

The Cardinal

Based on the 1950 novel by Henry Morton Robinson, *The Cardinal* was perfect fodder for filmmaker Otto Preminger, who loved controversial themes. *The Cardinal* was filled with them: interfaith marriage, sex before marriage, abortion, bigotry, and the rise of fascism. The novel was loosely based on the life of Cardinal Francis Spellman, the Archbishop of New York. As always, Preminger's casting was quirky but interesting, mixing some newcomers with veterans and giving a large supporting role to another film director, the great John Huston. The other actors included Tom Tryon, Carol Lynley, Dorothy Gish (her final screen appearance), Maggie McNamara (who'd starred in Preminger's *The Moon is Blue*), Bill Hayes (a Broadway actor/singer who'd just come off the national tour of *Bye Bye Birdie* and who would soon go on to star in *Days of Our Lives* for decades), Romy Schneider, veteran character actor Cecil Kellaway, Ossie Davis, John Saxon, Burgess Meredith, Jill Haworth (from Preminger's film *Exodus*), Raf Vallone, and even Robert Morse, billed as Bobby and his Adora-Belles. The screenplay was by Robert Dozier and behind the camera was Oscar-winning director of photography, Leon Shamroy.

The film was shot on location in Boston, Connecticut, Rome, and Vienna. It was a gorgeous-looking film and a long one at 175 minutes. Released by Columbia as a roadshow picture with reserved seats, it was shown in 70mm but was actually the first film released in the United States that was a 35mm to 70mm blowup (it may have been the first blowup period, but some contend that the overseas release of *Taras Bulba* preceded it – but knowing Otto Preminger, *The Cardinal* was most likely the first). In fact, the ads for the film occasionally carried the line “Shot in Panavision 70,” which it, of course, was not. The film was the eighteenth highest-grossing film of 1963, and it garnered several Academy Award nominations, including Best Director, Best Editing, Best Supporting Actor (for Huston), Best Cinematography (Color), Best Art Direction (Color), and Best Costume Design (Color) – winning none. Huston did win a Golden Globe for his performance and the film won a Golden Globe for Best Motion Picture – Drama.

Most critics weren't keen on Tom Tryon's performance (he eventually left acting and became a best-selling novelist – *The Other, Harvest Home*), but also blamed the role itself. Bosley Crowther, reviewing for the *New York Times* said, “However, as colorless as is the hero, that colorful is the film. Mr. Preminger has filled it with bright details and spectacular ceremonies,” and went on to especially praise the performances of Huston and Meredith. *Variety* said, “Otto Preminger's *The Cardinal* is a long motion picture but for most of the way it is superlative drama, emotionally stirring, intellectually stimulating and scenically magnificent.” Otto Preminger has always had a keen ear for music, and his choice of composers has always been interesting and spot on, not to mention eclectic. That began with *Laura* and David Raksin, with whom he did a few films. But in the mid-1950s he began using a different composer for each film. He had a young Elmer Bernstein on *The Man With the Golden Arm*, Mischa Spoliansky on *Saint Joan*, Georges Auric on *Bonjour Tristesse*, Duke Ellington on *Anatomy of a Murder*, Ernest Gold on *Exodus*, Jerry Fielding on *Advise and Consent* and the great Jerome Moross on *The Cardinal*.

Jerome Moross had already created one of the greatest western film scores ever written, *The Big Country*. He'd also written scores for *Seven Wonders of the World*, *The Proud Rebel*, *The Jayhawkers*, *The Adventures of Huckleberry Finn*, and *Five Finger Exercise*, among

others. For *The Cardinal*, he came up with a stunningly gorgeous main theme, and the other scoring is just perfection, music on a vast canvas, filled with many majestic and emotional moments. The theme was so beautiful, in fact, that the great lyricist Carolyn Leigh (Broadway's *Wildcat* and *Little Me* and the songs “Witchcraft” and “The Best Is Yet to Come,” all written with Cy Coleman) put words to music, titling the song “Stay with Me.” It was recorded by Frank Sinatra in 1963 and more recently by none other than Bob Dylan on his 2015 *Shadows of the Night* album. Interestingly, Moross was involved with the film all during shooting – Preminger brought him along to all the locations, which was very unusual in those days.

For this release, the original two-track album masters were used, as well as the three-track masters for several tracks, including a bonus track not included on the original LP, a more pop-sounding version of the title theme. The tapes were in great condition and Moross's amazing score sparkles and gleams as never before.

— Bruce Kimmel

ORIGINAL LINER NOTES

The art of writing music for movies requires more than craftsmanship and compositional talent. It demands a deep feeling for a thorough understanding of the picture itself – its over-all aims and approaches, its individual moods and techniques – plus, of course, the ability to interpret and project all these in communicative musical terms.

Otto Preminger was keenly aware of these requirements when he invited Jerome Moross to immerse himself in the actual filming of “The Cardinal” before writing a single note of the score. To Boston, to Vienna, to Rome, wherever the company went, Moross went too. Thus, by observing the action and direction – in fact, all facets of the production – Moross was able to absorb on the spot everything he needed to compose a score that, like those of many previous Preminger movies (“Exodus,” “Anatomy of a Murder,” “The Man with the Golden Arm,” “Laura,” for examples), helps bring into sharp musical focus the impact of this dramatic picture.

Since the impact of listening to music written for the movies can be heightened by either the remembrance or the revelation of what is happening simultaneously on the screen, we offer the following short summaries of what is taking place.

“Main Title” – Father Stephen Fermoye (Tom Tryon) is walking through picturesque portions of Rome on the way to the Abbey of Casamari where he is about to hear that he has been elevated to the rank of Cardinal.

“Stonebury” – Father Fermoye recalls scenes during his rise in the church. Here he is in Stonebury, the small, impoverished New England town to which he had been sent as a young priest to learn the true meaning of humility.

“The Monks at Casamari” – The monks and students who today are actually living in the Abbey of Casamari sing an old Gregorian chant that has been sung there for centuries. This version was especially arranged for the movie by a padre of the abbey.

“Dixieland Tango” – In a frowsy New England dance hall where he is looking for his lost sister, he hears first some typical Dixieland jazz of the times, then some tango music as his sister Mona (Carol Lynley) appears as a partner in a dance team that performs an alluring tango

that appalls and repels the young priest.

“The Cardinal's Faith” – As Cardinal Glennon (John Huston) administers the last rites to his friend, Father Halley (Burgess Meredith), young Fermoye begins to comprehend more fully the sin of pride and the virtue of humility.

“They Haven't Got the Girls in the U.S.A.” – Searching once more for his sister, Father Fermoye visits an old, broken-down vaudeville house where he hears Bobby (Robert Morse) and his Adora-Belles sing, as well as dance, to this typical post World War I ditty.

“The Cardinal in Vienna” – Fermoye, on a sabbatical with no dispensations from the church, roams through Vienna, through Austria and up the Danube with Annemarie (Romy Schneider) who, because he wears civilian garb, has no idea that he is a priest.

“Annemarie” – At an elegant ball with Annemarie, who now knows he is a priest, Fermoye watches her dance a fox trot with another man; then, after coaxing on her part, dances a waltz with her.

“The Cardinal's Decision” – Fermoye is torn between the girl and the church. He retires to a monastery and prays. His mind is made up. He returns, in his priest's garb, to a Viennese café where he and Annemarie had spent wonderful hours. She walks by the window. He beckons her to come in. She sees his collar and walks quietly away.

“Way Down South” – A Southern Negro priest has issued an urgent appeal for help to the Vatican. Fermoye is sent to the scene. He alights from a bus, walks through the squalid Negro section, sees a burned-out church, and absorbs other aspects of our southern culture.

“Alleluia” – In Vienna a group of Catholic Youths, in open defiance of Hitler, sing this stirring Mozart work. The actual voices are those of Wilma Lipp, a leading European soprano, and the 200 members of the Wiener Jeunesse Chor.

“The Cardinal Themes” – The flashbacks are completed. The story has been told. Bishop Fermoye is about to become Cardinal Fermoye, and we hear first a reprise of the “Main Title,” then “Annemarie” and finally, “The Cardinal's Decision.”

ABOUT THE COMPOSER

To create the music for the story of a young priest whose character is formed through emotional, racial and political stresses, Otto Preminger needed a composer with a dramatic flair and an understanding and love of both classical and popular music.

For this complex assignment he chose Jerome Moross, composer of several symphonic works, an opera (“Gentlemen, Be Seated”), a musical comedy (“The Golden Apple”), a ballet (“Ballet of Ballads”) and several movie scores (“Seven Wonders of the World,” “Hans Christian Andersen,” “The Proud Rebel,” “The Big Country” and others). His creativity, his technical skill and his ability to adapt his talents to the varied mood and incidents of “The Cardinal” prove that Mr. Preminger has made an admirable selection.

— George T. Simon