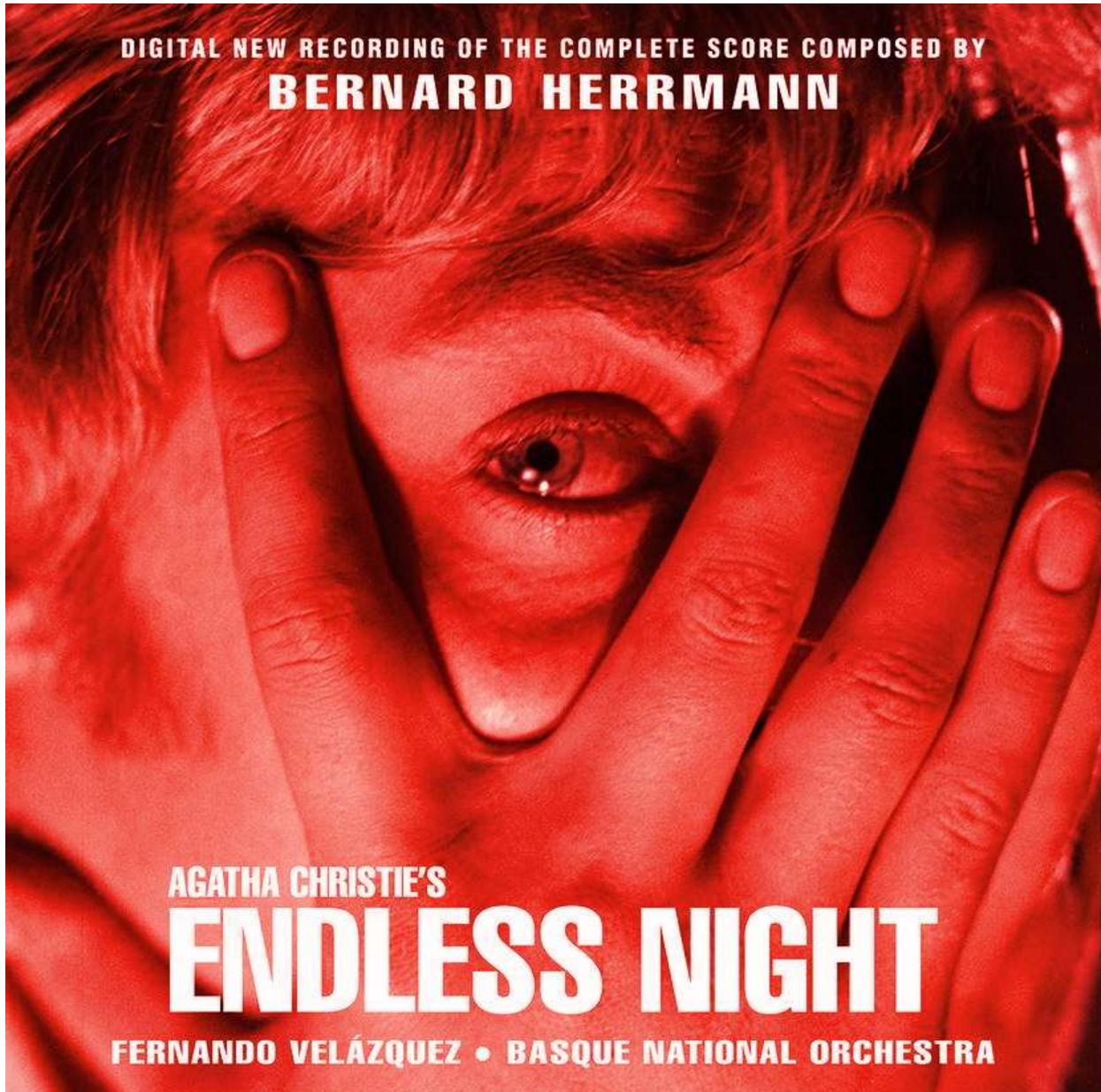


Quartet Records ENDLESS NIGHT CD Review

Bill Wrobel [Film Score Rundowns]



After a long delay, Quartet Records (QR) finally announced, on Tuesday, December 8, 2020, the release of their cd new recording of *Endless Night* (EN), music by Bernard Herrmann. I ordered it immediately upon news of the release. On December 17, I was notified

by SAE that my package was finally shipped after a nine-day wait, receiving it Monday, December 21 by 10:30 AM. During the 13-day wait for the cd package, I created two short “Sample Tracks” reviews on my YouTube site, tracks available for public hearing on both the SAE site and largely different tracks on the QR site. Yesterday (Tuesday, December 29) I completed the third & final “official” YouTube (YT) entertainment review. Hence I deleted the now unneeded Sample Tracks reviews. Here below are Parts 1, 2 & 3 of my YouTube (& Vimeo) reviews. Part 2 You Tube version is shorter than the Vimeo because of an issue I had in uploading the complete video, so I suggested at the end of that particular YT video to watch the Vimeo version to watch the complete intended review.

<https://vimeo.com/494730497> [Part 1]

<https://vimeo.com/495344512> [Part 2]

<https://vimeo.com/495532720> [Part 3]

<https://youtu.be/uvNkMBVP09g> [Part 1]

<https://youtu.be/9OQGpvN0Zjk> [Part 2]

<https://youtu.be/8HUgJ8qk0uk> [Part 3]

Interestingly, I was alerted that a few public film music discussion forums were in an uproar regarding my initial sample tracks reviews. I investigated out of curiosity and discovered insulting & sarcastic comments spewing from several people that left me shaking my head, with a smile. In fact, many of those comments left me laughing out loud! These “discussion” boards are now just a distorted shadow of what I used to know when I was debating people online in other, more relative, civil times like on Filmus-L). A feature that really struck me in those poorly-moderated film music discussion forums was the utter lack of humor & cleverness. So I decided to create, as a humorous reply to this

brouhaha, a new YouTube video: Endless Night Review (Quartet Records) Part A [Film Music Forums] :

<https://youtu.be/7dS6oejGU-E> [QR ENDLESS NIGHT cd Review (Film Music Forums)]

It is a fun entertainment response to those “Don’t-Ever-Say-Anything-Negative-About” fanboys, inserting tiny clips of scenes from various tv shows & movies where the actors would voice and simulate in (in sanitized representations) the comments & vilifications expressed in the real forums!☺ The second half of the video shows a more balanced viewpoint from the clips about the dynamics behind the vituperations, the claiming of how my intentions were dark & sinister, and so on. Enjoy (unless you have no sense of humor)! ☺

Anyway, let’s now focus in more detail here (“wordy” written format) than the entertainment YouTube reviews all of the 31 non-bonus tracks of *Endless Night*. I will more briefly focus on the Bonus tracks. Once again, I will state upfront (as I did in all of my reviews) that I recommend that you purchase the QR cd. I support all film music restorations, hoping for the best product possible that we need to pay \$\$\$ to receive. As I wrote yesterday in my Blog #66:

[QUOTE “Now: I am just conveying “information” --*informed* information. I do not have an “agenda” or a “beef” because I really want everybody to succeed in life. I promote constructive value fulfillment. But one has to be realistic & prepared & do things right one step at a time, and learn from past mistakes...If you don’t learn from the past, then expect the consequences (like people not buying your product). But it doesn’t help when people involved towards any cd review state that my informed analysis is “pretty crazy,” because then that means that they will probably not learn from the past. We get what we deserve. After all, how can a cd team or orchestra learn from

its mistakes if they can't even agree on whether they made any mistakes?" END OF QUOTE]

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- (minus) Terrible/Worst/Disaster/UGLY Stinker/Repellant/Pathetic
- 1 \*Bad/Lousy/Inferior/Shoddy/Groaner/Turkey/Waste of Time
- 2 \*\* Poor/Below Average/Mediocre/Third Class/Some Merits
- 3 \*\*\* Fair/Good/OK/Average/Second Class/Commonplace
- 4 \*\*\*\* Excellent/Classic/First Class/Superior/High Merit
- 5 \*\*\*\*\* Outstanding/Masterpiece/Extraordinary/Best

\*\*\*\*\*

Track # 1 “Prelude” \*\*\*\*\* [5 stars out of 5 rating] Outstanding

While there are a few relatively minor “issues” in this track, most people would not even notice them unless they happened to have the written score before them as they listen to the track, or had “good ears” & made a comparison to the original track that Herrmann conducted. So I decided to give this particular track a “best” rating despite a few “quibbles” I have because the orchestra & conductor did a very excellent job on this track that “sounds” terrific to my ears.

One error I noticed of a factual (provable) nature is a wrong note in Bar 46 (located at 1:17 or 1:18 played on my desktop computer cd drive). The Moog plays Line 2 C half note down to Line 1 B quarter note. If you looked at the autograph score, this would seem exactly right! The problem, however, is that Herrmann forgot to add the flat sign in front of that B quarter note. Bar 46 is supposed to repeat Bar 45 that played the C half note Bb (B-flat) quarter note.

Cont. Prelude Bittersmann

English Horn

Clarinet 1, 2

Bassoon

Horn 1, 2

Horn 3, 4

Bassoon

Organ

Violins I

Violins II

Violas

Violas

Cello

Hand- copied by Bill Washel

In the image above, ignore the “Organ” in the middle of the instrumentation there. It is supposed to be “Moog” but I had arranged to have a Midi done that substituted the Moog with an organ. Anyway, you can see the Moog consistently playing two-bar repeat cells or pattern starting Bar 43-44, 45-46, 47-48, & 49-50. I inserted the repeat sign for each repeat bar for simplicity & clarity. Usually Herrmann does this but he decided to write out all of the Moog notes. If he had inserted repeat signs for the Moog (like he did for the strings then the typographical error would not have occurred in Bar 46 where he forgot to enter the flat glyph. In his recording, Herrmann did indeed have that Bar 46 repeat the Bb note. <https://i.postimg.cc/3xr1NjsW/Prelude-Bars-41-48-organ.jpg>

In the QR track, however, the conductor did not. He had the orchestra play the B natural quarter note in Bar 46. This is an understandable mistake by QR but the repeat two-bar pattern should have been easily seen & caught if the conductor looked at the facsimile of Herrmann's autograph score with extra attention. Clarinet I and a horn also play Bb. Strings also play Bb. So that Moog on B natural clashes against the other instruments. Once again, most listeners would pay no attention to it or detect it. It won't bother them. But I detected it, and so did another reviewer I communicated with (Markus Metzler) whose own review of the QR cd is available on this Film Score Rundowns original site update in mid-January 2021.

Even if it was the mistake of the music preparer (who did not "catch" Herrmann's typographical error) & who then provides the Parts to the orchestra, "the buck stops here" with the conductor. His job is to make sure the right notes are being played that Herrmann really intended, to proof-read whatever the music preparer puts before him, to double-check against the autograph score facsimile and especially also the original recording track. I will talk more about this issue in later cues...

Another minor issue is that at times I could not hear certain instruments sufficiently in this track but I could in the Herrmann original track such as the harp in certain locations. Another issue is something that Markus will discuss since he discovered it...

Despite these quibbles, they do not affect my overall most excellent-sounding track rating of 5 \*\*\*\*\* stars out of 5. Excellent is "Good job!" Most excellent is "Good job! Good job!"

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Track # 2 "The Opening" Cue II(1M2)\*\* [Below Average/Poor]

<https://i.postimg.cc/d1Gr4Dbz/Opening-Bars-1-6-YT-image-1.jpg>

[Endless Night] *Andante* II The opening B. Herrmann

UNUSED (IN THE MOVIE) BAR 6 IS ALSO NOT PLAYED IN THIS QR RECORDING BUT THE FIRST 5 BARS ARE PLAYED BEAUTIFULLY...

[Hand-revised by Bill Wasbuck]

NOT USED!!

This is already the first cue where QR failed to include an unused bar of music (Bar 6, see image immediately above). In my opinion, if a cd company advertises on the label that it is a “complete” recording, then make it so. *Complete* is an adjective meaning “total, to the greatest extent or degree.” This includes the many unused bars in a movie score. Sometimes this is a case where the composer himself decided to cut them out for whatever reason, but in most cases the music was cut because the director or film editor decided to shorten the scene meant for the original length of the music written for. This is quite obvious in *Endless Night* such as in the “Broken Glass” scene that was so terribly edited. Therefore, it would have been better or truer if QR simply stated “*New recording*” (not “*Complete recording*”). QR should realize that throwing in all or most of the unused bars would only make their product *more* desirable to prospective buyers because now they can enjoy *more* music by Herrmann not heard before. Certainly including (as QR thankfully did) the unused cues is excellent, and I commend them, but usually in film music scores, there are far more instances of unused bars of music in various used cues in movies than there are instances of unused complete cues. So I object to this QR management arbitrary judgment call.

Despite not recording that unused Bar 6, the first 5 bars (21 seconds) sounds excellent, lovely to hear. The real problem is not the unused bar not being recorded but the next two (final) bars that are played poorly. The Moog hits the C# half note too late. Violins at the start of Bar 7 play more a half note value instead of the written dotted quarter note, distorting the way the rest of the bar is played. Moreover, the fermata hold is longer than usual, more like 3 times the value than the standard 2 X. This can be seen as an “interpretation” decision but it rather stuck out to me, giving it too much attention. This cue needed another take due to those final two bars.

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Track # 3 “The Balcony” III (1M3) \*\*\*\* [Excellent]

Very nicely performed track. I enjoyed it.

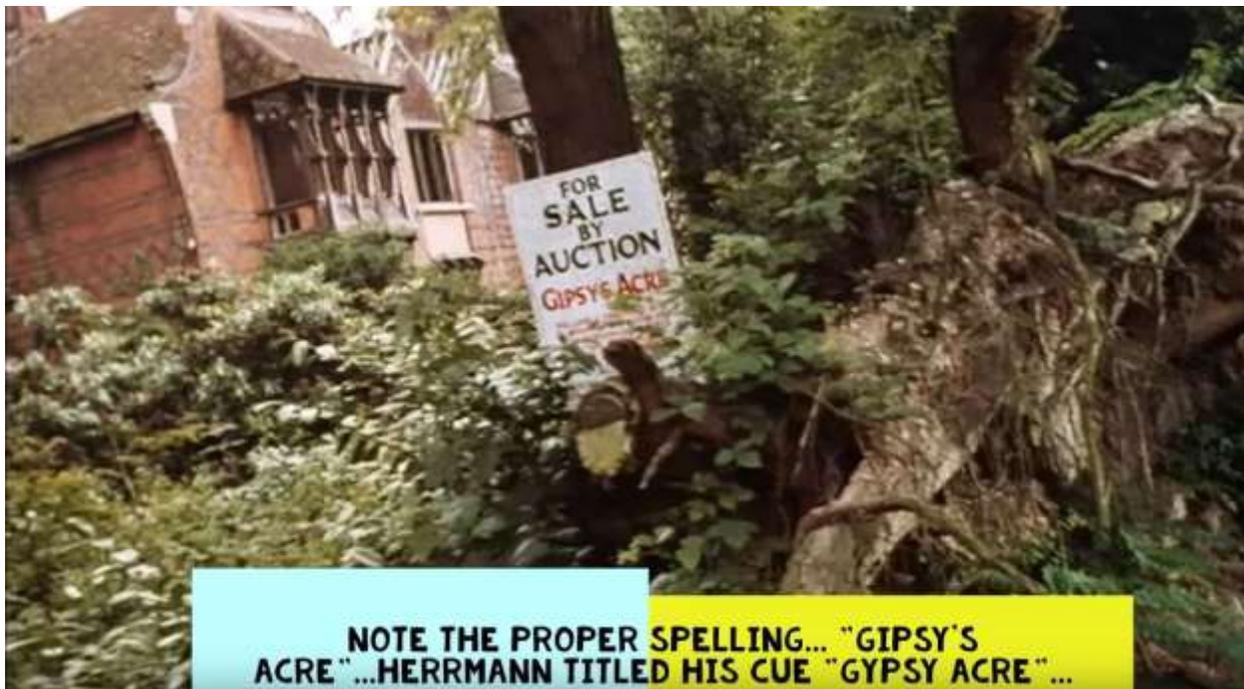
**I THINK A BONUS TRACK OF "THE BALCONY" WHERE THE BASS CLARINETS ARE INDEED USED WOULD'VE BEEN INTERESTING TO HEAR....**

<https://i.postimg.cc/jqXJ2VtQ/Balcony-paper-image.jpg>

One tiny quibble is that, just as in Herrmann's recording, QR did not include the bass clarinets to play in Bars 11-12. This is fine because that was Herrmann's own final decision on the matter. However, it would've been *nice* if, say, QR created a bonus track that did indeed include those bass clarinets. This would've been more interesting to me than some those actual bonus tracks that I consider arbitrary and even unnecessary. I also hear a wrong note but I'll let Markus discuss that.

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Track #4 "Gypsy's Acre" IV (2M1) \*\*\* [Fair/OK/Average]



<https://i.postimg.cc/hvfgK7KY/Gysy-Acre-paper-image-1.jpg>

In yet another cue, QR refused to restore unused Bar 8 of this cue. Why not? In certain terms, I felt mildly “gypped” by not having an opportunity to hear it! ☺

There is no *Rall* in Bar 3 (:10 - :14) that Herrmann indicated, nor in Bar 6 (:23 - :27).

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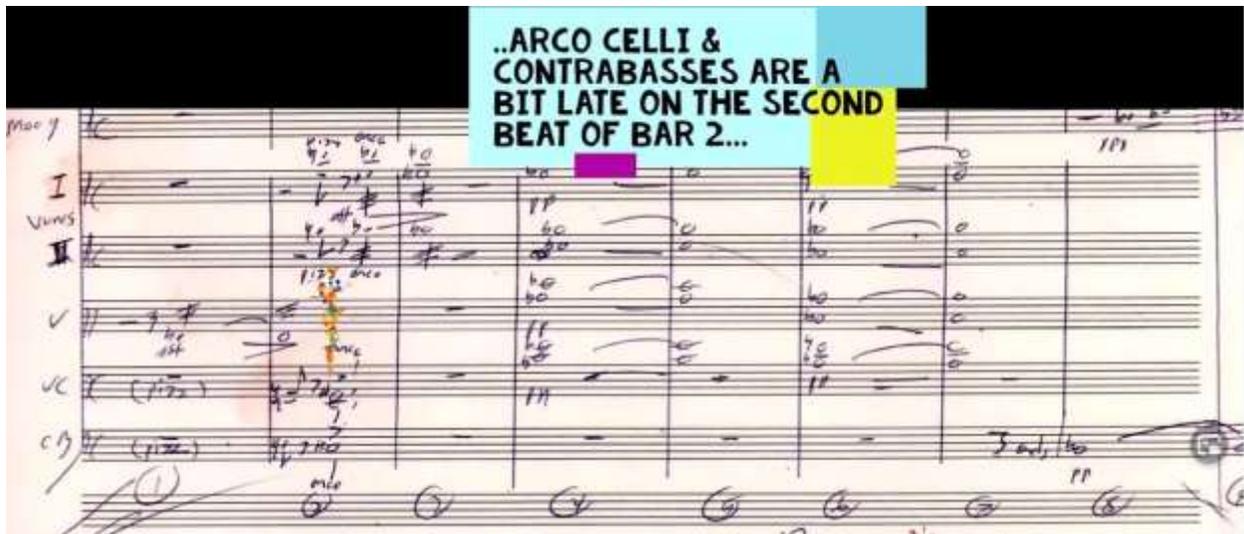
### Track #5 “Flashback” V (2M2) \*\*\* [Average/OK/Fair]

I wondered why the conductor chose to notch up the tempo & loudness in the second half of Bar 3 into Bar 4 (:09 thru :13) since it was not indicated by Herrmann. Interesting “interpretation” issue once again, not “bad” but why do it if Herrmann himself did not direct to do so? Much of “interpretation” is a case T.M.A. – “Too Much Adjustment.” It’s not a “bad” practice, and to each his own, but best to keep with the actual writings of the composer as he intended it to be. The same applies, by the way, to music engravers. If a composer wrote a score in the normally proper transcribed fashion, then the music engraver should not arbitrarily decide to convert to “C” concert pitch engravings. At any rate, regarding “official” cd restorations, one should provide an accurate & authentic representation of what the composer actually wanted. If the conductor strays too far beyond the “fine line,” then many people will notice it.

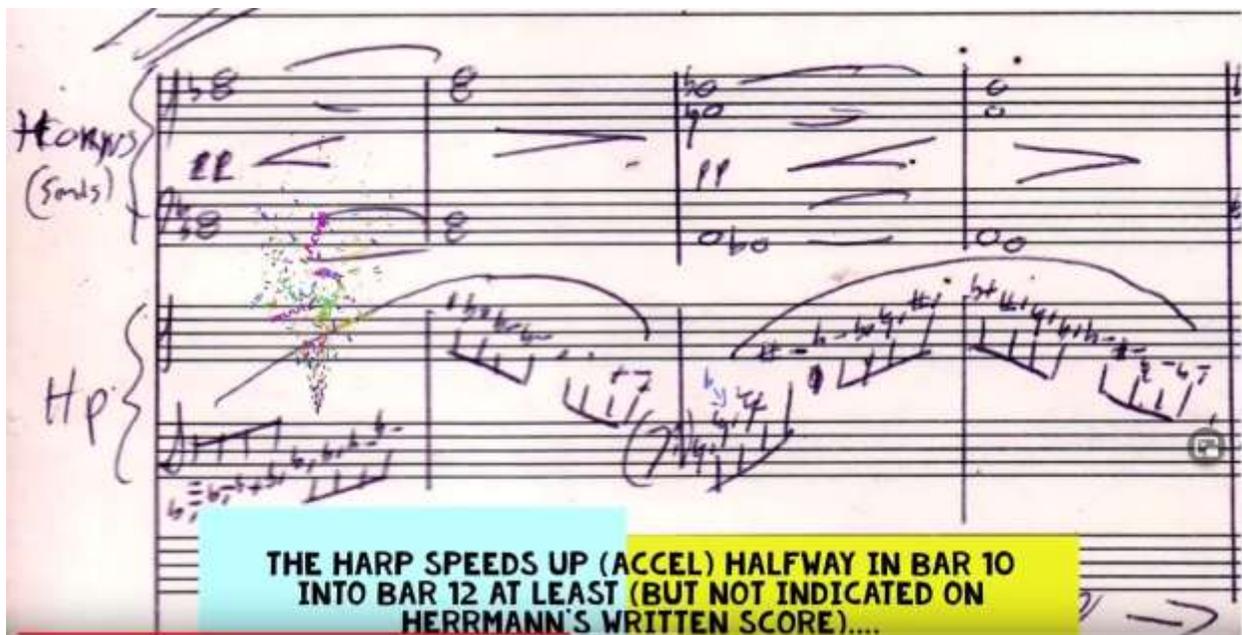
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### Track #6 VI (2M3) “The Pictures” \*\* [Poor/Below Average]

There are several issues (in this case, avoidable mistakes) in this officially released track that is IMO “Not Ready For Prime Time.” I will below share several of them graphically:



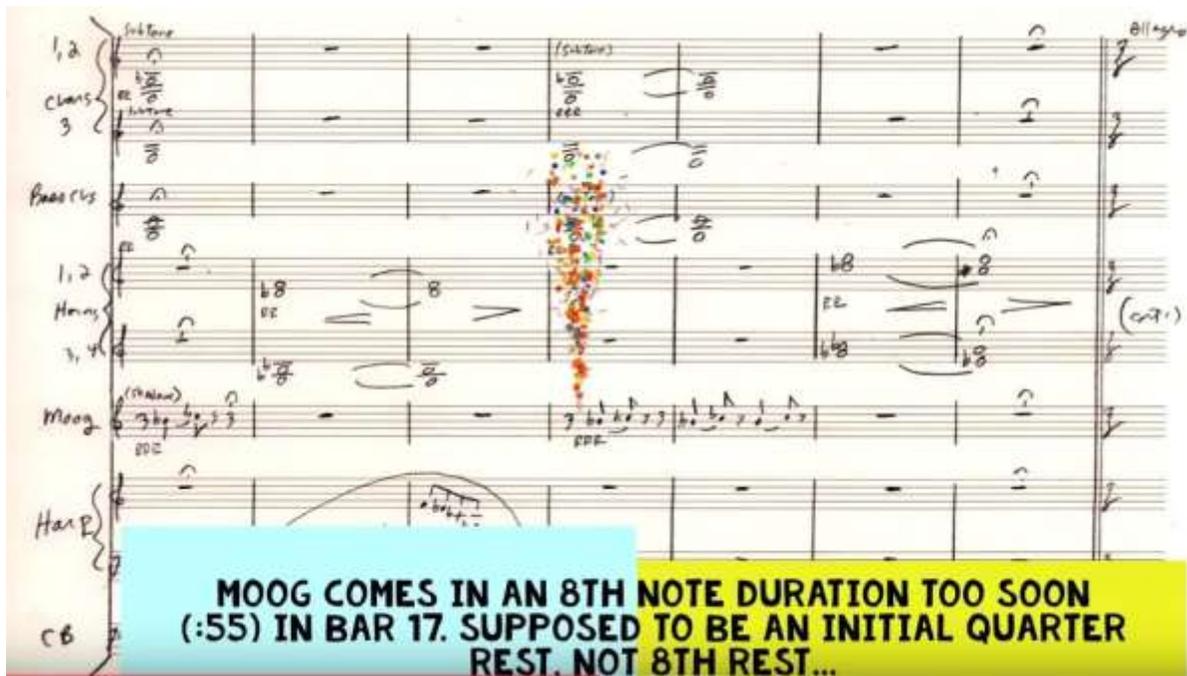
<https://i.postimg.cc/85Dzpk5S/Pictures-paper-image-1.jpg>



<https://i.postimg.cc/nc6ZVVRP/Pictures-paper-image-2.jpg>

MOOG IN BAR 14 IS SUPPOSED TO PLAY THAT LINE 2 C-FLAT 8TH (AS WRITTEN) BUT INSTEAD PLAYS IT THE DURATION OF A DOTTED QUARTER NOTE (:44)...

<https://i.postimg.cc/d0cq6QGy/Pictures-paper-image-3.jpg>



MOOG COMES IN AN 8TH NOTE DURATION TOO SOON (:55) IN BAR 17. SUPPOSED TO BE AN INITIAL QUARTER REST. NOT 8TH REST...

<https://i.postimg.cc/wM18Hnhz/Pictures-paper-image-4.jpg>



<https://i.postimg.cc/hvzwNTBP/Pictures-paper-image-5.jpg>

So we have note value issues, out-of-sync timing issues.....why? Is it the players' fault? Is it the conductor's fault? Combination of both or ???? Is it the music preparer's fault (the players got Parts that were in error in various details)? I don't know. What I do know is that these are avoidable errors...unless you "make allowances" for "conductor interpretation"? All I know personally as a listener who purchased this track is that I did not receive satisfaction...

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Track #7 "Ellie" VII (2M4) \*\*\*\*\* [Superb/Outstanding/Best]

I don't have even one quibble on this track (unlike "Prelude" but still gave the Mountain Top rating). Bravo! The orchestra & conductor did really terrifically here & deserve an applause. Good Job! Good Job! A rare highest rating win.



(ca.) *Allegretto (in 2)*

Oboe  
Clarinet  
Horn  
I  
Violins  
II  
Viola  
VC

[Hand copied by Bill Wacker]

(cont.)

Amint  
Kreit

<https://i.postimg.cc/GpvSPdj9/Ellie-Bars-11-26.jpg>

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Track #8 “Encounter” VIII (3M1) \*\*\* [Very Good]

<https://i.postimg.cc/7LPQkPtp/Encounter-paper-image.jpg>

Once again there is an obvious avoidable error in this cue located in Bars 19-20 (1:12 thru 1:20), otherwise the orchestra played the music very well. In Bar 17 in C time, after an initial half rest, solo horn I plays Line 1 E [written B] quarter note to D [written A] quarter note, repeated next bar. But Herrmann changes that pattern in Bars 19-20. Instead of an initial half rest, now we have an initial quarter rest followed by the solo horn playing Line 1 G [written Line 2 D] quarter note to F# [written Line 2 C#] quarter note (followed by a quarter rest).

Encounter

**BUT THE CONDUCTOR REPEATED THE PREVIOUS REST PATTERN OF INITIAL HALF REST TO TWO QUARTER NOTES...**

However, the conductor obviously did not notice this because he allowed the horn to simply repeat the rest pattern of the previous two bars for Bars 19-20. Once again, perhaps the music preparer who provided the Parts gave that horn player the wrong Part (with the rest pattern error). Still that does not excuse the conductor. He made similar mistakes in the previous (first) QR restoration cd, *The Bride Wore Black*. I wrote an in-depth paper on that cd as well:

<http://www.filmscorerundowns.net/herrmann/bride-wore-black-quartet-records.pdf>

Why this conductor did not learn from previous mistakes to prevent such errors (and actually compounding them in this new cd project) he has to answer for. I hope he does explain because, as given earlier, “the buck stops here” [famous President Truman quote]...

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Track #9 “Warning” IX (3M2) \*\*\* [OK/Fair/Average]

This QR rendition of the music does not seem as emphasized as Herrmann’s original version, weaker, except for the *sords* (muted) horns. I seem, however, to detect a bit of a wavering effect of the horns in the final bar but it’s not a big deal. I detected “off” notes & neglect of some notes perhaps but I’ll let Markus discuss that issue. At any rate, I’ll give this QR track a middle-of-the-road “C” rating (3 stars) to be generous.

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Track #10 “Duo I” X (3M3) \*\*\* [OK/Fair/Average]

Note that Herrmann wrote this cue as “Duo” (not “Duo I”). However, later on Herrmann also wrote another “Duo” cue (not “Duo II”).

Again I detected another avoidable error. Go to Bar 10 located at about :32. The solo cello plays in this track Line 1 G half note to F# quarter note to E quarter note. Actually Herrmann wanted the cello to play “3” value G half note to “3” value quarter note and then to normal value E quarter note. It seems obvious to me that the music preparer mistook what he saw in that bar. It *is* a bit of sloppy writing by Herrmann because he placed the “3” bracketed symbol right on the decrescendo hairpin. But still, this “3” pattern is precisely the same in Bar 12.

<https://i.postimg.cc/FRBywNwg/Duo-paper-image.jpg>

Moreover, all the music preparer & conductor needed to do was simply listen to Herrmann’s original recording to catch the error, but obviously they neglected to do that. That is why IMO they are not really Ready-For-Prime-Time because the same mistakes are being made over & over again due to failure of utmost diligence & attention to detail. The conductor needs to double check not only with the facsimile of the autograph score but also, importantly, the original tracks of the

composer. Remember, as I pointed out in the “Prelude” that Herrmann made an error in the written cue by forgetting to insert the flat glyph in front of that B quarter note in Bar 46. So the conductor needs to check with the autograph score but also to *double-check* with the original recordings. QR failed to do that once again here in this track.

**...BUT WAS SUPPOSED TO PLAY "3' TRIPLET VALUE LINE 1 G HALF NOTE TO F# TRIPLET VALUE QUARTER NOTE TO E NORMAL VALUE HALF NOTE...**

The image shows a handwritten musical score for a piece titled "I Duo". The score includes staves for Clarinet (Clan), Bassoon (Bassoon), Horns (HRS), Violin I (I), Violin II (II), Viola (V), Violoncello (VC), and Violoncello/Contrabass (VC (alTri)). The score is annotated with various markings, including a large text overlay in a blue and yellow box, a purple box, and a yellow box. The text overlay reads: "...BUT WAS SUPPOSED TO PLAY '3' TRIPLET VALUE LINE 1 G HALF NOTE TO F# TRIPLET VALUE QUARTER NOTE TO E NORMAL VALUE HALF NOTE...". The score also features a large, colorful, multi-colored scribble in the center, and a red horizontal line at the bottom with circled numbers 9, 10, and 11.

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## Track #11 “The Cats” XI (41) \*\* [Below Average/Poor]

There are several avoidable errors (what else is new or to be expected?) in this track. It needed another take, hence Not-Ready-For Prime-Time. <https://i.postimg.cc/yYSj431J/Cats-paper-image.jpg>

Handwritten musical score for "The Cats" XI (41). The score is on a page with a yellow background. It features multiple staves for various instruments: Oboe, Clarinet (Cb), Bass Clarinet (Cb), Horns (I and II), and Violins (V). The notation includes notes, rests, and dynamic markings. A red bracket labeled "w/choh" is drawn under the bottom staff (Violins) in the first bar. A yellow box at the bottom of the image contains text pointing to the first bar.

**IN BAR 1 AT :03 THE SORDS (BOTTOM STAFF) HORNS COME IN ABOUTAN 8TH NOTE TOO FAST (EARLY)....**

The first error is shown in the image immediately above. Once again, we have another timing/entering issue. At :07 in Bar 3, the strings enter a wee bit too late (supposed to start when the horns do). In Bar 10 from :31 - :33 the bass clarinets sound more like a whole note value

instead of the written half note at the second half of that bar (almost like there was a *Rall* there but there isn't). Etc.

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Track #12 “The Newspaper” XII (4M1) \*\*\*\* [Excellent]

Unless I overlooked something, I have no quibbles for this track, nor did I detect an error of note. So this QR track gets a “Good job!” four-star rating of excellence.

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Track #13 “Marriage” XIII (4M3) \*\*\* [OK/Fair/Average]

There is no *Rall* in Bar 7 at :21 that Herrmann wanted but at least there was in Bar 10 at :32. Why there was a one second general pause

just before Bar 11 new section of the clarinets, I do not know. I guess people would classify that as “conductor interpretation” ☺....Violins at the end of Bar 22 sound more like quarter notes than written 8<sup>th</sup> notes. At 1:22 that bars to me in this track seems more structured like 5/4 time instead of the written C (4/4) time. Last but not least, once again QR failed to restore the final 2 and a half bars, so it is really not a “complete” track. Unfortunate & arbitrary QR management policy IMO.

**IN FACT, THE FINAL SEVERAL SECONDS OF UNUSED MUSIC WERE NOT RESTORED IN THIS CD....**

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Track #14 “Greta” (Original Version)” \*\*\* [Fair/OK/Average]

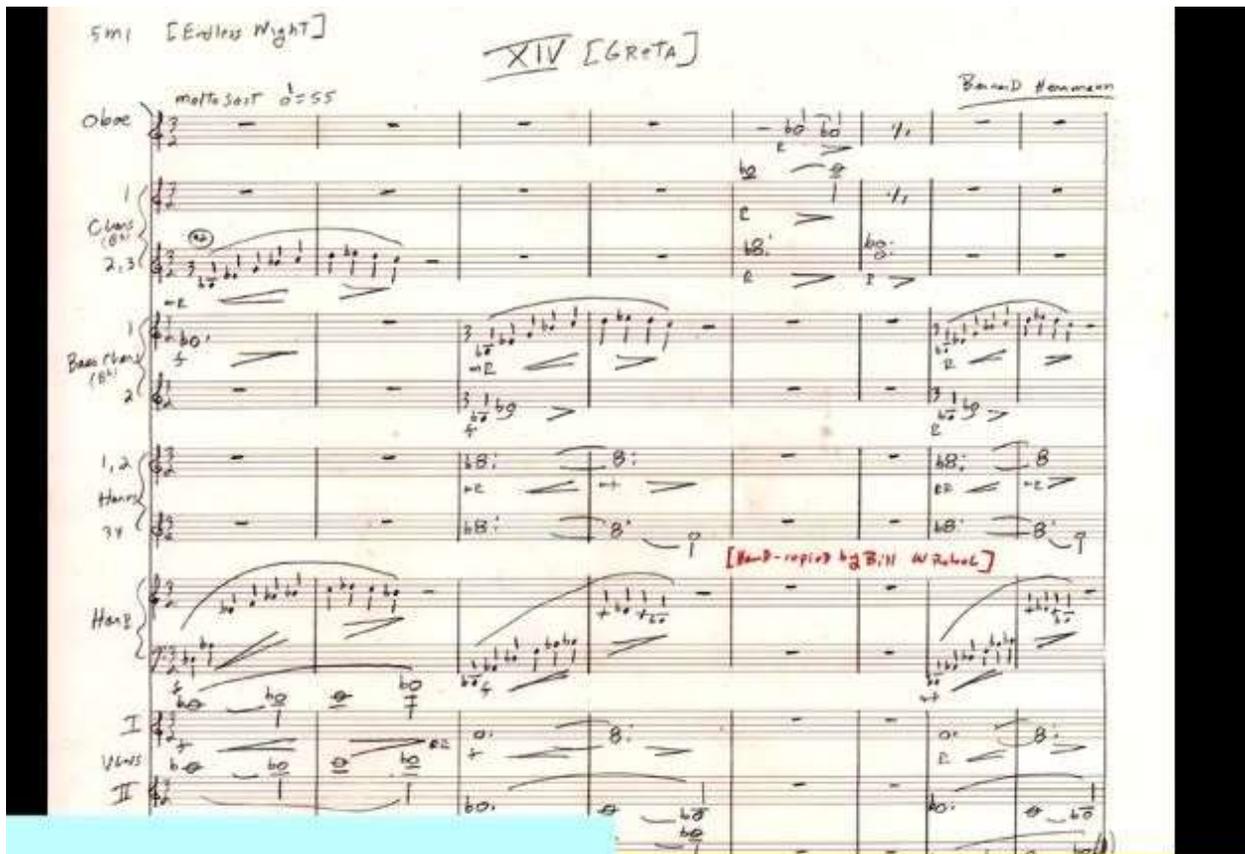
Extra attention is needed in this track to supply background information. The orchestra plays fine but there are too many “issues” in this track not managed well by QR. For starters, QR claims that this is the “Original Version” of Greta. Well, it’s actually *their* different rendition of it, not a true reflection. Note in the score image below that in the so-called original (first written rendition, not the final film edit version) cue, the violins are not bowed trem in the first four bars. Yet the conductor decided to make them bowed trem. Why? QR seems inexplicably confused about this cue even though the written music clearly indicates shows what to do (and inversely what *not* to do). So, in

certain terms, this track is not the “original version” but a version of the final film version (where Herrmann did indeed employ bowed tremolo strings). Moreover, the effect I perceived in the Herrmann original track

XIV[5M1] "Greta" *Molto sost* in 3/2 time. Duration: 1:45. Dvd location: Chapter 12 starting at :49. Note: This cue was borrowed from Herrmann's earlier work, "Souvenirs de Voyage" (Clarinet Quintet), Section III *Andante (Berceuse)*, Bars 378-400. It is difficult to analyze this cue precisely (as heard in the movie) since Herrmann apparently changed the playing effect of the first bars when recording actually commenced. Violins originally were non-trem, but Benny changed that, adding the ponticello effect, I believe.



is the *pont* effect, whereas to my ears, I hear more like the regular bowed trem in this QR track.



**NOTE THAT THE STRINGS ARE NOT BOWED TREMOLO IN THE FIRST FOUR BARS...**

<https://i.postimg.cc/sghXsyqD/Greta-paper-image-1.jpg>

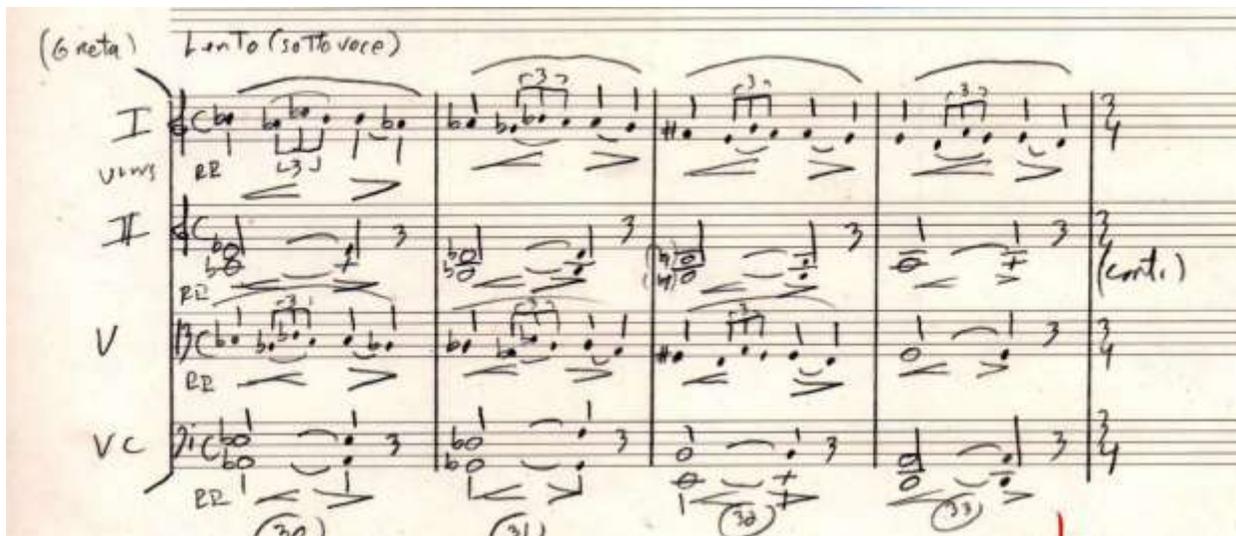
<https://i.postimg.cc/66Pt3gd7/Greta-paper-imageedit.jpg>

The revised (final film version) “Greta” written music apparently did not survive; at least, it was not located at UCSB where the complete score is available for research. Nevertheless, based on what survived (the originally written cue) and based on what you can *hear* from the original Herrmann tracks, it is relatively easy to reconstruct the music. Yet QR decided to make the first four bars bowed trem strings for this track.

<https://i.postimg.cc/YqkP3xfr/Greta-Bars-11-14.jpg>

Clarinet I in Bar 11 at :37 does not play that Line 2 D# [written E#] stand-alone regular 8<sup>th</sup> note tied to “3” value D# 8<sup>th</sup> note. Instead he or she plays the notes separately (not tied). Moreover, as that solo clarinet continues to play the melody line thru Bar 22 at the *p* level, the strings soon on the lower *pp* level seem to be a bit too loud for me, competing a bit with that solo woodwind (so a balance issue somewhat).

In Bar 30 at about 1:41, violins I hit the end bar Ab (A-flat) dotted quarter note a bit too late, and the same slowing down of the tempo continues on for a while (although Herrmann does not indicate any *Rall* or any other indication of lessening the tempo). Once again, this may border on “conductor interpretation” that a lot of people are defensive about, but I prefer what Herrmann wanted, not on what a particular conductor wants.



<https://i.postimg.cc/yd0HJ8Bv/Greta-Bars-30-33-edit.jpg>

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Track #15 “The Seasons” XV (5M2) \*\* [Below Average/Poor]

I find this track unsatisfactory. Compared to Herrmann’s version, it is feeble, weakly, rather lackluster. For one thing, there is lousy balance between :48 - :54 (Bars 28 thru half of 30) because the harp is supposed to be *ff* fortissimo highlighted (as Herrmann did it) but here in this QR track it isn’t as pronounced.

In the final edit of the movie, either Bars 1 thru 4 or Bars 13-16 were deleted. Herrmann places arrows at the start of Bar 5 so probably that is where the final edit of this music starts in the music. There are supposed to be four sequences or cells of this first section of the cue (Bars 1-4, Bars 5-7, etc.) but only three were used. QR thankfully plays them all but I think that’s because Herrmann this time did not cross them out. All QR needed to do was to listen to the original tracks to know this. But again, I’m glad QR restored them. However, Herrmann *did* scratch out Bar 38 but kept Bar 39. Yet QR cut out *both* Bar 38 and Bar 39 for some reason. QR really has a problem with consistency in this arbitrary policy regarding unused bars.

ANOTHER ISSUE IS THAT QR CUT OUT BARS 38-39 EVEN THOUGH HERRMANN WANTED TO KEEP BAR 39!...YET...

YET QR PLAYED UNUSED BARS 13-16 BUT BECAUSE THEY WERE NOT CROSSED OUT ON THE WRITTEN SCORE, QR KEPT THEM....

THIS TRACK NEEDED A NEW TAKE BUT WASN'T...SO DUE TO ISSUES. 2 \*\* STARS OUT OF FIVE (POOR/MEDIOCRE/BELOW AVERAGE).

<https://i.postimg.cc/mrfcKhdS/Season-paper-image-1.jpg>

<https://i.postimg.cc/Y09jQF9t/Season-paper-image-2.jpg>

<https://i.postimg.cc/HnVsrCZx/Season-paper-image-3.jpg>

Enough on this Not-Ready-For-Prime-Time track....

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Track#16 -“Broken Glass” (6M1) \*\* [Below Average/Poor]  
 -“Miss T.” (6M2) \*\*\* [Average/ OK/ Fair]  
 -“Ice” (6M3) \*\*\*\* [Excellent]

The image shows a handwritten musical score for the 'Broken Glass' segment. It features four staves: Clarinet (C1), Bassoon (B), C. B. Clarinet (C1), and Harp (H). The tempo markings are 'molto Rall' (♩ = 90), 'Largo' (♩ = 55), and 'B. Herrmann'. A yellow highlight at the bottom of the score reads: 'THE RALL TO LARGO SECTION SEEMS WEAKER THAN HERRMANN'S VERSION...AND PROLONGED...'. The Harp part includes a section labeled '(Sands)'.

<https://i.postimg.cc/8zzQNV5f/Broken-Glass-paper-image-3.jpg>

More issues in the “Broken Glass” segment of this track. For one thing, the initial four-bar *Vivo* section is slower & weaker than Herrmann’s version. Note that in the original track, Bars 2 & 4 were cut due to final poor editing of the scene. It appears that QR restored them even though Herrmann clearly scratched off those bars. This alone would show inconsistency of their unused bars policy but it would make better sense to keep them since the harp is gliss up in Bar 1 and gliss down in Bar 2, up again in Bar 3 (etc.). So it would sound awkward if those two bars were cut in this new recording. The harp also sounds “soft” to me, not pronounced enough. The *Rall* to *Largo* section immediately following also sounds relatively weaker to me (and also prolonged a bit).

The image shows a page of handwritten musical notation for a track titled 'XVI [Broken Glass]'. The score includes parts for Oboe, Clarinet (1, 2), Bass Clarinet, C.B. Clarinet, Horns (1, 2), Horns (3, 4), Saxophone (Soprano), Harp, and Mxyg. The notation is in a staff with a treble clef and a key signature of one flat. The score is divided into two systems. The first system is labeled '6m1' and 'Viva o' no'. The second system is labeled 'XVI [Broken Glass]'. The score ends with a 'Miss T. 11' cue. A text overlay at the bottom of the image reads: 'APPARENTLY THESE UNUSED BARS WERE RESTORED IN THE QR TRACK BUT THIS WOULD SHOW INCONSISTENCY BECAUSE UNUSED BARS IN OTHER CUES WERE LARGELY NOT RESTORED BY QR...'. Below the text overlay, there is a small handwritten note: 'out (3)'. The image is framed by black bars on the left and right sides.

<https://i.postimg.cc/J7N9XhHB/Broken-Glass-paper-image-2.jpg>

The “Miss T.” cue XVII cue starts at :39. Unfortunately, unused Bars 3-4 were not restored by QR.

The “Ice” segment of this track begins at :57. This one sounds very good to me, and I have no quibbles, so I give it an excellent “Four-Star Playhouse” rating! 😊

<https://i.postimg.cc/8PyXdfps/Miss-T-Ice-paper-image.jpg>

**SO INTENDED 8 BARS WERE SHORTENED TO 6 BARS...**

XVII [6M2] "Miss T" Cut time, page 50, :14. Dvd locat Chapter 13 starting at 5:04. Very short cue showcasing only 3 clarinets and 2 bass clarinets playing F min (D/F/A) in Bar 1 (Bar 2) E min (E/G/B) chords. In Bar 5 we have D min/9 (D/F/A/E) to (end Bar 6) E min (E/G/B).



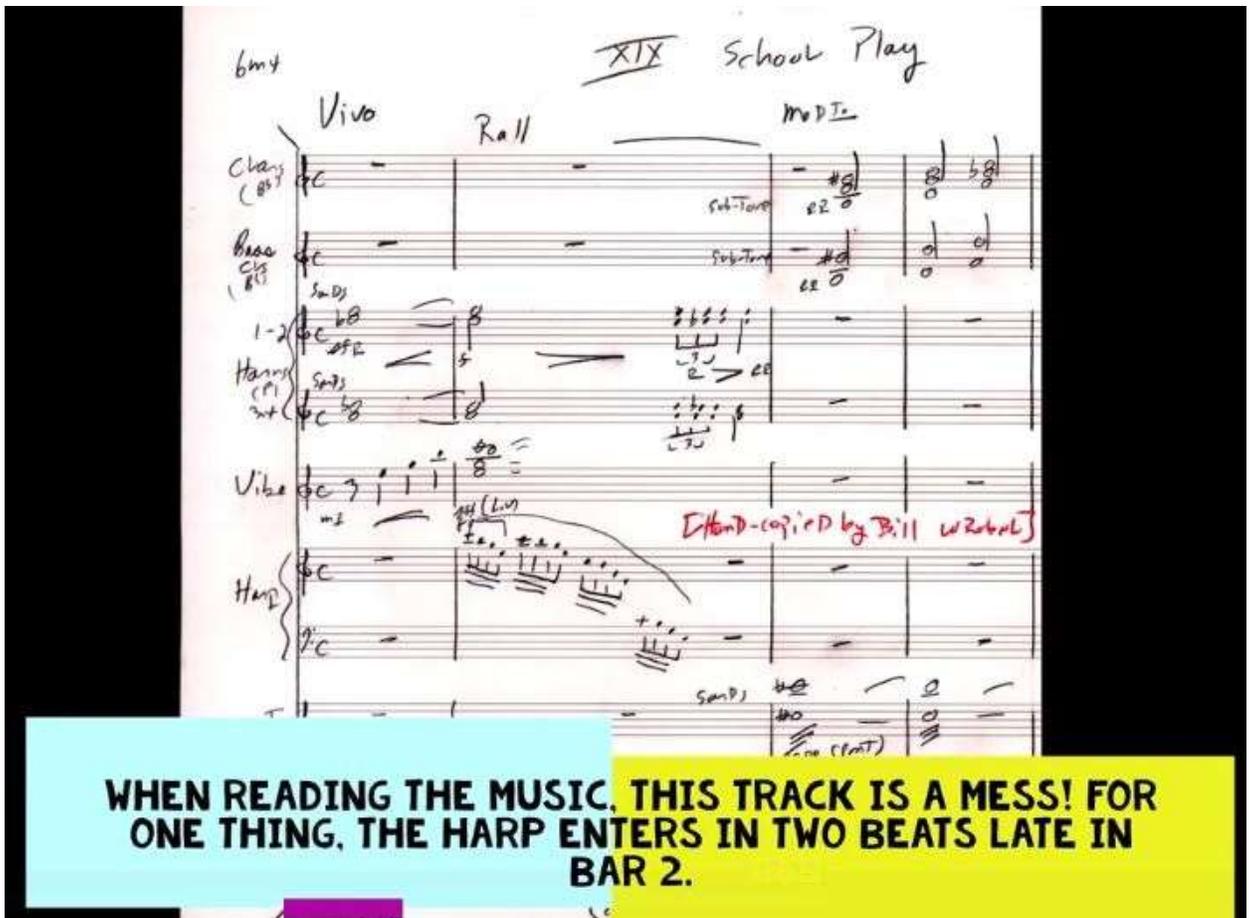
XVIII [6M3] "The Ice" Vivo in Cut time, also page 50. Dvd location: Chapter 14 starting at :42. In this tiny cue we hear a familiar Herrmann device of bitonality. The woodwinds play the C half-diminished 7th (C/Eb/Gb/Bb) while the horns play the C maj 7th (C/E/G/B).

\*\*\*\*\*

**Track #17 "School Play" XIX (6M4) \* [Lousy/Awful]**

This is most likely the worst track of the lot (although there are a few others that come very close). Except for Bar 1, the rest of this short cue is really out of alignment. For one thing, the harp in Bar 2 enters in two beats late. The harp was supposed to play two initial 32<sup>nd</sup> note descending figures (followed by a half rest). Instead it is the other way around. Did the music preparer provide the wrong Part to the harpist, reversing the rest pattern or ???

The clarinets & bass clarinets in Bar 3 started too early by a quarter beat. And why did the conductor slow down the tempo in Bar 4 when it was not indicated by Herrmann? The vibe was supposed to strike in Bar 12 at about :28 but fails to after the initial quarter rest in that bar (but instead strikes at the beginning of that bar with the woodwinds) and even then it was barely audible for *sff*. There are more misalignments of when instruments are supposed to "hit the mark" but didn't. Couldn't the conductor or somebody in the control room hear this bad take and demand another, hopefully better, take?



<https://i.postimg.cc/FFgdfjr5/School-Play-paper-image-1.jpg>

It's as though, as a humorous analogy, this was the first take of the morning and almost everybody had a hangover! ☺ I am incredulous that this was released as the "official" take. Where was the coffee that morning? I remember that Larry David scene in one episode of *Curb Your Enthusiasm* where he shuffles to his bed, looks up at the ceiling, and exclaims, "I F'd Up!" See link immediately below! ☺

<https://www.youtube.com/watch?v=vSY3LCZt70Y>

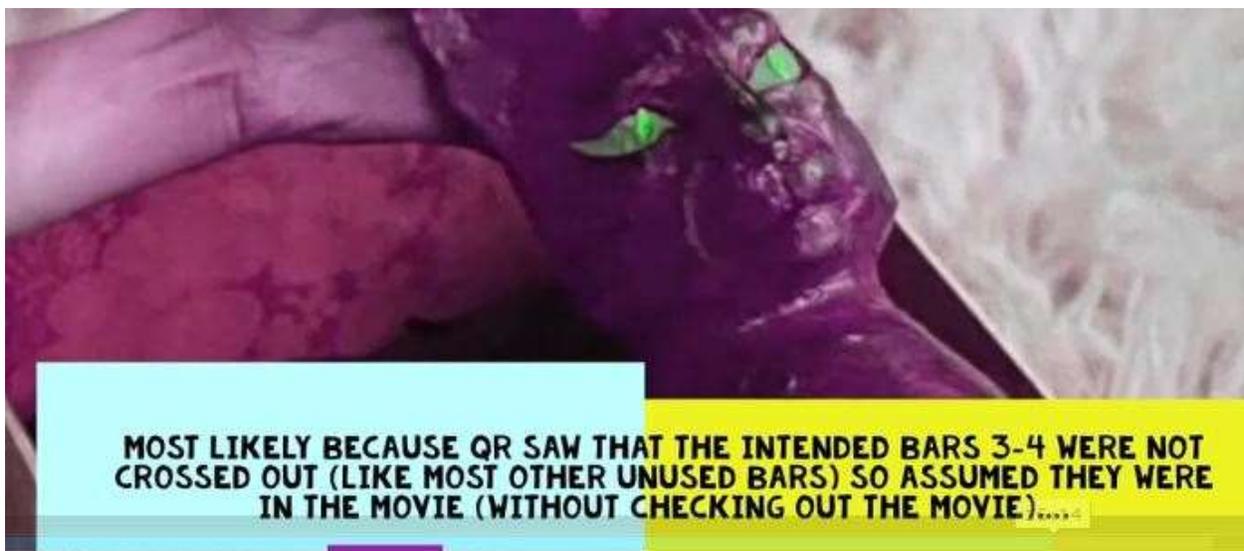
Oh! Also, QR failed to restore unused Bars 8-9. There is no good reason not to record them. It is an unfortunate management decision.

\*\*\*\*\*

Track #18 -"The Gift" XX (6M5) \*\*\*\* [Excellent]

-"The Ride" XXI (6M6) \*\* [Poor/Below Average]

Good playing by the orchestra but there is, once again, that QR management inconsistency issue related to unused bars. Let me explain. This is a short four-bar cue. However, in the final edit of the movie, they repeated Bars 1-2 but did not play the originally written Bars 3-4. This QR track restores them (thank you!). But why? Normally QR policy is not to record unused bars. Well, again in this case, Herrmann did not scratch off Bars 3-4 so I presume that QR management assumed they *were* used in the movie (but failed to check the final edit of the movie). The other alternative is that QR did indeed know about it but decided to have the new orchestra play the original four bars as is. Either way, it shows inconsistency in their policy. Either way, they are being arbitrary with their policy that can occasionally be broken if they decide to.



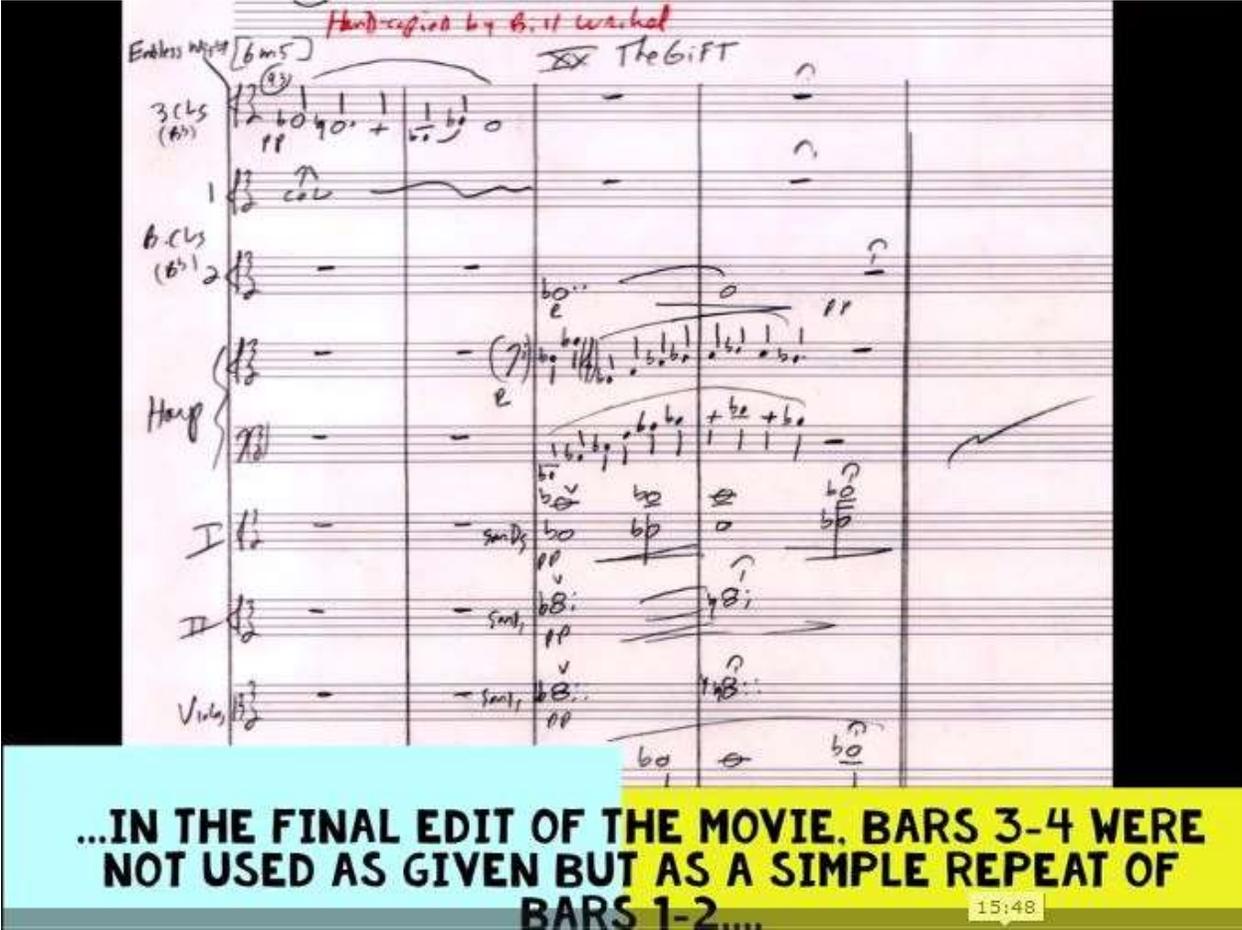
<https://i.postimg.cc/Ss4ZrWwF/Gift-paper-image-2.jpg>



<https://i.postimg.cc/qq5X9nZ7/Gift-paper-image-3.jpg>



<https://i.postimg.cc/VL2WgqCG/Gift-paper-image-4.jpg>



Handwritten musical score for "The Gift". The score includes parts for 3 CLS (6/8), 6 CLS (6/8), Harp, I, II, and Viola. The title "The Gift" is written in red. The score is annotated with "Handwritten by B. if washed" in red. The text overlay at the bottom reads: "...IN THE FINAL EDIT OF THE MOVIE, BARS 3-4 WERE NOT USED AS GIVEN BUT AS A SIMPLE REPEAT OF BARS 1-2...". A timestamp "15:48" is visible in the bottom right corner of the score image.

<https://i.postimg.cc/PqQbd0F9/Gift-paper-image-1.jpg>

Once again, I am very glad they restored the original music but it makes me wonder if it was more a case of being “accidentally” restored because they did not see Herrmann scratching off those bars (so assuming they were used). Based on past & future tracks, this is the most likely scenario. My point: If QR is going to restore another Herrmann score, then be consistent (but don’t be “consistent” in making the same mistakes as in these last two Herrmann restorations! 😊 )... My suggestion: Record all or most of the unused bars...

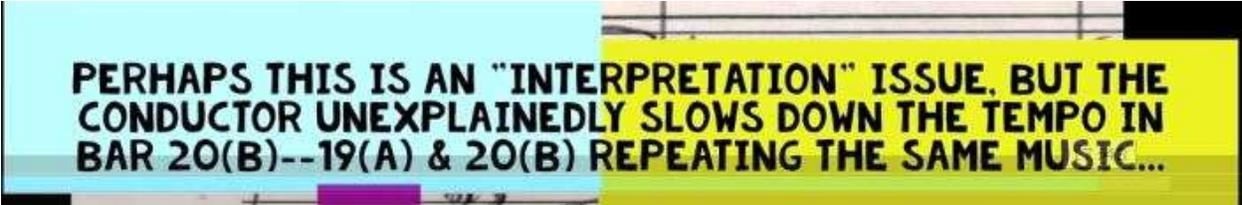
At any rate, I still give this segment of the track an excellent four-star rating.



<https://i.postimg.cc/gcTVcVNz/Gift-paper-image-5.jpg>

The next segment of this track, “The Ride,” is a different matter, getting a sub-average rating, so it really needed a new take because the present “officially released” one is poor. This segment starts at :23.

At about 1:03 the conductor deliberately slows down the tempo although not indicated by Herrmann.



<https://i.postimg.cc/v84yknTF/Ride-paper-image-1.jpg>



<https://i.postimg.cc/NMynJ14d/Ride-paper-image-2.jpg>

Etc. Time to move on to the next track....

\*\*\*\*\*

- Track #19 - "The Garden" XXII (7M1)\*\*\*\* [Excellent]
- "The Statue" XXIII (7M2) \*\* [Poor]

"The Garden" is delicately played & conducted as it should be so I give it a four-star "Excellent" rating. There is a noticeable "interpretation" starting at around Bar 14 where there is a gradual slowing down of tempo not indicated by Herrmann but I'll give it a pass and still give it a strong rating.

“The Statue” segment of this track was restored by QR (not used in the final edit of the movie). However, the Moog once again lowers the rating of this segment. Sometimes the Moog is “tamed” and sounds fine, but other times like this (especially at the awful end of the “End Title”) is just tends to stick out badly like a sore thumb. It sounded okay in “The Garden” segment but not here IMO. Personally (and I am not alone) I think Herrmann over-used the Moog in his later scores. “Enough & Not Too Much” should’ve been the motto. Or use another instrument that is reliable like the organ...

Handwritten musical score for "The Statue" (XXIII) by Herrmann. The score includes parts for Vibe, Harp, Moog, and Violins (I and II). The Vibe part is marked with a tempo of 7ml and a key signature of one flat. The Moog part includes a handwritten note: "[Hand-copied by Bill W. Rebel]". A yellow text box on the right side of the score reads: "THIS TINY TWO-BAR CUE WAS NOT IN THE FINAL EDIT OF THE MOVIE BUT PERFORMED HERE BY QUARTET RECORDS...". At the bottom of the score, there is a handwritten note: "① NOT USED ②".

<https://i.postimg.cc/J7pycZFf/Statue-paper-image-1.jpg>

Moreover, once again, there is this inconsistency issue with QR regarding unused music. This is only a two-bar cue but QR recorded it

(though not too well). Why? Most likely because it is its own cue, not simply unused bars of a used cue. Go figure! ☺

\*\*\*\*\*

## Track #20 XXIV (8M1) “Duo II” \*\*\*\* [Excellent]

I like the performance of this cue by the Basque National Orchestra but there are “issues” again that I need to explain. Note that Bars 9 thru 13 of the cue were not used in the final edit of the movie (but restored in this QR track (Thank You!). But another inconsistency issue simply because Herrmann did not scratch off those bars! ☺



<https://i.postimg.cc/gJSZJhbb/Duo-II-paper-image-1.jpg>

I believe violins II entered too late in Bar 4 (:22) by a quarter note duration, and overall slowed down in that bar. “Interpretation” issue again?

**THANKFULLY THE COMPLETE CUE WAS RESTORED BY QR BUT AGAIN IT SHOWS AN INCONSISTENCY ISSUE....**

<https://i.postimg.cc/2j1wWkc7/Duo-II-paper-image-2.jpg>

**I THINK THE MAIN REASON IN THIS CASE ONCE AGAIN IS THAT HERRMANN DID NOT SCRATCH OFF THOSE END BARS...**

<https://i.postimg.cc/4NCzhzhX/Duo-II-paper-image-3.jpg>

**WHATEVER THE REASON, IT AGAIN SHOWS QR MANAGEMENT INCONSISTENCY THAT IS RATHER FRUSTRATING...**

<https://i.postimg.cc/mgjMqJpr/Duo-II-paper-image-4.jpg>

8 ml [Endless Night] **XXIV** DUO  
Andante (♩ = 70) ♩ = 50  
B. Herrmann

Harp  
I Violins (50-75)  
II Violins (50-75)  
Violas (50-75)  
VC (50-75)  
CB (50-75)

**VIIOLINS II ENTER IN TOO LATE IN THE END OF BAR 4 AT :22 BY A QUARTER BEAT...**

*Hand copied by Bill WRC*

<https://i.postimg.cc/nLMsWzQd/Duo-II-paper-image-5.jpg>



Handwritten musical score for Duo II, featuring staves for I, II, V, VC, and CB. The score includes a fermata hold in the middle of bar 8. A red arrow points to the fermata with the handwritten note "(end in movie)". A red bracket at the top left indicates the score is "[Hand-copied by Bill W. Schrek]". A circled number "13" is visible at the bottom right of the score.

**NOTE THAT HERRMANN WROTE A FERMATA HOLD MID-WAY BAR 8...PLACED THERE TO SHOW THE END OF THE MUSIC FOR THE FINAL EDIT....**

<https://i.postimg.cc/zXjVXWCt/Duo-II-paper-image-6.jpg>



Close-up of the musical score showing the original notation without the fermata. The text explains that the fermata was added for the final edit.

**BUT ORIGINALLY THERE WAS NO FERMATA HOLD THERE BECAUSE THE MUSIC WAS MEANT TO CONTINUE ON....**

<https://i.postimg.cc/kMynxC2D/Duo-II-paper-image-7.jpg>

**MOREOVER, ON THE AUTOGRAPH SCORE, HERRMANN WROTE "TACIT" ON THE VIOLINS II, VIOLAS & CELLI STARTING BAR 9 THRU END BAR 13...**

<https://i.postimg.cc/Z5vtDz58/Duo-II-paper-image-8.jpg>

**SO ONLY VIOLINS I WERE SUPPOSED TO PLAY IN THE STRINGS SECTION FOR THOSE END BARS...ALTHOUGH I PERSONALLY LIKE HAVING ALL THE STRINGS PLAYING (AS QR DID)....**

<https://i.postimg.cc/G2QZscXC/Duo-II.jpg>

\*\*\*\*\*

Track # 21 “Endless Night” [Song] \*\*\* [Average/OK/Fair]

The singing overall of **Núria Rial** is fine but I wonder why she sang “learn” instead of “Know” that is written on the score? Who messed that up, a very easily detectable mistake?

Slowly

Endless night

Man was made for joy and love  
 And when this we rightly know  
 That the world we see is  
 Ah

Every night; Every man  
 Some to misery are born  
 Every man; Every night  
 Some are born to

Slower (with mystery)

Some to  
 Endless night

**THIS ERROR IN WORDING IS REPEATED IN A LATER TRACK WITH HER SINGING THE SONG...EASILY CORRECTABLE MISTAKE, BUT THE CONDUCTOR DID NOT CATCH IT...**

<https://i.postimg.cc/5tfgQ8TX/Endless-Nite-Song-paper-image-2.jpg>

Also, why is there a two-second pause between :33 - :34? Another conductor “interpretation”?

I can comment more on a few details but again it touches on the conductor’s and singer’s “interpretation” issue. Not worth the extra time.

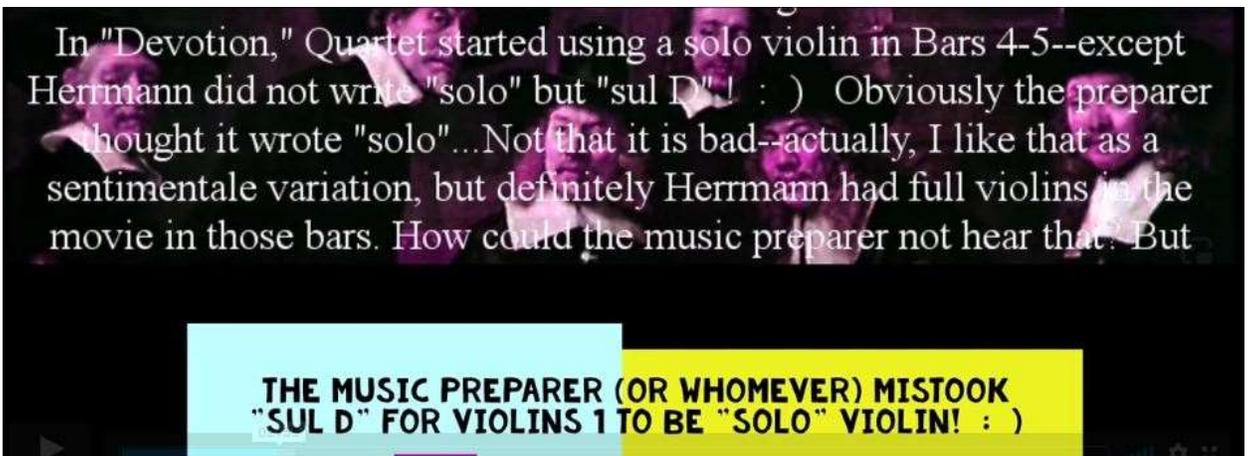
\*\*\*\*\*

- Track # 22 -“Devotion” XXV (8M5) \*\*\* [Average/OK/Fair]
- “Binoculars” XXVI (8M6) \*\*\*\* [Excellent]



There are real important “issues” with the “Devotion” segment of this track. Probably most importantly, the music preparer (or “somebody”) mistook the “sul D” direction of Herrmann for “solo” ! ☺...I mean, it *sounds* interesting and worthy of a Bonus Track, but really, how can a “professional” cd team mistake that for “solo”? ☺... Why didn’t QR consult outside experts (such as conductors who have already did plenty of Herrmann restorations) as to what they think? If they asked me (since I researched Herrmann scores since 1982), I would’ve told them quickly. But obviously they didn’t consult any expert, otherwise that mistake would never have been approved as an “official” release. Like that Larry David statement I quipped earlier, somebody “F’d up!” and since the conductor has the position where “the buck stops here” then it ultimately falls on the conductor. Usually a conductor knows the difference between a “sul D” and a “solo” so what really happened? Did he delegate the authority of the music materials to someone else without checking, relied too much on him? I don’t know. If so, that was “passing the buck”....Sorry but I calls it as I sees it....Time for a QR team change, I think....

\*\*\*\*\*

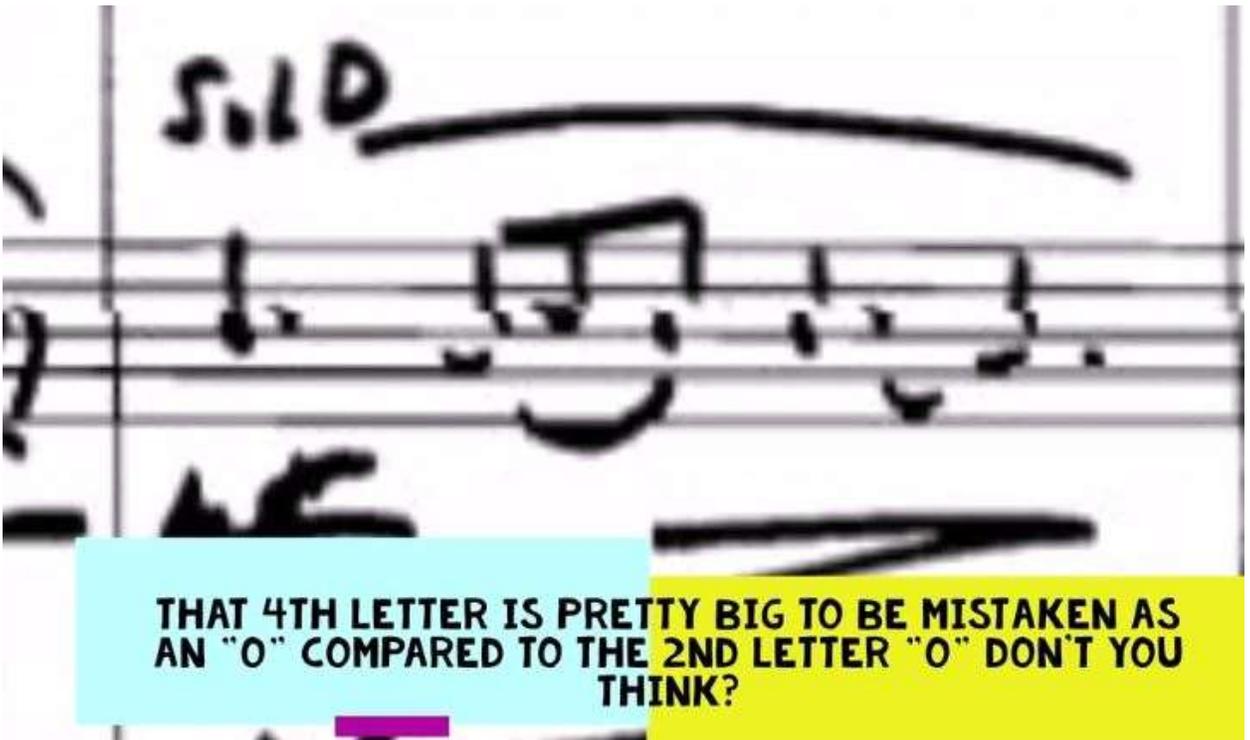


**THE MUSIC PREPARER (OR WHOEVER) MISTOOK "SUL D" FOR VIOLINS 1 TO BE "SOLO" VIOLIN! : )**

<https://i.postimg.cc/HLCMrHJ3/Devotion-paper-image-1.jpg>



<https://i.postimg.cc/mrwPh9W2/Devotion-paper-image-2.jpg>



<https://i.postimg.cc/k4HXtF19/Devotion-paper-image-3.jpg>

[Hand-copied by Bill Wrobel]

**THE QUESTION IS WHY THE CONDUCTOR DID NOT CATCH THAT SINCE THE "BUCK STOPS HERE" ?**

<https://i.postimg.cc/4NVVsmyn/Devotion-paper-image-4.jpg>

Allegretto (cont) Devotion Bittmann's

[Hand-copied by Bill Wrobel]

**PLUS THERE IS THE ISSUE OF FOUR UNUSED BARS NOT BEING PLAYED...WHY NOT? THIS IS SUPPOSED TO BE A "COMPLETE" RECORDING (AS ADVERTISED)...**

not used

Also unused Bar 6 is not here nor unused Bars 11-14, unfortunately. Why not? Oh, well, present QR management policy. My suggestion: Change that policy or else receive more criticism from some reviewers. In this the “More Is Good” policy is the best approach that will attract “more” buyers of cds.

<https://i.postimg.cc/3RTzfykp/Devotion-paper-image-5.jpg>

The next segment of this track is “Binoculars” starting at :38.



\*\*\*\*\*

Track # 23 “Farewell” XXVII (8M7) \*\*\*\* [Excellent]

I only have a few quibbles here. One is that there is no *Rall* noticeable at the end of Bar 7 (although Herrmann wanted it). In end Bar 8, the harp is barely noticeable although now indicated for forte. Once again, the orchestra plays very well. Good job!

\*\*\*\*\*

Track #24 “Yellow Pill” XXVIII (8M8) \*\* [Poor]

There are some good merits to this track (first 3 bars) but once the Moog comes on the musical stage, it ruins the scene for me. It was definitely “off” for me, and I particularly did not like the rushed, almost comical, effect in end Bar 6. Thumbs down for the Moog here (that can be quite an undisciplined instrument it appears). Personally I much prefer the midi rendition of this cue done by Aleksandar Popović (the Moog sample is better & the notes are hit “on mark”) :

<https://vimeo.com/303748763> [Yellow Pill]



<https://i.postimg.cc/k5kj9TPb/Yellow-Pill-paper-image-1.jpg>



<https://i.postimg.cc/7h4mJb6P/Yellow-Pill-paper-image-2.jpg>

\*\*\*\*\*

Track #25 “Death” XXIX (9M1) \*\*\* [Average/OK/Fair]

The violins enter in too soon in Bar 19 [:36] that sounds rather rushed, not keeping the beat. Moreover, in Bar 36 [1:09], the *Rall* comes in a bar too early than what Herrmann wanted.



<https://i.postimg.cc/XvpVtYnv/Death-paper-image-1.jpg>



<https://i.postimg.cc/Bvkq3fvB/Death-paper-image-2.jpg>

\*\*\*\*\*

Track #26 "The Return" XXX (10M1) \* [Lousy/Inferior]

There are a *lot* of issues with this definite Not-Ready-For-Prime-Time track that unfortunately was released as the "official" take. I rather doubt another full take was done...

As a kudo, let me state that I am pleased QR decided to record this cue because it was unused in the final edit of the movie. The problem is QR released a flawed rendition of the intended music, making many avoidable mistakes.

[Endless Night] 10m1 ~~XX~~ The Return [NOT USED]

Lento ♩ = 70

3. Herrmann (120) Allegretto (1/3)

Eng Horn I  
 I, II  
 (3) Clarinet (B♭)  
 III  
 (2) Bassoon (B♭)

(1) Horn I  
 I  
 VLWS  
 II

[Hand-copied by Bill Wabul]

**THE ENGLISH HORN IN BAR 3 SHOULD PLAY QUARTER NOTE TO HALF NOTE (FOLLOWED BY A QUARTER REST) BUT IN THIS TRACK HE PLAYS QUARTER NOTE TO DOTTED HALF NOTE.**

<https://i.postimg.cc/gkH82N8Z/Return-paper-image-1.jpg>

As the image above explains, this is really just the start of instruments not playing the assigned note values that Herrmann wanted. Why? Were the players given Parts that had the wrong durations, or what? Here is another image example immediately below:

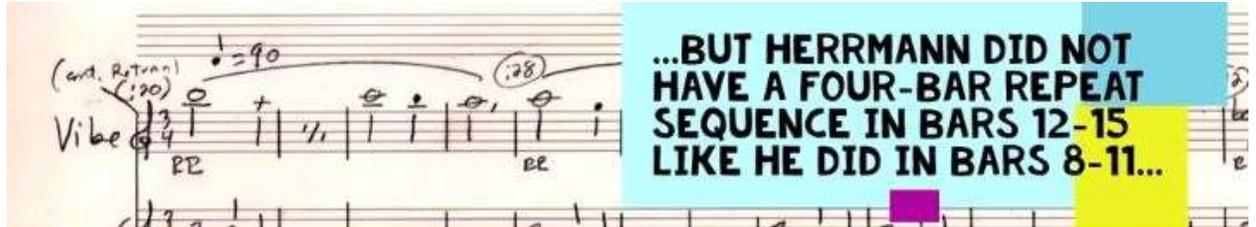


<https://i.postimg.cc/BnvLQsJr/Return-paper-image-2.jpg>

<https://i.postimg.cc/mr8m1T97/Return-paper-image-3.jpg>

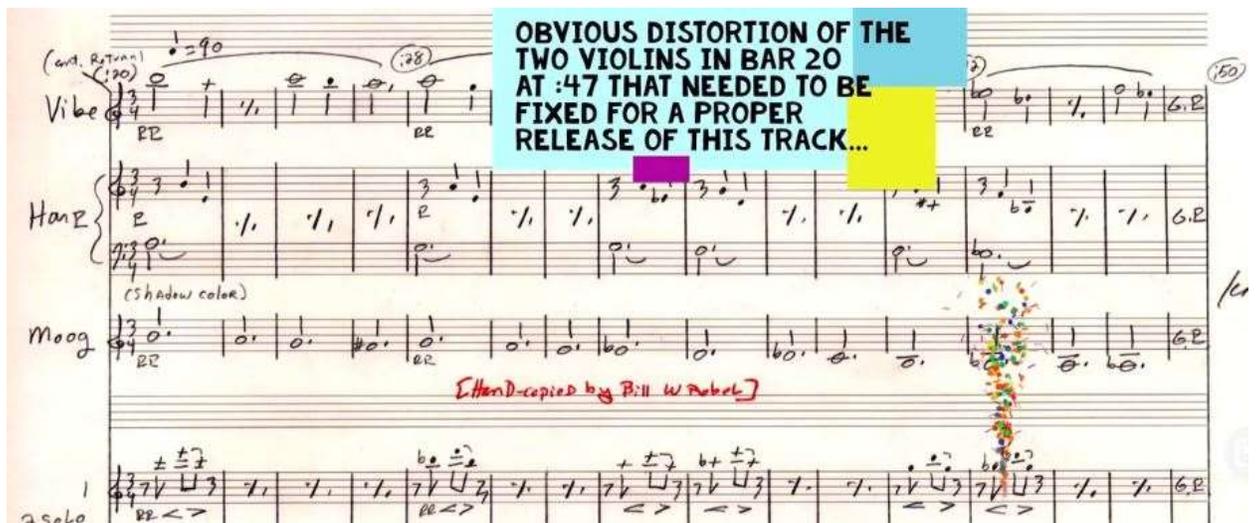
In the image immediately above, the music preparer &/or conductor presented the wrong notes for Bar 15 [:38 - :39] of the two solo violins. It is as though they simply repeated the four-bar cell in Bars 8 thru 11 for Bars 12 thru 15 *but* Herrmann changed the pattern to a three-bar cell structure. I believe the intended chord

was the A half-dim 7<sup>th</sup> (A/C/Eb/G) but the notes actually played by the violins clash with that chord (repeating Bars 12 thru 13). Oh, well.



Handwritten musical score for Vibe. The score is in 3/4 time with a tempo of 90. It includes a first ending marked (120) and a second ending marked (128). A text overlay in a light blue box reads: "...BUT HERRMANN DID NOT HAVE A FOUR-BAR REPEAT SEQUENCE IN BARS 12-15 LIKE HE DID IN BARS 8-11...".

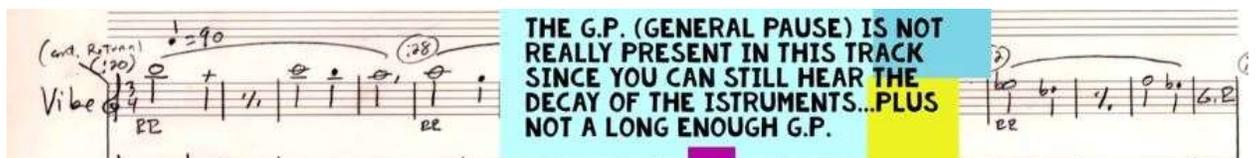
<https://i.postimg.cc/4yhP0tS1/Return-paper-image-4.jpg>



Handwritten musical score for Vibe, Hand, Moog, and Solo. The score is in 3/4 time with a tempo of 90. It includes a first ending marked (120) and a second ending marked (128). A text overlay in a light blue box reads: "OBVIOUS DISTORTION OF THE TWO VIOLINS IN BAR 20 AT :47 THAT NEEDED TO BE FIXED FOR A PROPER RELEASE OF THIS TRACK...". A red note at the bottom says "[Hand-copied by Bill W. Rebel]".

<https://i.postimg.cc/XXSL6qM6/Return-paper-image-5.jpg>

The image above indicates an electronic sound distortion at that point of the track that needed to be fixed before making this track the official release, but QR did not fix it....



Handwritten musical score for Vibe. The score is in 3/4 time with a tempo of 90. It includes a first ending marked (120) and a second ending marked (128). A text overlay in a light blue box reads: "THE G.P. (GENERAL PAUSE) IS NOT REALLY PRESENT IN THIS TRACK SINCE YOU CAN STILL HEAR THE DECAY OF THE INSTRUMENTS...PLUS NOT A LONG ENOUGH G.P.". The word "Solo" is written at the bottom left.

<https://i.postimg.cc/rwqbDnbX/Return-paper-image-6.jpg>

The image & its permanent link shows how the General Pause (G.P.) is not really present with the still-sounding decay of instruments & the pause is simply not long enough.

The image shows a handwritten musical score for a piece titled "The Return" (marked "XXX The RETURN" in red). The score is for a full orchestra and includes parts for English Horn, Clarinet, Bassoon, Horns, Violins I & II, Viola, Violoncello, and Contrabass. The tempo is marked "Allegro molto" with a quarter note equal to 95. The score is divided into measures 24 through 37. A text box in the center of the score reads: "HERRMANN VISIBLY SCRATCHED OFF BARS 29, 31 & 32 BUT QR DID NOT EVEN PLAY BAR 30 AS HERRMANN WANTED TO BE KEPT IN...". The text box is colored light blue and yellow. The score is annotated with various markings, including "Hand-copied by Bill Wambel" in red, and "B. Herrmann" in the top right corner. The score is marked with "I" and "II" for first and second endings. The bottom of the score is marked with circled measure numbers from 24 to 37.

<https://i.postimg.cc/W1pWNDFs/Return-paper-image-7.jpg>

In the autograph score that I researched at UCSB, Herrmann quite clearly wavy lines off Bars 29, 31 & 32 but QR did not keep Bar 30 that Herrmann kept intact. Of course I would've much preferred if QR simply restored *all* of the unused bars. The music makes much better sense with them. I strongly suspect the bars were simply cut due to editing shortening of the intended scene that Herrmann first looked at.



<https://i.postimg.cc/q7T76TrB/Return-paper-image-8.jpg>

So this is one of the worst tracks of the QR cd, getting up there with “School Play.”

\*\*\*\*\*

Track #27 “The Couch” XXXI (10M2) \*\*\*\* [Excellent]

I have a minor quibble with this track but otherwise it is excellently performed & conducted. Good job!

You see, QR in this track starts off with a quickly descending gliss of the piano keys. The only thing is...Herrmann’s cue has no piano written there! ☺

Here’s the deal: In the movie, you see Greta going over the piano keys as she is passionately grabbed by Michael for impulsive sex! It is “diegetic” (source) music as if, say, a radio was playing music in the background of the scene. Herrmann’s music then seques after the piano stops. At any rate, it is musically harmless to include the piano gliss there. Perhaps listeners might even be *expecting* it given if they have seen the movie, but technically it does not belong in the track. It is just an “added thing” or “added touch” –added as if it was “non-diegetic” (regular music under-scoring).



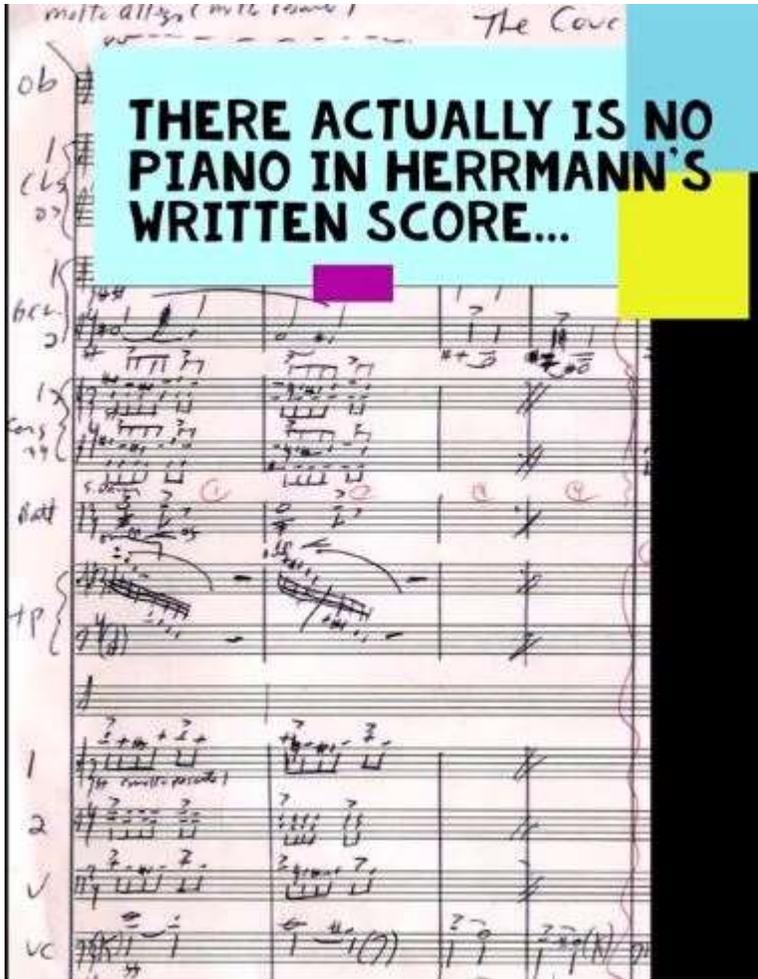
**THE TRACK STARTS WITH  
A SOLO PIANO PLAYING  
A RAPID GLISS DOWN  
THE KEYS...BUT....**

<https://i.postimg.cc/PqSNg7Gt/Couch-paper-image-1.jpg>



**...BUT ACTUALLY THAT INITIAL GLISS  
WAS DIEGETIC (SOURCE) MUSIC  
FROM THE ACTUAL SCENE WHEN  
GRETA DEPRESSES ON THE PIANO  
KEYS IN HER PASSION WITH  
MICHAEL....**

<https://i.postimg.cc/FF7T1fxZ/Couch-paper-image-2.jpg>



<https://i.postimg.cc/9fLBQVRK/Couch-paper-image-3.jpg>



<https://i.postimg.cc/L51kD1CF/Couch-paper-image-4.jpg>

\*\*\*\*\*

Track #28 “Flashback II” XXXII (11M1) \*\*\*\* [Excellent]

No quibbles here. Good job here on this specific track, QR!

\*\*\*\*\*

Track 29 –“The Fight” (11M2) \*\* [Poor/Below Average]  
-“The Song” \* [Lousy/Inferior]

This track has significant-enough issues for both segments. For one thing, this “Fight” segment initially tags that awful “School Play” track, a cue that was repurposed in the final edit of the scene. I don’t know if Herrmann himself requested to do that (unlikely) or if the music editor simply inserted it there before “The Fight” music (likely). I think “The Fight” segment (:28 thru :42) is fine but since “School Play” preludes it, I received no real pleasure in hearing it.

“The Song” (starting at :43) overall is fine in terms of the singer herself, although I quibble that her voice is supposed to stop after Bar 16 but still carries over into the next bar. There was supposed to be a fermata hold on her last note but it just sequed to the next section of the cue. The music preparer &/or conductor messed up in Bars 25-26 (1:33 thru 1:36). Bass clarinets were supposed to play there but they are MIA (Missing In Action). Why didn’t the conductor not notice that obvious omission? Is it another Larry David “I F’d Up!” moment?

Another mystery is why at that 1:36 point in Bar 26 the Moog is playing an upward gliss to Bar 27? It was only supposed to start playing in Bar 27 on the Line 1 Ab (A-flat) whole note as the strings play rapidly ascending-descending 16<sup>th</sup> note repeat figures. Perhaps Herrmann changed that in the movie track at the recording session but I’ll need to dig out my dvd that I just recently

misplaced). Plus that Moog sounds rather annoying to me in this track, not reined in very well.



**...BUT ONLY THE CLARINETS PLAY. THE BASS CLARINETS ARE MIA (PERHAPS HAVING A SMOKE BREAK TOO LONG??)....**

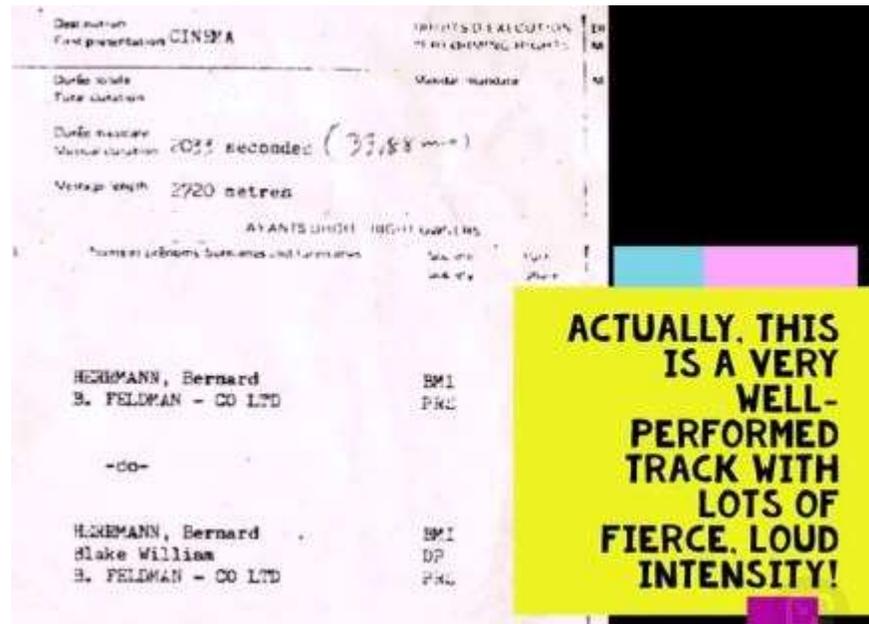
<https://i.postimg.cc/MTXhYqCJ/Song-paper-image-1.jpg>



<https://i.postimg.cc/MKYdXgL7/Song-paper-image-2.jpg>

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Track #30 “Breakdown” XXXV (11M3) \*\*\*\* [Excellent]

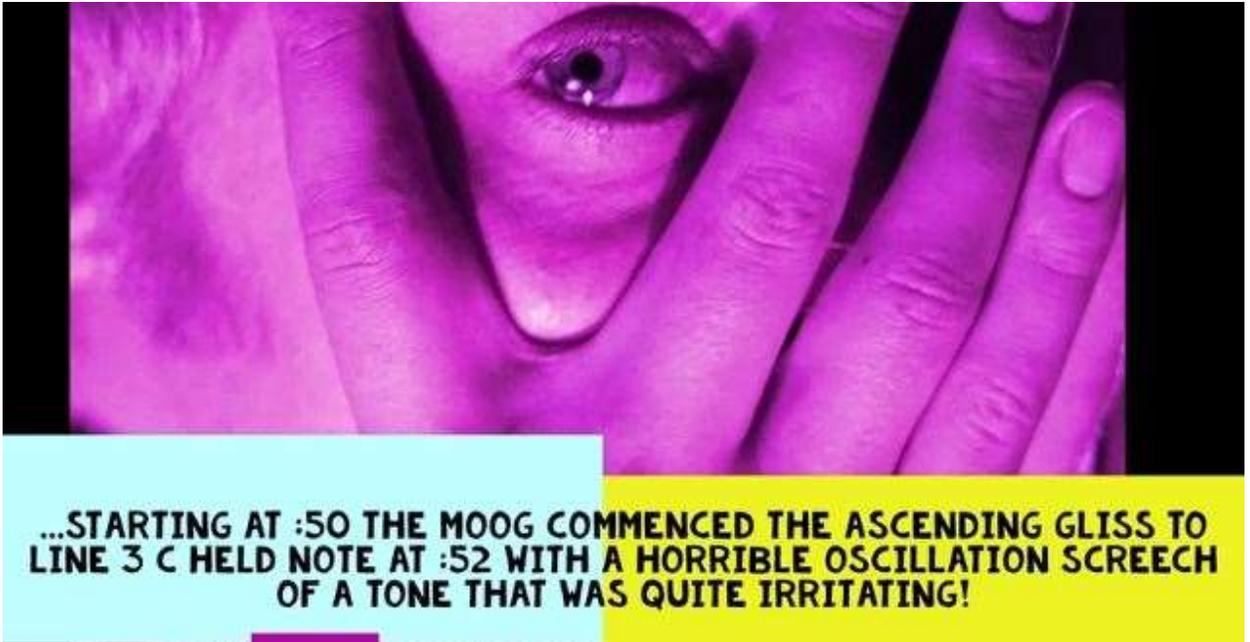


No quibbles (not that I caught so far after 3-4 hearings). Good job! This track is definitely ready for prime time!

\*\*\*\*\*

Track #31 “End Title” XXXVI (11M4) \*\* [Poor/Irritating]

Up to at least Bar 25 I was willing to give this track perhaps a four-star rating ... ”but then Greta arrived”---that is, an exceptionally terrible-sounding Moog playing sustained in piercing, wavering, distorted intensity from :52 on to end of track on Line 3 C held notes. For about nine excruciating seconds one has to somehow endure this high frequency oscillating screech of Moog Unchained! It’s horrible-sounding and ruined the track. Thumbs down (way down to the floor) on this Moog ending that should’ve been fixed before being released as the official take on the cd.



<https://i.postimg.cc/nczK3MzW/End-Title-paper-image-1.jpg>

\*\*\*\*\*

### Bonus Track #32 “Encounter (Alternate)”

There is no written cue “alternate” for this music. It is simply a slower version at 2:22 duration compared to the 1:32 duration of track#8. If you like it slower, then you’ll like this track, but otherwise I do not think this is a necessary “bonus.” QR still makes the same mistakes I pointed out in my review of track #8 (rest & note pattern errors). I would’ve preferred a bonus track of “The Balcony” with the bass clarinets added in the final bars of the cue. That would’ve been “something different,” “new & interesting.”

### Bonus Track #33 “Greta (Film Version).”

Good rendition overall but I am not sure if they employed the *pont* effect of the strings. Herrmann’s version is much clearer in this regard. But QR did the first 4 bars right in terms of keeping the lower register of notes for both the Bars 1-2 section and Bars 3-4.

Only Bars 1 thru 29 are in this bonus track, not including Bars 30-36.

Bonus Track #34 “Duo II” (Film Version) so this means Bars 1-8 here only, not the extra bars to Bar 13. This track is again not really necessary. Speaking like Mr. Spock of *Star Trek*, it would’ve been more logical to have track #20 be this bonus track #34 since those end bars were not actually used in the final edit of the picture.

Track # 35 Endless Night (Film Version with Mandolin). Interesting I guess to have this but really not that necessary. What I find far more necessary for QR to do was to restore all or most of the unused bars in the total score. Now because of that short-sighted management policy, no listener of this cd will be able to hear them.

Track #36 “The Fight/The Song (Original Version)” Not really necessary but thank God!—I won’t have to listen again to “School Play” here! ☺

Track # 37 “End Title (Alternate Version With Moog)” No vocal but still the lousy-sounding Moog at the end! Arrggghhhh!

Track #38 “Endless Night (Vocalize)” This is probably the best Bonus Track, one that I would keep. Clever liberties taken here and they work well. At the very least between 3:13 – 3:23 you won’t need to heard that excruciating Moog again! I wish QR did the same for the official End Title (or least tried better to fix that awful Moog oscillating frequency). Oh, well. It was not the most relaxing thing in the world in track # 31, but it is far nicer here in Bonus Track #38. I guess I would give it a four-star rating (if not five stars). I’d have to give it more listens to determine that.

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Finally let's focus briefly on the Booklet, "The Queen of Mystery Meets the Maestro of Murder." I would probably want to substitute "Maestro of Murder" for "Maestro of ...." ??? Not sure of a perfect description at this moment (maybe "Mystery" again) but "Murder" really doesn't apply to Herrmann in this otherwise quite romantic (and mystery) score. Murder music is few & far between in this score, and most of Herrmann's *oeuvre* is not being a maestro of murder. Some exceptions are of course *Psycho* (that was strongly atonal and includes the famous "Murder" cue!), *It's Alive*, *Hangover Square*, perhaps a few more, but even there most of the music was lyrical, atmospheric, into fantasy (Harryhausen movies, JTTCOTE), romantic (*Ghost & Mrs Muir*, *Blue Denim*, *Joy In the Morning*, etc.), action (*Garden of Evil*, *King of Khyber Rifles*, etc.) or just general *mood-oriented*.

At any rate, this 20-page booklet is very appealing to look at. There are a lot of attractive images but unfortunately no images of the written score. The booklet is factually informative and interesting, peppered with opinioned associations from various people. DeWald wrote good background history. Overall he did his homework for this booklet (unlike, in many cases, QR did regarding the written music since there were so many avoidable errors). I liked the initial history on the background of the novel, how Christie allowed *Endless Night* to go into production, and all that. One error DeWald made is that he referred to that property in the novel as "Gypsy's Acre" but from what I read online of the novel, it is supposed to be "Gipsy's Acre." This is also corroborated in the movie twice both by the "For Sale" scene and also the postcard from Ellie to Michael.

<https://i.postimg.cc/Cx9N2861/vlcsnap-2019-01-11-09h59m26s3.png>



<https://i.postimg.cc/RF7XK0d0/vlcsnap-2019-01-16-13h06m45s74.png>



Anyway, DeWald's background information was interesting, although personally I never read a Christie book, and I much prefer to focus on film music. Usually, when I read the novels of movies I liked, the novels were better! For instance, "Day of the Triffids" by John Wyndham was excellent and a lot different than the movie in many respects. The same applied to Ray Bradbury's "Fahrenheit 451." But I wonder if DeWald himself read Christie's "Endless Night" since he consistently made that spelling error of "Gypsy's Acre" (although Herrmann himself wrote the cue title as "Gypsy Acre") although the correct spelling is "Gipsy's." No big deal but worth a factual side comment.



<https://i.postimg.cc/LX2D09Jb/Ellie-Bars-11-26-OBOE.jpg>

Regarding DeWald's comments on music details, he made a few quibble mistakes in detailed instrument identifications. For instance, on page 11 he wrote ... "It [Ellie's Theme] returns on clarinet when Michael sees Ellie for the first time..." but actually that solo instrument was the oboe (see image above). Similarly for the "Death" cue where he thought the Ellie theme was "mournfully intoned on solo clarinet." No. Actually it was the English horn.

Another no-big-deal error was when he stated that *King of Schnorrers* was "unproduced" (page 12). Wrong. It was produced by the Goodspeed Opera House from August 17 thru September 12, 1970 with Raul Julia as the lead singer.



HOME » WORHPRODWAY » 1970 KING OF SCHNORRERS RAUL JULIA WINDOW CARD

### 1970 KING OF SCHNORRERS RAUL JULIA WINDOW CARD

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SOLD DATE: Jul 27, 2008

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**Description**

THE KING OF SCHNORRERS, 1970, window card (14" x 22" theatre poster) from East Haddam, CT's Goodspeed Opera House for the Bernard Herrmann, Diane Lampert, Shimon Winzberg musical "prior to Broadway", Raul Julia, Joe Ponazeci, Jay Garner, Lou Gilbert, Peggy Pope and other production credits. The musical ran at Goodspeed from August 17 - September 12, 1970 without ever transferring to NY.

The scan is a photograph of the actual window card.

The condition is very good with minor surface wear.

Shipped USPS in heavy cardboard.

SCANS: Most souvenir programs are 9" x 12" or more. The scanner bed is 8.5" x 11" so the photo of the program is cropped - NOT THE PROGRAM ITSELF. If it is any cross-hatching or moire effect in the image, it is from the scanning and is NOT on the souvenir program itself.

BILLING: I always invoice 1-3 days after closing, adding fair postage and handling, and ship programs in specially designed cardboard mailers. Payment is expected promptly within ten days of auction's closing.

<https://i.postimg.cc/vT17XHL9/King-of-Schnorrers-lobby-card.jpg>

Anyway, except for some factual quibbles that won't mean much to most readers, I think you'll enjoy reading this informative booklet.

\*\*\*\*\*

In conclusion, I am glad Quartet Records attempted to restore Herrmann's *Endless Night*, hoping that they would learn from their mistakes from the previous Herrmann cd recording, *The Bride Wore Black*. Fortunately, QR has a few outstanding winners (five stars) in this EN cd, and more "excellent" tracks (4 stars), and even more good or average tracks (3 stars) of about 11 tracks. Unfortunately, at least 12 tracks were 2 stars or 1 star ratings, definite Not-Ready-For Prime-Time. That is more than a third mark of the regular cues (not bonus tracks). That is not encouraging. Some of them are understandable mistakes but nearly all of them were avoidable mistakes and at times "interpretation" excessiveness. My point, in part, is to the conductor: "Interpret

your *own* music anyway you desire! But if you're going to officially restore someone else's music, especially of great stature as Herrmann, then stick to what Herrmann wanted."

Moreover, if a cd team is going to do a job, then do it right—do your background homework, and also to listen intently to the original tracks of the composer. If need be, when in doubt about a detail, consult Herrmann experts. I may be wrong, but I rather doubt QR consulted Herrmann experts who had conducted many Herrmann scores previously, who vigorously researched Herrmann autograph scores, and so on. That's ok if you learn from your past mistakes, but if you are still making the same mistakes (as in this EN recording), then it might behoove management to reconsider the situation & perhaps enlist a whole new (experienced) team. Or simply quit trying to restoring Herrmann music. Of course, as mentioned several times, I feel that the Basque Orchestra did a good job overall in the new cd restorations (although I heard many wrong notes & all that but perhaps they received error-filled Parts?)... But a good professional orchestra needs good leadership, good direction, supplying accurate Parts, etc. I don't know by personal observation what made all those avoidable errors but *somebody* (or more) made them. Again, the buck stops at the conductor, so the conductor is the "usual suspect" in cases like this. Perhaps he delegated too much authority to others, or perhaps on the other extreme he is just not right for Herrmann restorations, not really that informed & prepared. I don't know...But IMO (informed), something has to change to make the next Herrmann restoration (if there is one) better than the previous two cd official releases.

So QR should indeed feel free to attempt another Herrmann restoration! Terrific. I wish the best. But I'll be there to review it...remember that...

I am not a conductor or in the cd business so I am not impinging on some unspoken rule or etiquette than one shouldn't criticize a colleague in public (privately may be different! ☺). But I am an independent long-standing critic who is honest & who wants excellence with officially-made film music. I am not friends with any cd producers! ☺ I am not doing favors for anyone, nor do I have an axe to grind. I do not kiss the boots of any conductor or cd team or orchestra. If I see excellence from my perspective, then I say it! If I see average work, I say it. If I see Not-Ready-For-Prime-Time work (yet still released), then I say it. Let the chips lay were they may. I discuss this more in my new blog, Blog #66.

At any rate, I still recommend that you buy this cd. Just more than half of the audio is average to good to excellent to superb, so you are getting overall a good bargain (just not "great"). Besides, as pointed out, most lay people (regular fans) will not notice or pay attention to the details I explain, so my comments will not bother their enjoyment of the music heard. Many of them will probably love the entire cd! Fine. I'm happy for them. But if you want opinions based on an informed perspective, then it behooves, say, a cd team to read and/or listen (You Tube videos) to some dissenting observations. I know there are people out there who dismiss such observations, thinking they are "pretty crazy"...but that is also fine. That's your perspective (informed or not). The key is to change for the better, to improve, to strive for excellence in the *best* of your abilities...And when I hear such excellence, I will run to the roof of my house & exclaim it out loud! ☺

At any rate, this is my last paper I need to finish & edit before publication on my original FSR site here (except to edit the review by Markus Metzler when completed). After a whole month of nearly complete concentration on *Endless Night*, I want *nothing* more to do with the subject. I will refuse to go to new Facebook posts & anywhere else on the Internet. From now on it will be *Endless Day* devoting my attention to more Herrmann restorations

& other fun “unofficial” stuff! ☺...stuff you don’t have to pay for or subscribe to or anything. It’s all free!

Try, in this strange world (Trump, etc), to have “Endless Fun” & Value Fulfillment! ☺

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Completed Sunday, January 3, 2021 at 4:15 pm PST

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