

THE BEAL INSTITUTE

# VISUAL MUSIC 7.0

WITH  
THE EMPIRE FILM  
AND MEDIA ENSEMBLE

Friday, January 24, 2025  
Kilbourn Hall  
7:30 PM



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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**Vienna: Sweet and Sour** (1969)

Laurence Rosenthal ('47E, '51E)  
(b. 1926)

Brett Miller, conductor

*World Premiere*

## INTERMISSION

**Laugh, Clown, Laugh** (1928)

Sijia Xiong  
Jaemin Park  
Wenyun (Bill) Liu  
Odysseas Papathanassiou Terzis  
Siqi Jiang

*World Premiere of Score*

## PROGRAM NOTES

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**Vienna: Sweet and Sour** (1969)

Laurence Rosenthal

The suite *Vienna: Sweet & Sour* began as a score of incidental music for a Broadway play, *A Patriot for Me*. It was set in Vienna in the years leading up to the First World War during the final decay and demise of the Austro-Hungarian Empire. It is based on a true story, full of espionage and scandal. But all set against the glitter and glamour of the over-ripe Imperial Court, with its endless round of dances, garden parties, and masquerade balls. The director of the play told me he wanted it “drenched in music,” waltzes, quadrilles, polonaises. This is what is interesting in the task of a theater or film composer, as contrasted to that of a composer of pure concert music. Film and theater are collaborative efforts. The music must correspond to a locale, a period of history, a style of décor, action, and speech. I had never, either before or since this play, composed a Viennese waltz. Suddenly I had to compose a flock of them. Serve the drama! So I welcome you to enchanting Vienna in 1910.

— *Laurence Rosenthal*

## PROGRAM NOTES

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**Laugh, Clown, Laugh** (1928)

Irving Thalberg

*Laugh, Clown, Laugh* was produced by Irving Thalberg for MGM Pictures in 1928 and was directed by Herbert Brenon. The film featured Lon Chaney and Loretta Young in her first featured role at the age of 14. Chaney was famous for his starring roles in such silent horror films as *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925). He was remarkable at creating and applying his only makeup and earned the nickname, “The Man of a Thousand Faces”. Sadly, 102 of the 157 films made by Chaney are currently classified as “lost films” and a number of the 55 remaining films exist in shortened formats or suffer from extreme damage.

Produced for \$293,000.00, quite large for that time, the film had a worldwide box office gross of \$1,102,000.00. It was based on the 1923 Broadway stage play of the same name starring Lionel Barrymore. The play was based on the 1891 opera *I Pagliacci* (The Clowns).

In a 1985 interview, co-star Loretta young stated, “Lon Chaney, I think, was one of the real geniuses in our business. There aren’t too many of them but I think surely he was one. I think Lon Chaney was able to separate his work from his life. When he was working he actually was not in this world at all. He was just inside that character so if that if the character was up, he was up. If the character was down, he was down”.

## MEET THE ARTIST

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**Laurence Rosenthal** was born to immigrant parents in Detroit, Michigan on 4 November 1926. He began studying piano at the age of three, taught by his mother and at the age of nine, performed a Mozart piano concerto with orchestra. In 1944, when he was 17, he enrolled at the Eastman School of Music, double-majoring in piano and composition. His piano teachers were the brilliant Hungarian, Sandor Vas and the inspiring Swiss pianist, Cecile Staub Genhart. His composition mentors were, among others, Bernard Rogers and Howard Hanson. He also assisted in the Opera Department and finally obtained a Bachelor's and a Master's degree at Eastman.

From there he moved to Paris to study for two years with the renowned Nadia Boulanger. It was a life-changing experience. The outbreak of the Korean War interrupted his music studies and, to avoid being drafted, enlisted into the Air Force and joined their newly formed unit, the First Documentary Film Squadron where he was appointed Staff Composer.

Rosenthal had never before composed for film and had to teach himself the entire craft of synchronization, click-tracks, and all the rest. In addition, he had composed only two or three orchestral works and was still a somewhat amateur orchestrator. But he was now given the Air Force Symphony orchestra of 100 musicians to play everything he wrote, offering him the extraordinary experience of learning orchestration with a full orchestra at his disposal, an opportunity almost unimaginable in civilian life.

He completed his four-year enlistment in 1955 and moved to New York. Shortly thereafter, an orchestral piece of his, *Ode*, was premiered by Leonard Bernstein with the New York Philharmonic in Carnegie Hall. He began composing ballet music for several Broadway musicals, including *The Music Man* and incidental music for Broadway dramas, such as *A Clearing in the Woods*, *Rashomon*, and later for John Osborne's play, *A Patriot for Me*. He also collaborated with choreographer Agnes de Mille on a ballet, *The Wind in the Mountains* for the New York City Ballet.

In 1960 Rosenthal composed his first Hollywood movie score, *A Raisin in the Sun* starring Sidney Poitier. Other credits include *The Miracle Worker* (1962) starring Ann Bancroft and Patti Duke, *Requiem for a Heavyweight* (1962) starring Anthony Quinn and Jackie Gleason, then, in London,

## MEET THE ARTIST

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*Becket* (1964) starring Peter O'Toole and Richard Burton, *The Comedians* (1967) starring Elizabeth Taylor and Richard Burton, *Rooster Cogburn* (1975) starring John Wayne and Katharine Hepburn, *The Return of a Man Called Horse* (1976) starring Richard Harris, *The Island of Dr. Moreau* (1977) starring Burt Lancaster, *Who'll Stop the Rain* (1978), *Meteor* (1979) starring Sean Connery and *Clash of the Titans* (1981) starring Laurence Olivier and Harry Hamlin, In the 1990s he composed many episodes for George Lucas's television series, *The Young Indiana Jones Chronicles*.

Rosenthal has since turned his attention elsewhere. He has composed two operas and a song cycle for mezzo-soprano and ensemble, based on the poetry of Persian poet Jalaludin Rumi and entitled *Songs to the Beloved*. Also an Easter cantata, *The Stations of the Cross*, to poems by John Goldsmith, which was recently premiered in London.

Rosenthal has received two Oscar nominations for *Becket* and *Man of La Mancha*, plus two Golden Globe nominations. He has won the Emmy seven times. More recently he has received Lifetime Achievement awards from The Ghent Film Festival's World Soundtrack in Belgium, and from the Society of Composers and Lyricists in Los Angeles, as well as the ASCAP *Life in Music* Award, and that of the Film Music Society of Los Angeles. And, finally, the Artists Award of the Eastman School of Music.

Rosenthal has three children and now lives in Switzerland.

*We acknowledge with respect the Seneca Nation, known as the "Great Hill People" and "Keepers of the Western Door" of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.*

## UPCOMING EASTMAN SERIES CONCERTS

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](http://EastmanTheatre.org)

### FACULTY ARTIST SERIES

#### **Alexander Kobrin, piano**

Kilbourn Hall

Saturday, January 25, 2025 at 7:30 PM

Music of Brahms

### EASTMAN RANLET SERIES

#### **Ying Quartet**

Kilbourn Hall

Sunday, January 26, 2025 at 3:00 PM

The Ying Quartet occupies a position of unique prominence in the classical music world, combining communicative performances with a fearlessly imaginative view of chamber music in today's world. As quartet-in-residence at the Eastman School of Music, the ensemble performs three Eastman-Ranlet Series concerts during the season.

### FACULTY ARTIST SERIES

#### **Robin Scott, violin & Ahrim Kim, cello**

Kilbourn Hall

Monday, January 27, 2025 at 7:30 PM

Music of Schumann and Dvořák

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

### **Bach Cantata Series**

Hatch Recital Hall

Sunday, January 26, 2025 at 3:30 PM

### **Bach Cantata Series**

Hatch Recital Hall

Sunday, February 2, 2025 at 3:30 PM



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