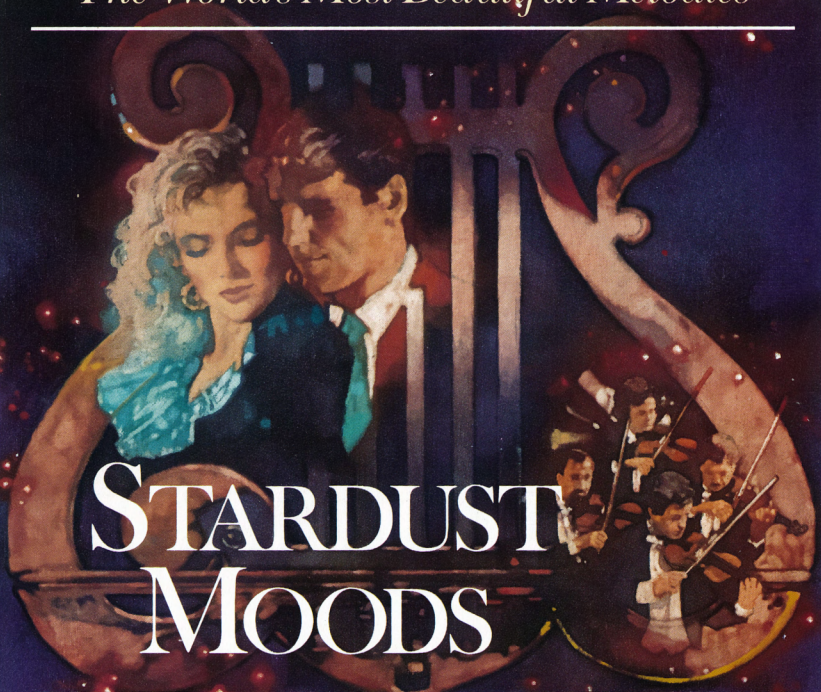


The World's Most Beautiful Melodies



STARDUST
MOODS

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The Romantic Strings

STARDUST MOODS

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Some Enchanted Evening *South Pacific*, Richard Rodgers and Oscar Hammerstein's 1949 musical, was based on some of James Michener's *Tales of the South Pacific*. It was with this song that Metropolitan Opera star Ezio Pinza, as the worldly, middle-aged French planter Emile de Becque, boomed out his glowing declaration of love at first sight to U.S. Navy Ensign Nellie Forbush, played by Mary Martin. Miss Martin at first resisted Mr. Pinza's impassioned pleas, singing "I'm Gonna Wash That Man Right Outa My Hair," but it wasn't long before she was joyfully proclaiming "I'm in Love with a Wonderful Guy." "Some Enchanted Evening" was the No. 1 song on *Your Hit Parade* for 10 consecutive weeks and provided both Pinza and Perry Como with best-selling recordings. Rossano Brazzi (opera star Giorgio Tozzi provided the voice singing on the sound track) and Mitzie Gaynor played the roles in the movie version of *South Pacific*.

All the Things You Are Nobody expected this song to become a hit, let alone an immortal standard. Jerome Kern admittedly composed the melody for his own satisfaction, but he was certain the public would never be able to hum it because of the subtlety of its harmonic changes and its unusual structure. Then the show in which it appeared in 1939, *Very Warm for May*, was a disaster, barely struggling through 59 performances. Despite these handicaps, "All the Things You Are" has become one of the classic American theater songs.

Tenderly Walter Gross, whom Glenn Miller once praised as "the greatest all-around pianist in the business," wrote just one hit. He composed this poignant little tune as a light concert piece, performing it as a piano soloist with the orchestras of Paul Whiteman, Tommy Dorsey and André Kostelanetz, and often playing it at parties. "Walter's Melody" might not have become known if singer Margaret Whiting hadn't put Gross in touch with lyricist Jack Lawrence, who supplied words and a title—"Tenderly"—for the tune. Clark Dennis made the first recording of the song in 1946, but Rosemary Clooney's best-selling version in 1955 turned "Tenderly" into a standard.

With a Song in My Heart Richard Rodgers always claimed that he got the idea for this soaring classic during the few hours of elation, the "high," that he felt following his first flight in an airplane in 1928. The song, with a lyric by Lorenz Hart, debuted in Rodgers and Hart's long-forgotten 1929 musical *Spring Is Here*. Singer Jane Froman later used it as an undeniably inspiring corollary to her triumph over the crippling effects of an airplane crash she suffered in 1943 while en route to entertain American troops during World War II.

Star Dust "Star Dust" is easily the best known of Hoagy Carmichael's many songs. Yet the tune's success was largely due to two other people. Carmichael wrote it in 1927, intending it to be played as a lively, jazzy piece reflecting the phrasing of his friend and hero, jazz cornetist Bix Beiderbecke.

But the tune didn't catch on until 1929, when composer-arranger Victor Young made a slow, dreamy arrangement for Isham Jones's orchestra. After Mitchell Parish fitted a lyric to the rambling melody, giving listeners a reminder of the title, "Star Dust" became one of the biggest hits of the early '30s and is now one of the most popular of all popular songs.

Moonglow and Theme from *Picnic* How many tunes does it take to make a song? In this case, it took several. Originally, there was a tune that Duke Ellington wrote in 1932 called "Lazy Rhapsody." Then, in 1934, when Eddie De Lange wrote new words to the song and Will Hudson adapted the tune to the lyric, "Lazy Rhapsody" became "Moonglow," a tune that was used in the 1956 film *Picnic*. To create a running theme for the movie, George Duning wrote a countermelody to "Moonglow" and the two tunes were intermingled and played together on the sound track. They've been entwined ever since.

Stella by Starlight Every now and then on late-night TV, it's possible to catch a glimpse of *The Uninvited*, a 1944 melodrama with a touch of the Gothic about it. Like the old house in which much of the action takes place, the tale of a vengeful ghost's attempts to mar a young girl's happiness tends to creak in spots, despite a strong cast headed by Ray Milland, Ruth Hussey and Gail Russell. What doesn't creak is Victor Young's sound-track music, which includes the particularly fetching theme that later, with a lyric by Ned Washington, became "Stella by Starlight."

Song of India Thanks to Tommy Dorsey, "Song of India" is the most widely known of Russian composer Nikolai Rimsky-Korsakov's compositions. In 1937, Dorsey took the chromatic undulations of "Chanson Hindoue" ("Hindu Song"), a plaintive little aria from Rimsky-Korsakov's opera *Sadko*, and fitted them to his trombone. Sadko, who sings it in the opera, is a Hindu merchant in Russia, yearning for his home on the Ganges River. The resulting "Song of India" became a swing smash. Dorsey kept the exotic nature of the original, beginning with the atmospheric beat of drums and a reedy introductory melody, but had his band play it over a strong, swinging beat. This Romantic Strings recording takes the melody back to its earlier style.

The Song from *Moulin Rouge* The actual title of this song is "Where Is Your Heart" in English and "Le Long de la Seine" in French. It was written by French composer Georges Auric for *Moulin Rouge*, the 1953 film about the 19th-century French painter Henri de Toulouse-Lautrec (played by José Ferrer). Zsa Zsa Gabor, in the role of Jane Avril, one of Toulouse-Lautrec's favorite models, "sang" it in the film (her voice was dubbed by Muriel Smith). With a lyric by William Engvick, the haunting waltz became a million-selling hit when it was recorded by Percy Faith and His Orchestra with a lovely vocal by Felicia Sanders. But because the recording was released as "The Song from *Moulin Rouge*," the English and the French titles are seldom used today.

Rêverie French composer Claude Debussy's "Rêverie" was one of his most famous early piano pieces, written about 1890. Rather than conventional melodies, Debussy created tonal "impressions," sometimes of landscapes, sometimes of persons, sometimes—as in the case of "Rêverie"—a state of mind. To our modern ears, it sounds utterly serene, but the traditionalists of his time were shocked, citing the piece's "strangeness," "dissonance" and "ugliness," apparently

missing the fragile loveliness and vague shimmer that were Debussy's stylistic innovations. In 1938, bandleader Larry Clinton took the piano piece, added some words and, calling the melody "My Reverie," turned it into a popular hit.

Blue Moon When Richard Rodgers first composed this melody, it was called "My Prayer." Jean Harlow was supposed to sing it in a film that was never completed. Lorenz Hart later wrote a new lyric for the melody, and, as "The Bad in Every Man," Shirley Ross sang it in *Manhattan Melodrama*, an otherwise nonmusical film starring William Powell, Myrna Loy and Clark Gable. Though the public ignored that song, music publisher Jack Robbins liked the melody so much that he persuaded Hart to try yet a third lyric. This time the lyricist hit the jackpot, with "Blue Moon." The only Rodgers and Hart song not written specifically for either stage or films, "Blue Moon" proved one of their biggest hits. It demonstrated further proof of its adaptability in 1961, when Elvis Presley sang it with a rock beat on a record that became a million-seller.

Somewhere, My Love (Lara's Theme from *Doctor Zhivago*) "Lara's Theme" is the sweeping melody that Maurice Jarre composed for *Doctor Zhivago*, the 1965 film adaptation of Boris Pasternak's novel. One of the most memorable elements of the film, the theme was heard as the haunting musical accompaniment for the character played by Julie Christie, the great love of Zhivago's life. The film score won the French composer his second Academy Award. (His first was for *Lawrence of Arabia*, in 1962.) Paul Francis Webster, another Oscar-winner (for "Love Is a Many-Splendored Thing," among other songs), added a lyric to Jarre's melody soon after and gave it a new title. As "Somewhere, My Love," the song became one of the big hits of 1966.

Ebb Tide The simplest of necessities brought this lovely standard into being. Harpist Robert Maxwell needed a showcase piece that would demonstrate the harp's capacity for evoking color and atmosphere. Maxwell, a graduate of Juilliard whose career took in every musical way-station from the NBC Symphony to nightclubs, hardly anticipated that his piece would become a major international hit. But that is exactly what happened on the strength of a 1953 recording by English orchestra conductor Frank Chacksfield. The next year, with words by veteran lyricist Carl Sigman, the piece hit the top again, this time through recordings by Vic Damone and Roy Hamilton.

Autumn Leaves Following World War II, an unsuccessful French movie called *Les Portes de la Nuit* (*The Gates of Night*) was made, with a script by poet Jacques Prévert and music by Joseph Kosma, a Hungarian composer who had settled in France in 1933. The cast featured actor-singer Yves Montand and Nathalie Nattier. In the end, though this song (called, in French, "Les Feuilles Mortes") was heard only instrumentally in the film, it became a big hit in France after Montand sang it in his cabaret act. An American recording executive later asked Johnny Mercer to write an English lyric for the song. But, even with words by one of America's foremost lyricists, "Autumn Leaves" didn't become a hit in the United States until 1955, when pianist Roger Williams recorded a strictly instrumental version, which sold 2 million copies.

Moonlight Becomes You In the early 1940s, composer Jimmy Van Heusen and lyricist Johnny Burke teamed up to produce such songs as "Imagination," the hit of 1940, and "It's Always You,"

nearly as big a hit in 1941. Bing Crosby was so taken with their work that he asked them to write songs for *The Road to Zanzibar*, the second of the *Road* pictures that kept Bing, Bob Hope and Dorothy Lamour on the move. *Zanzibar* was such a success that when *The Road to Morocco*, a zany spoof of Hollywood's desert epics, came around, Van Heusen and Burke were once again the music team, turning out one of their finest collaborations, "Moonlight Becomes You." The lovely ballad provided a welcome moment of romance in the film as the trio gaggled their way through oases and harems, pursued by menacing sheiks and their henchmen.

Love Letters Written by composer Victor Young and lyricist Edward Heyman for the 1945 film *Love Letters*, which starred Jennifer Jones and Joseph Cotten, this song had to wait 17 years before it became a real hit. And then the miracle was performed by a young and virtually unknown singer-actress from Hope, Arkansas, Ketty Lester, who had been making a quick climb from San Francisco's Purple Onion nightclub to stardom in a New York revival of *Cabin in the Sky*. Her recording of "Love Letters" became a million-seller—her first and only one—in 1962. Four years later, Elvis Presley had his biggest record hit of 1966 with his version of "Love Letters."

Moonlight Serenade Glenn Miller composed his famous theme in 1935 as an arranging exercise for a course he was taking with noted teacher Joseph Schillinger. The melody acquired three sets of lyrics written to three different titles—but none of them lasted long. It wasn't until Miller was about to record Frankie Carle's theme, "Sunrise Serenade," that someone suggested putting Glenn's theme on the flip side of the record and calling it "Moonlight Serenade." So the song was renamed and Mitchell Parish (who had already written one lyric) wrote another set of words to fit the new title. The resulting instrumental recording became Miller's first million-selling hit, in the summer of 1939.

Yesterday "Yesterday" was the song that made believers of a host of older listeners who hadn't liked The Beatles when they made their first big splash in the United States in 1964. But when the foursome appeared on Ed Sullivan's television show a year later, and Paul McCartney, co-writer with John Lennon of this and so many other tunes, sang "Yesterday" in such a sweet, simple-voiced manner, even the most rabidly anti-Beatles viewers responded enthusiastically. Released as a single, "Yesterday" turned out to be a colossal hit here, selling more than a million records in just 10 days and holding the No. 1 spot on the charts for four weeks.

Bewitched Ten years after Richard Rodgers and Lorenz Hart wrote "Bewitched" for their 1940 musical version of John O'Hara's *Pal Joey*, the song seemed doomed to anonymity. Initially, it received no radio exposure because ASCAP (the American Society of Composers, Authors and Publishers) had banned all the songs it licensed from being played on the radio. Later, when the ASCAP prohibition was finally lifted, the networks themselves banned "Bewitched" because its lyrics were considered risqué. But behind those lyrics was a gorgeous tune, and in 1950 Bill Snyder, who was leading his orchestra at the College Inn of the Hotel Sherman in Chicago, made an instrumental recording of it that resulted in the song's reaching No. 1 on *Your Hit Parade*. This led to a recording of the entire score of *Pal Joey*, which led to a Broadway revival in 1952, which, in turn, led to a film version with Frank Sinatra in 1957.

Sophisticated Lady Duke Ellington had already established his credentials as a composer before he wrote “Sophisticated Lady” in 1932. But this tune raised him to a new and unique level. It was first popularized without a lyric—simply as an instrumental mood piece. Ellington, who grew up in Washington, D.C., claimed that it was a composite portrait of three of his grade-school teachers. “They taught all winter and toured Europe in the summer. To me that spelled sophistication.” Of Mitchell Parish’s text, added later, Ellington said, “Wonderful—but not entirely fitted to my original conception.” Indeed, the lyric suggests a world-weary woman who certainly never taught school and quite probably had never been in Washington. For all that, the song endures, melody and lyric, as a masterpiece.

Ruby It isn’t true that all the really great popular songs were written in the 1930s and ‘40s. There were some lovely tunes in the 1950s, too, and “Ruby” is certainly one of them. It was used as background music for the movie *Ruby Gentry*, which starred Jennifer Jones and Charlton Heston. The melody, written by Heinz Roemheld, a veteran composer of Hollywood scores, proved so haunting that Mitchell Parish added words to it, and “Ruby” became one of the biggest hit songs of 1953, finally topping at No. 2 on *Your Hit Parade* in the summer of that year. Lex Baxter recorded it in his usual lush instrumental style, and “Ruby” had a second life as a hit in 1960, when Ray Charles made his recording.



READER'S DIGEST

The World's Most Beautiful Melodies STARDUST MOODS

1 • SOME ENCHANTED EVENING (*Rodgers-Hammerstein*) (3:26) **2** • ALL THE THINGS YOU ARE (*Kern-Hammerstein*) (3:05) **3** • TENDERLY (*Lawrence-Gross*) (3:32) **4** • WITH A SONG IN MY HEART (*Rodgers-Hart*) (2:58) **5** • STAR DUST (*Carmichael-Parish*) (3:26) **6** • MOONGLOW AND THEME FROM PICNIC (*De Lange-Mills-Hudson-Duning*) (3:32) **7** • STELLA BY STARLIGHT (*Young-Washington*) (3:09) **8** • SONG OF INDIA (*Rimsky-Korsakov*) (3:07) **9** • THE SONG FROM MOULIN ROUGE (*Auric-Engvick*) (2:52) **10** • RÉVERIE (*Debussy*) (5:10) **11** • BLUE MOON (*Rodgers-Hart*) (4:26) **12** • SOMEWHERE, MY LOVE (LARA'S THEME FROM *DOCTOR ZHIVAGO*) (*Jarre-Webster*) (2:42) **13** • EBB TIDE (*Maxwell-Sigman*) (3:49) **14** • AUTUMN LEAVES (*Mercer-Prevert-Kosma*) (3:29) **15** • MOONLIGHT BECOMES YOU (*Van Heusen-Burke*) (3:17) **16** • LOVE LETTERS (*Young-Heyman*) (2:17) **17** • MOONLIGHT SERENADE (*Miller-Parish*) (2:36) **18** • YESTERDAY (*Lennon-McCartney*) (2:28) **19** • BEWITCHED (*Rodgers-Hart*) (3:13) **20** • SOPHISTICATED LADY (*Ellington-Mills-Parish*) (3:09) **21** • RUBY (*Parish-Roemheld*) (3:09)

The Romantic Strings and Orchestra

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