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LEO ARNAUD (1904-1991), TROMBONIST, COMPOSER, FILM MUSICIAN:  
A BIOGRAPHICAL SKETCH AND CATALOGUE OF  
MUSICAL WORKS AND FILMS

by

Michael L. Kolstad

A Dissertation Submitted to the  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
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Approved by

  
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KOLSTAD, MICHAEL L., D.M.A. Leo Arnaud (1904-1991), Trombonist, Composer, Film Musician: A Biographical Sketch and Catalogue of Musical Works and Films. (1996) Directed by Dr. Randy Kohlenberg. 155 pp.

The musical contributions of Leo Arnaud (1904-1991), as a performer, conductor, teacher, and composer are unique and significant in the Twentieth Century. His associations with composers such as Maurice Ravel, Camille Saint-Saëns, and Cole Porter, his work as an arranger and performer for numerous and highly acclaimed films including *Gone With the Wind*, *Dr. Zhivago*, and *The Sound of Music*, and his original compositions, including the well recognized *Bugler's Dream* from *Charge!*, the Olympic Festival fanfare and theme, provide a brief insight into Arnaud's contributions as a musician. A biographical sketch of Leo Arnaud is followed by a catalogue of his musical works and a listing of films with which Arnaud was associated.

Leo Arnaud, at the age of four, began to study music under the tutelage of his father and grandmother. Early in his life, Arnaud learned to play bugle and cornet, and later, trombone, saxophone, percussion, and cello. Arnaud studied at the Conservatoire National de Musique de Lyon where he received numerous awards for his musical abilities. His professional career began at the age of eight when he played drums in his father's band. Until the age of 27, Arnaud performed in various clubs and jazz bands, as a trombonist, cellist, and percussionist throughout Europe. In 1931, he came to the United States, and shortly thereafter, joined Metro-Goldwyn-Mayer (MGM) studios as a

composer, arranger, and performer. While at MGM, Arnaud was associated with over 150 films including *The Unsinkable Molly Brown* (1964) for which he received an Academy Award nomination for orchestration. In addition, Arnaud was an active conductor in the United States, Mexico, and Spain. Arnaud retired from the film industry in 1980 and moved to Hamptonville, North Carolina, where he died in 1991.

Recognized as an influential trombonist and a master arranger and orchestrator, Arnaud was among the first to establish the MGM sound in film making. During his lifetime, Arnaud was well recognized through his numerous achievements and awards as well as his collaboration with many film and musical celebrities. Although credited with many achievements, the theme identified with the Olympic Games, *Bugler's Dream*, continues to be his most recognized work.

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation Advisor

Randy D. Koplenberg

Committee Members

Patricia E. Dineen

Carl M. Clave

Joseph J. Masarian

June 13, 1996

Date of Acceptance by Committee

June 13, 1996

Date of Final Oral Examination

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## LIST OF ABBREVIATIONS

ABC	American Broadcasting Company
AG	Associated General Studios
ASCAP	American Society of Composers, Authors, and Publishers
COL	Columbia Pictures
ITA	International Trombone Association
ITW	International Trombone Workshop
MGM	Metro-Goldwyn-Mayer Studios
PA	Paramount Studios
REP	Republic Studios
SPA	Spain
TCF	Twentieth Century Fox Studios
UA	United Artists Studios
UCLA	University of California at Los Angeles
USC	University of Southern California

## PREFACE

The musical contributions of Leo Arnaud (1904-1991) as a performer, conductor, teacher, and composer are unique and significant in the Twentieth Century. His associations with composers such as Maurice Ravel, Camille Saint-Saëns, and Cole Porter, his work as an arranger and performer for numerous and highly acclaimed films including *Gone With the Wind*, *Dr. Zhivago*, and *The Sound of Music*, and his original compositions, including the well recognized *Bugler's Dream* from *Charge!*, the Olympic Festival fanfare and theme, provide a brief insight into Arnaud's contributions as a musician. The purpose of the study is to present a biographical sketch of Leo Arnaud, a catalogue of his musical works, and a list of films with which Arnaud was associated. Aspects of Arnaud's life, including his family life and background, musical education, occupations, professional affiliations, influence upon other musicians and performers, and musical contributions are examined.

Since the study is intended to be an introduction to the life and music of Arnaud, works appearing in the listing of musical compositions are not consistently dated. In addition, dates of certain individuals who are not

integral to the study and whose dates are not available have not been included.

Information about Arnaud, his background, career, and retirement, has been obtained through interviews he gave to George Broussard, taped interviews with Faye Arnaud—Arnaud’s second wife who lives in Hamptonville, North Carolina—and his stepdaughter and stepson, Sonya Allen and Tony Royall, who also live in Hamptonville. In addition, Arnaud’s close friend, Russ Gowdy, provided background information in a personal interview. Along with interviews and correspondence with Arnaud’s friends and colleagues, which provided additional information, further background information has been obtained through the examination of personal documents, correspondence, and photographs held by Faye Arnaud in Arnaud’s personal collection in North Carolina.

Former employees of MGM studios provided additional information about Arnaud’s work in films. Because of Arnaud’s employment in the motion picture industry for over fifty years, the libraries of both the University of California at Los Angeles (UCLA) and the University of Southern California (USC) provided assistance in developing complete listings of films and music. The search of journals, both music and those associated with motion picture industry, and newspapers including the *New York Times*, *Los Angeles Times*, *Winston-Salem [NC] Journal*, *Greensboro [NC] News and Record*, *The [Elkin, NC] Enterprise*, *The [Winston-Salem, NC]*

*Sentinel, High Point [NC] Enterprise, and Yadkin [NC] Ripple*, helped to identify and verify pertinent facts about Arnaud and his musical career.

## CHAPTER I

### ARNAUD'S EARLY EDUCATION AND MUSICAL TRAINING

Noël Léon Marius Arnaud was born on July 24, 1904, in the village of Couson au Mont d', eight miles north of Lyon, France.<sup>1</sup> Information about his parents and ancestry is unknown, except that his father, Noël Arnaud, a trombonist, a violin maker, and string bassist, and his grandmother, a concert pianist, raised and provided early musical instruction to young Arnaud. Virtually nothing is known about his mother. Sometime after the birth of young Arnaud, his parents were divorced. Arnaud's mother remarried and gave birth to another son who is thought to have lived in Morocco or Monte Carlo; however, no documentation exists which would verify the existence of a brother.<sup>2</sup>

Arnaud was known by different names. In France, he was called Léo Vauchant, when he came to the United States, in 1931, his name became Leo Arnaud. In fact, he expressed two different accounts concerning the origins of the two names, Vauchant and Arnaud. The first account was told by Leo

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<sup>1</sup> Masatoshi Mitsumoto, liner notes from *Leo Arnaud*, Polish Radio Symphony, Cambria CD-1074, 2.

<sup>2</sup> Faye Arnaud, personal interview, tape recording, Hamptonville, NC, 20 November 1995.

Arnaud to Louis Victor Mialy for an article entitled, "The Legendary Léo Vauchant Talks to You . . ." <sup>3</sup> This article appeared in a French journal called *Jazz Hot*. Arnaud stated,

I was born Noël Léon Marius Arnaud! As my father's name was also Noël Léon and there was another Noël in the family, they decided to call me Léo. I lost my father when I was very young and they put me in the Vauchant family. Mr. Vauchant was a famous musician at that time who played several instruments very well and who also was a stringed instrument maker. He taught me music when I was young and when I started to work in Paris in 1917, everybody said about me, "The kid who plays cymbals; he's Vauchant's son." So I was called Léo, Léo Vauchant.<sup>4</sup>

The second account relates to events that occurred during Arnaud's youth. His father, while in the French military, had a dispute with military authorities. Because of this disagreement, the senior Arnaud deserted and returned to his home near Lyon. In an effort to avoid arrest, he changed his name and his son's, to Vauchant.<sup>5</sup> Arnaud told several of his family and friends that the second story concerning the dispute between his father and the French military was the true account. The account is further reinforced in the article, "A Musician's Odyssey: The Life and Times of Leo Arnaud," by George Broussard.<sup>6</sup> For the article, Broussard interviewed Arnaud who

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<sup>3</sup> Louis V. Mialy, "The Legendary Léo Vauchant Talks to You . . ." *Jazz Hot* (January 1968), 23-28.

<sup>4</sup> *Ibid.*, 26.

<sup>5</sup> *Ibid.*

<sup>6</sup> George Broussard, "A Musician's Odyssey: The Life and Times of Leo Arnaud," *International Trombone Association Journal* 12, 1 (1985): 21.

restated the dispute between his father and French authorities.<sup>7</sup> Evidence suggests that the first account was told by Arnaud because he knew the article would appear in France, and he wanted to avoid exposing his father's dispute with military authorities. The second story therefore, is considered to be the most accurate. Throughout his life he was known by many names and many different spellings including Léo Arnaud, Noël Arnaud, Léo Vauchant, Leo Arnaud, Noel Arnaud, and Leo Arnaud-Vauchant. In this document he will be referred to as either Leo Arnaud, or simply Arnaud.

Arnaud's early education encompassed both core elements (math, reading, etc.) and music. At the age of four he began his general studies, graduating twelve years later in 1916.<sup>8</sup> In addition to his general education, young Arnaud began his musical studies, again at the age of four. As stated, his first music instructors were his father and grandmother. Arnaud first learned to play the bugle and then changed to the cornet. Shortly thereafter, he learned to play trombone, horn, saxophone, bass, drums and other percussion instruments, and cello. Arnaud's father gave him his first cello at the age of seven.<sup>9</sup> When he was eight years old, Arnaud joined the musicians

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<sup>7</sup> Ibid.

<sup>8</sup> Leo Arnaud, *Leo N. Arnaud*, [autobiography], 1.

<sup>9</sup> Sarah Sue Ingram, "Music Room A Potpourri of Composer's Life," *High Point [NC]Enterprise* (18 September 1988), 1 (D).



Plate 1. Leo Arnaud. Three months old (1904). Geneva, Switzerland. Photograph courtesy of Faye Arnaud.



Plate 2. *Below middle*, Leo Arnaud. Twelve years old in a wartime uniform (1916). Photograph courtesy of Faye Arnaud.

union which enabled him to play drums in his father's professional orchestra.<sup>10</sup> Since he was exposed to many different instruments in the ensemble, he learned to play many of them. Although talented as a drummer, Arnaud excelled as a cellist and trombonist.

During his early years, Arnaud's father taught him not only how to play various instruments but also composition. The senior Arnaud believed his son should be able to compose without the use of the piano.<sup>11</sup> Similar to W.A. Mozart 150 years earlier, young Arnaud learned to hear and visualize the music in his mind before the sound was notated. At the age of eleven, his father sent him to the *Conservatoire National de Musique de Lyon*, in Lyon, France, to continue his music education.<sup>12</sup> Arnaud continued his instrumental studies, and in addition, received instruction in composition, orchestration, solfege, and conducting. In 1917, he graduated from the conservatory and was awarded *1er Prix* (first prize) in solfege and theory.<sup>13</sup> The first prize awards were given to outstanding students each year in the particular areas of study.

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<sup>10</sup> Masatoshi Mitsumoto, liner notes from *Leo Arnaud*, 2.

<sup>11</sup> Faye Arnaud, personal interview, tape recording, 20 November 1995.

<sup>12</sup> Noel Leo Arnaud, "Getting Acquainted with the Harp," *American String Teacher*, (Autumn 1987), 63.

<sup>13</sup> Michael Kolstad, photographs taken at home of Faye Arnaud, 20 November 1995.

Following graduation Arnaud immediately enrolled in post-graduate studies at the conservatory, and during the next three years, won the first prize award in many different categories.<sup>14</sup> In 1918, at the age of fourteen, Arnaud won first prize for his ability to play trombone. Over the next three years, other first prize awards were earned in the areas of horn (1919), harmony (1919), cello (1920), and fugue and counterpoint (1921).<sup>15</sup> The certificates given to Arnaud in recognition of these achievements, as well as other certificates and plaques, are hung in the home of Faye Arnaud, his second wife, in Hamptonville, North Carolina. A list of these certificates and other awards is located in Appendix B.

In 1922, Arnaud moved to Berlin, Germany, where he studied conducting with Felix Weingartner (1863-1942) at the Berlin State Opera.<sup>16</sup> Weingartner, an Austrian conductor, composer and author, studied with Franz Liszt, and in 1908, succeeded Gustav Mahler as conductor of the Vienna Court Opera.<sup>17</sup> Throughout his life, Weingartner composed and conducted operas across Germany and Austria. After one year in Germany, Arnaud returned to France to continue his education at both a military college and the

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<sup>14</sup> Chris Goddard, *Jazz Away From Home*, (New York: Paddington Press, LTD, 1979), 262.

<sup>15</sup> Michael Kolstad, photographs taken at home of Faye Arnaud, 20 November 1995.

<sup>16</sup> Mitsumoto, liner notes from *Leo Arnaud*, 2.

<sup>17</sup> Ronald Crichton, "Weingartner, (Paul) Felix," *New Grove* 20: 315-316.

conservatory in Lyon.<sup>18</sup> In 1923, he was awarded the *1er Prix de Composition*, and a year later, won his final first prize from the conservatory for orchestral conducting.<sup>19</sup> From 1923-1924, as a requirement of his education, Arnaud conducted the *Lyons Conservatoire Symphony Orchestra*.<sup>20</sup> Photographs of the first prize certificates can be seen in Plates 3 through 9.

During his life Arnaud was profoundly influenced by American musicians he met in Europe. Because of this exposure and influence, he decided to move to the United States. He stated, "I liked the approach that Americans [had] towards life."<sup>21</sup> On another occasion he said, "My original goal was to be a conductor with opera and ballet companies, but the lure of money, jazz, and America was too great to resist."<sup>22</sup> During this time he learned to speak English.<sup>23</sup>

Throughout the next four years, 1924-28, Arnaud taught theory and harmony at the *L'Academie de Musique d'Ormesson*. As an instructor he was allowed to enroll at the *Schola Cantorum* in Paris and attend classes

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<sup>18</sup> Arnaud, *Leo N. Arnaud*, [autobiography], 1.

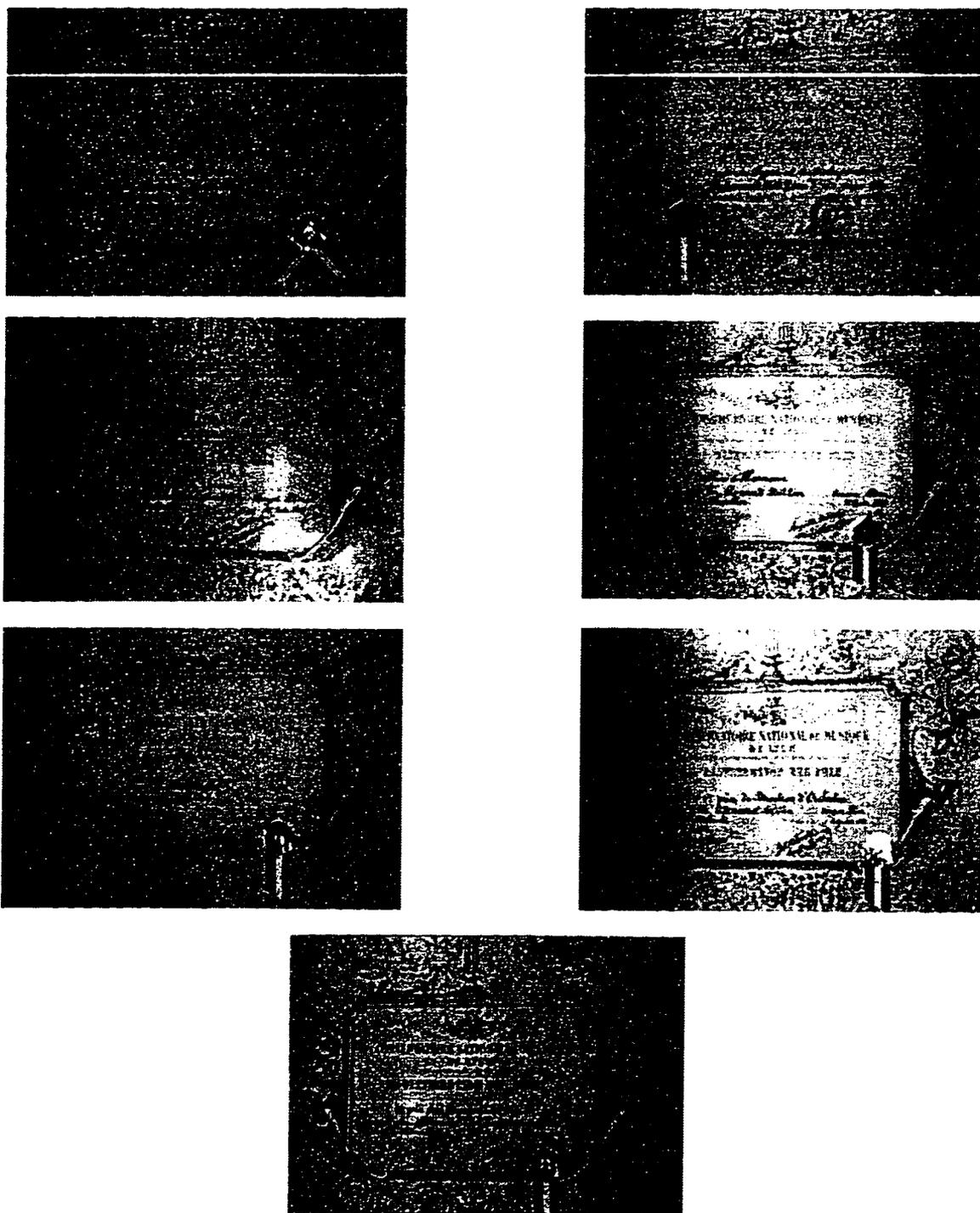
<sup>19</sup> Broussard, 21.

<sup>20</sup> Leo Arnaud, *Outline of Experience and Education*, (n.d.), 1.

<sup>21</sup> Annette Fuller. "Yadkin Resident Recognized as Movie Musician." *The [Winston-Salem, NC] Sentinel*, (7 June 1983), 16.

<sup>22</sup> Kenneth Carlson, "A Place To Come Home To: Buck Shoals Outshines Hollywood for Noted Musician," *Winston-Salem [NC] Journal*, (18 April 1982), 9 (B).

<sup>23</sup> Leo Arnaud, *Outline of Experience and Education*, 1.



Plates 3-9. *1er Prix* [First Prize] Certificates awarded by *Conservatoire National de Musique de Lyon*, in Lyon, France. Top left, *1er Prix de Trombone*; top right, *1er Prix de Fugue et de Counterpoint*; middle left, *1er Prix de Solfège et Théorie*; middle right, *1er Prix d' Harmonie*; bottom left, *1er Prix de Violincelle*; bottom right, *1er Prix de Direction d'Orchestre*; bottom, *1er Prix de Composition*. Photographs by author.

under the direction Vincent D'Indy (1851-1931).<sup>24</sup> D'Indy was a French composer, teacher, and theorist who gained unique insights into contemporary music, and developed new teaching methods, by observing many of the great composers of the time, including Liszt and Wagner.

According to Robert Orledge,

[D'Indy] is chiefly remembered as a founder of the *Schola Cantorum*, as the propagator of the symphonic ideals of Cesar Franck, and is the champion of Classicism and Wagner in France; he exerted considerable [musical] influence in Europe before World War I.<sup>25</sup>

In addition to his formal training, Arnaud's education was enhanced through the exchange of ideas at informal gatherings with other musicians and listening to their concerts. Upon his arrival in Paris in 1924 to teach at *L'Academie de Musique d'Ormesson*, Arnaud performed in local nightclubs to assist with finances as well as have an outlet to display his talents. One such place was the *Le Boeuf Sur Le Toit*, a French restaurant-nightclub in *Boissy d'Anglas*. The club band typically included an ensemble with a pianist, a bassist, percussionist, and a trombonist. Arnaud, playing trombone, performed American dance music and French tunes that were popular at the time. The restaurant was a meeting place for many of the popular French composers. Arnaud recalled,

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<sup>24</sup> Ibid.

<sup>25</sup> Robert Orledge. "Indy, (Paul Marie Theodore) Vincent d'." *New Grove* 9: 220-225.

The place was a hang-out for young modern composers such as Darius Milhaud and Arthur Honegger, who were 32 at the time; Georges Auric and Francis Poulenc, both 25; Ravel was 49. All were interested in jazz, but Ravel seemed to understand it best.<sup>26</sup>

### Arnaud and Ravel

On one occasion, Maurice Ravel (1875-1937), as a member of the audience, was intrigued by Arnaud's trombone technique. Following the performance, he met Arnaud and they became friends. Later, Ravel invited Arnaud to his home in *Montfort-L'Amaury*. Arnaud stated that,

[Ravel] was intrigued by my improvisations in that idiom and by the fact that I could play up to a G above high C. He invited me to his villa at *Montfort-l'Amaury* once a week, played chords or popular tunes on the piano, and had me improvise.<sup>27</sup>

Arnaud continued,

So I went there [Ravel's home] the first Friday with the trombone. [Ravel] said, "Look, I know what you're doing. You're playing around the melody. But the notes you play, how do they come to you?" Well, I said, it's a style, like the Hungarians do. The Jews have their way too . . . there are modes that apply to whatever you want . . ."<sup>28</sup>

From 1924 to 1928, Arnaud visited Ravel every Friday.<sup>29</sup> When Ravel and Arnaud were together, they traded ideas, and Arnaud received insight into Ravel's compositional technique and orchestration. Likewise, Ravel was

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<sup>26</sup> Leo Arnaud, "Maurice As I Knew Him," Concert program for the Burbank (CA) Symphony (October 1975).

<sup>27</sup> Ibid.

<sup>28</sup> Goddard, 114.

<sup>29</sup> Broussard, 28.

interested in becoming proficient in his knowledge about jazz and learning improvisation, as well as trombone performance techniques used by Arnaud. Eventually Ravel learned to play jazz and developed knowledge of the trombone in jazz idioms. Arnaud stated, "In no time [Ravel] was able to improvise in the same style."<sup>30</sup> When visitors entered his home, Ravel is said to have introduced Arnaud as his colleague.<sup>31</sup> Ravel often gave his friends nicknames, and his friends called him *Rara*. Arnaud was not exempt from receiving a nickname from the composer, and to Ravel he became *Arar*.<sup>32</sup>

In April 1928, Ravel was in the process of composing *Bolero*. His original sketch of the work was in the key of D major, but at Arnaud's request, Ravel changed the key to C major. The change occurred because Arnaud pointed out that the work in the key of D major requires the solo trombonist to play eleven high E-flats, difficult for even the most advanced players. Whereas in the key of C major the trombonist is required to play eleven D-flats, that, although difficult, is more practical to perform than the high E-flats.<sup>33</sup> Ultimately Arnaud played the trombone solo in the premiere of the

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<sup>30</sup> Arnaud, "Maurice As I Knew Him," Concert program.

<sup>31</sup> Broussard, 22.

<sup>32</sup> Arnaud, "Maurice As I Knew Him," Concert program.

<sup>33</sup> *Ibid.*

work at the *Opera Comique* in Paris, 1928.<sup>34</sup> Later, when *Bolero* was performed with Ravel as conductor and Arnaud was unable to participate in the performance, Ravel encouraged the trombone soloist, "Do like Leo; do a little jazz."<sup>35</sup>

In 1975, Arnaud wrote an extensive article about his relationship with Ravel that appeared in a program commemorating the one-hundredth anniversary of the birth of Ravel. The entire text from this article is located in Appendix C. In addition to that article, Chris Goddard dedicated an entire chapter in the book, *Jazz Away From Home*, to the relationship between Ravel and Arnaud.<sup>36</sup> Through the manner in which he performed jazz, Arnaud's influence upon Ravel's compositional technique is presented in the text.

In 1983, Joel Elias interviewed Miles Anderson, a professional trombonist living in Los Angeles, for an article in the *International Trombone Association Journal*. In that interview, Anderson discussed an instance where he and Arnaud were working together on a film. During a conversation between the two, Arnaud reminisced about his relationship with Ravel and told Anderson,

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<sup>34</sup> Joel Elias, "Miles to Go-An Interview with Miles Anderson," *International Trombone Association Journal* 11, 4 (1983): 29.

<sup>35</sup> Ibid.

<sup>36</sup> Goddard, 114.

You know I played the first performance of *Bolero*. Ravel conducted it. They [musicians who perform the work] don't play that piece at all like it is supposed to be done. First of all the drum starts off very dry. Absolutely wrong, its supposed to be sort of a floppy sound . . . . The trombone solo should be played like a peasant woman singing bare-chested while doing the washing . . . . Those glissandos were never particularly in there and they were never intended to be exaggerated.<sup>37</sup>

Ravel's desire was to create a "very jazzy feeling" in the work, rather than music where the musicians "were married to the piece." The famous glisses found in the work today are the result of LaFossé attempting to get a jazz feeling.<sup>38</sup>

The article by Elias led to George Broussard's article, "A Musician's Odyssey: The Life and Times of Leo Arnaud."<sup>39</sup> Broussard's article includes a description of the *Bolero* trombone solo as told by Arnaud. Arnaud related,

[The trombonist] should stay in the first two positions until bar 7 (A-flat). In bar 9 the F is played in raised fourth and in bar 12, he uses raised fifth for the E. The second F in bar 15 as well as the one in bar 16 is in sixth [position]. Ravel wanted to do [first position, 2nd, 3rd, 4th, 5th, 6th, and 7th] in order. I said, but you don't ever use the 7th position and Ravel said to me in French (expletive deleted) the seventh position . . . . The B-flat, C and D-flat in bar 4 are heavily accented and the final notes of the phrase (bar 7) are eased back to release tension. The accents in bars 11 and 13 are fairly heavy also as is the accented 2nd sixteenth of bar 14. Accents on the 2nd beat of bar 15 and the 3rd beat of bar 16 are used to build into the coming tutti passage.<sup>40</sup>

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<sup>37</sup> Elias, 29.

<sup>38</sup> Ibid.

<sup>39</sup> Broussard, Part 1: 21-24, Part II: 26-28.

<sup>40</sup> Ibid., 28.

In addition to this systematic description, an examination of music at the home of Faye Arnaud revealed a manuscript copy of the trombone solo done by Arnaud himself. The *Bolero* trombone solo, as Arnaud played it, appears in Appendix D.

### Arnaud's Continuing Education

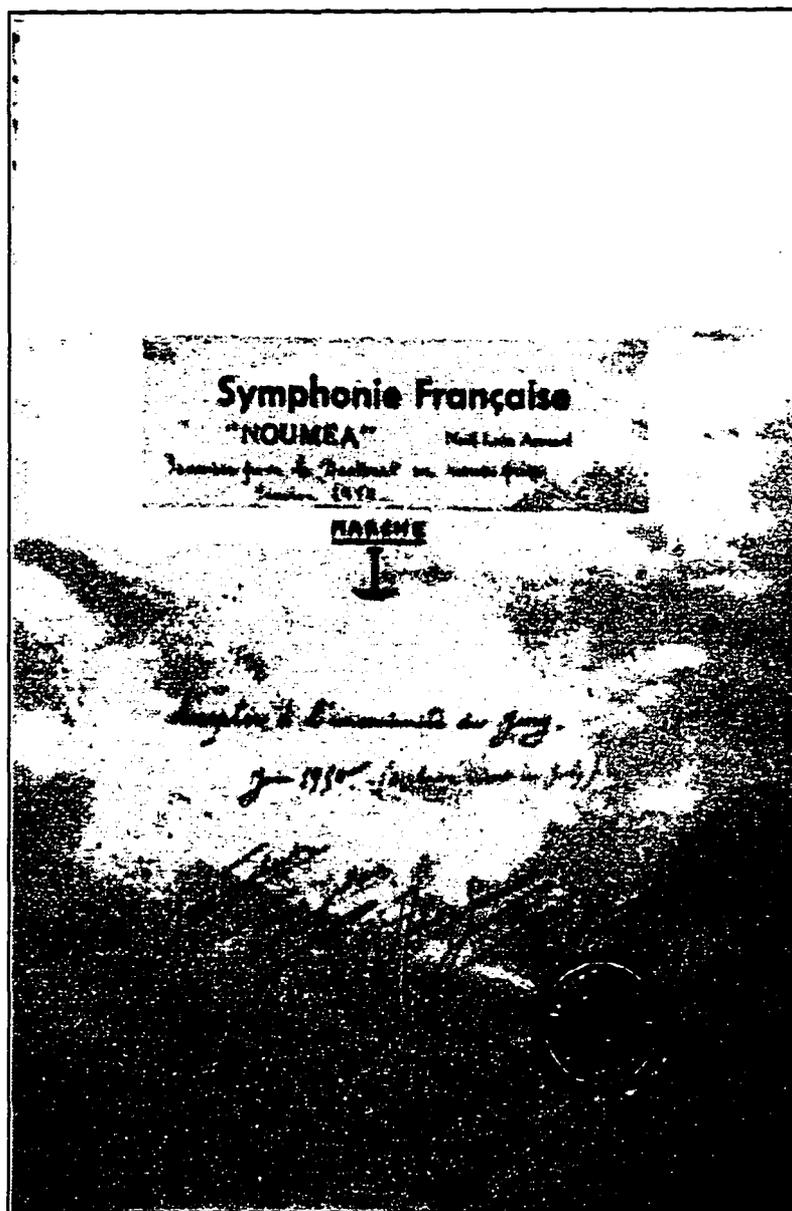
Arnaud's formal training in an academic setting continued sporadically for the next twenty-five years. Ultimately he was awarded in 1950 the Doctor of Music degree from *L'Academie de Musique d'Ormesson* in France. The final project for graduation was the completion and acceptance of a symphony, *Symphonie Française: Noumea* completed in 1949; a photograph of the cover page, with the signatures of Arnaud's doctoral committee, can be seen in Plate 10.<sup>41</sup> His doctoral committee approved the work a year later, and Arnaud was awarded a doctorate in the field of music, see Plate 11.<sup>42</sup>

During his life, Arnaud studied with a number of well respected musicians throughout Europe. In a resume that appears in Appendix F, he credited the following individuals for his musical training: Arnaud studied solfege, timpani and other percussion instruments with Jean Vauchant (dates unknown), theory and music dictation with Marie-Emmanuel-Augustin

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<sup>41</sup> Mitsumoto, Liner notes on *Leo Arnaud*, 2.

<sup>42</sup> *Symphonie Française: Noumea* is examined in further detail in Chapter V.



Plates 10. *Symphonie Française: Noumea* (1949). Cover page with signatures of Arnaud's doctoral committee. Photograph by author.

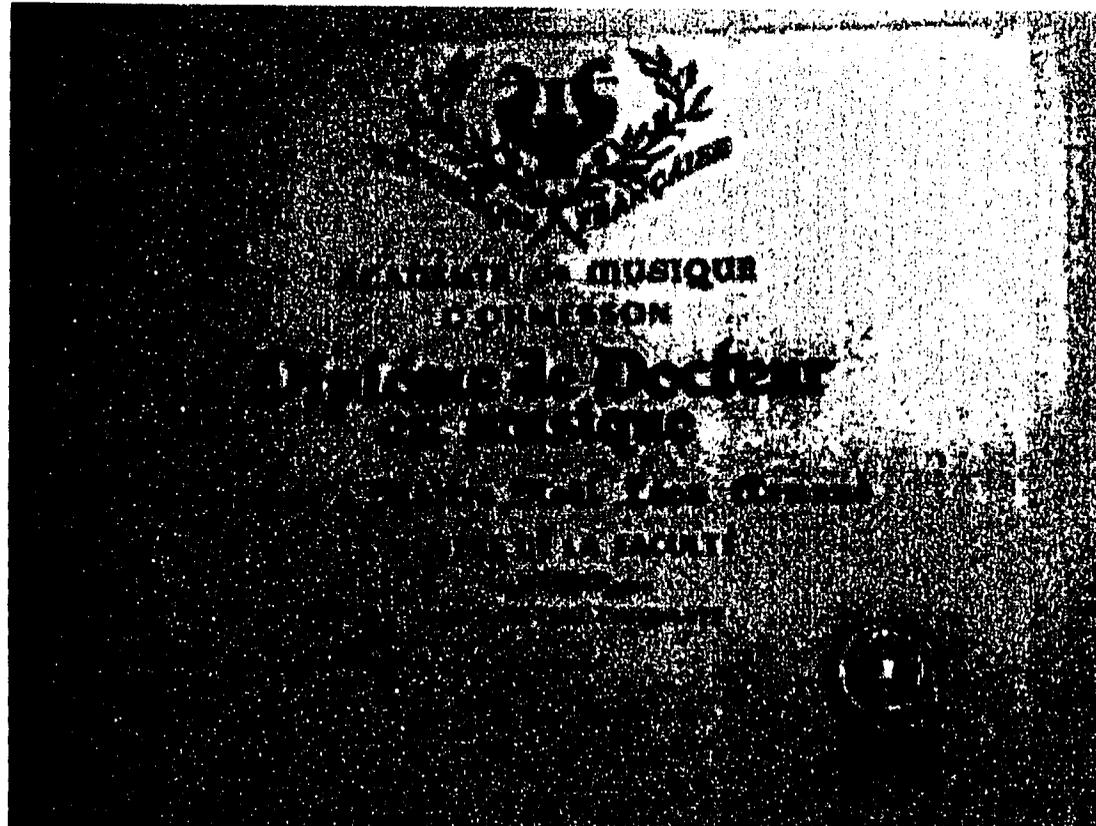


Plate 11. *Diplôme de Docteur en musique* awarded by the *Académie d'Ormesson*, France (1950). Photograph by author.

Savard (1861-1942), harmony with Paul Vidal (1863-1931), cello with Hugo Bedetti (dates unknown), trombone with Venon (first name and dates unknown), fugue and counterpoint with André Gedalgè (1856-1926), composition with Vincent D'Indy, and conducting with Walther Straram (1876-1933) and Felix Weingartner.<sup>43</sup> As stated earlier, Jean Vauchant, Arnaud's father, was the name that the elder Arnaud selected to avoid the French authorities. Other than the fact that he was a musician who conducted his own ensemble, no other background information is available. Marie-Emmanuel-Augustin Savard was a French composer and pedagogue. The son of the well-known musician Marie-Gabriel-Augustin Savard (1814-1881), Marie-Emmanuel-Augustin Savard was awarded the *Prix de Rome* in 1886 for his cantata, *La Vision de Saul*. From 1902-1921, Savard was the director of the conservatory in Lyons.<sup>44</sup> Paul Vidal was a noted French composer and pedagogue who won the *Prix de Rome* in 1883 for his cantata, *Le Gladiateur*. In 1894, he began his teaching career at the Paris Conservatory.<sup>45</sup> Information about Hugo Bedetti or Venon cannot be located. André Gedalgè was an eminent French theorist, composer, and pedagogue who began his musical career later in life and entered the Paris conservatory

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<sup>43</sup> Noel Arnaud, *Outline of Experience and Education*, 1.

<sup>44</sup> Nicolas Slonimsky comp., *Baker's Biographical Dictionary of Musicians*, 6th ed., (New York: Schirmer Books, 1978), 1507.

<sup>45</sup> *Ibid.*, 1809.

at the age of 28. One year later Gedalgè won the *2nd Prix de Rome*. He developed an analysis of counterpoint, published as a *Traite de la fugue* (1901), that became a standard text at the Paris conservatory. In 1905, he became a professor at the Paris conservatory in counterpoint and fugue. Besides Arnaud, other students of Gedalgè included Ravel, Georges Enesco (1881-1951), Charles Koechlin (1867-1950), and Darius Milhaud (1892-1974).<sup>46</sup> Walther Straram was a French conductor who was educated in Paris and played violin in Paris orchestras. He conducted one of the first performances of Ravel's *Bolero* in November 1928.<sup>47</sup>

Much of Arnaud's musical training in the area of jazz was self learned. He analyzed musicians who came to France and incorporated their techniques, style, and ideas into his own playing. He stated,

. . . I learned jazz more or less on my own. I started analyzing a bit what those [American] guys were doing—just by hearing them play. I didn't have the records. I knew the tunes they were playing. I could hear the phrases and I was trained. I knew the names of the intervals and the degrees of the scale. If you look at a chord as a question they were giving the answers by playing certain phrase[s]. I could readily see what they were doing because there are only twelve notes and some are automatically tabooed.<sup>48</sup>

Arnaud credits as a strong influence the American jazz musicians who first came to France in 1917. He stated, "Most of them were black

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<sup>46</sup> Ibid., 582.

<sup>47</sup> Ibid., 1676.

<sup>48</sup> Goddard, 262.

musicians, and I would copy them, but maybe my knowledge of harmony and counterpoint was a great advantage."<sup>49</sup>

Perhaps the most influential example of Arnaud's study of American jazz musicians occurred in 1918. At the age of fourteen, while playing drums at the *Marigny Theatre*, a Paris nightclub, he met American Louis Mitchell, the leader and drummer of the seven-piece band the Jazz Kings. The instrumentation included trumpet, trombone, tenor saxophone, bass, piano, banjo, and a drum set.<sup>50</sup> The Jazz Kings came to the theater for a large musical performance incorporating several musical groups and dancers. Arnaud, who was playing in the theater pit orchestra, began to sit in with the Jazz Kings, learning and incorporating their style into his own music.

Arnaud recalled,

[Louis Mitchell] was a drummer—a very good drummer, too. I imitated him. I learned from him. Whatever he did, whatever he did that was the way I was doing it. I played timpani and snare drums when they first came. I also started playing trombone in that band . . . .<sup>51</sup>

He stated on another occasion,

I was just a kid at the time, yet I tried to imitate Mitchell by playing drums. Then I analyzed the trumpet player's style who alternated the syncopations, making them land sometimes on the first beat, sometimes on the second and sometimes on the third. I understood that no laws existed to tell us how we had to play, because the black

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<sup>49</sup> Ingram, 10 (D).

<sup>50</sup> Mialy, 26.

<sup>51</sup> Goddard., 261.

people played the same songs every night but always a different way. I was also impressed by the trombone player; his name was Frank Withers.<sup>52</sup>

The French pit orchestra, in which Arnaud performed, had been playing the music "straight," as notated. The night he heard and met Louis Mitchell, Arnaud learned about syncopation and other jazz rhythms; he also began to understand the aesthetic quality of the new genre. He recalled his introduction to jazz,

The musicians of the French pit orchestra were not interested in this music [jazz]. According to them, it was only [noise], but they didn't realize that inside this [noise] was something wonderful.<sup>53</sup>

Following that evening, Arnaud began to incorporate the style of American music into his own performances.

Arnaud's association with Frank Withers evidently had a profound influence on his approach to jazz, especially styles associated with jazz trombone. He recalled a nightclub in Paris where he and Withers performed,

There was a club for black people only. I was the only white to be accepted there! I met a lot of black musicians and Withers came there with his wife Mazle, a wonderful pianist. She also played trombone and Withers composed some arrangements for three trombones and we played without any other instruments, just for fun.<sup>54</sup>

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<sup>52</sup> Mialy, 27.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

He also stated, "I was an imitator of Frank Withers myself, but my technique was better than his."<sup>55</sup>

In addition to the Jazz Kings, several other American jazz groups came to France. Arnaud continually listened and began to incorporate elements of their performance styles into his own. These groups included the Dixieland Jazz Band in 1919 directed by trombonist Emil Christian and the orchestra of saxophonist Art Hickman in 1920. In 1925 and 1926, the California Collegians and Commander Orchestra performed in France while later that year the Paul Whiteman Orchestra performed in Paris.<sup>56</sup> Arnaud credits these groups as ensembles that enhanced his musical performance skill (style). Arnaud also credited the trumpet player Frank Guarante as an influence on his jazz training. He stated, "I admired the trumpet player Frank Guarante the most, an American from Italy. He [was] a very important influence on me."<sup>57</sup>

Arnaud was influenced not only by the jazz groups which visited France but also by the recordings of jazz artists that were available. These included Royal Garden Blues, King Oliver, the Rollini Brothers, Louis Armstrong, and Duke Ellington, as well as lesser known American jazz

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<sup>55</sup> Ibid., 23.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid., 27.

groups including Glenn Gray and the Casa Loma Orchestra.<sup>58</sup> As well as hearing other musicians, Arnaud met with other jazz players from various parts of Europe and America to trade ideas. Arnaud explained,

I think I was the first French musician to play jazz, but at the same time there were others like me in Holland, in Belgium, in England . . . sometimes we met together to share knowledge and new things.<sup>59</sup>

In 1924, Arnaud joined a Dixieland group known as the Chicago Hotspots, a band that recently had come to Paris from the United States. Once again, his exposure to these musicians influenced his performing style.

Arnaud stated,

It was a band that used to play on the Mississippi riverboats. It was real Dixieland, [and] good. The Americans were in quite a different league to the French, and everybody learned from them.<sup>60</sup>

Throughout his youth and education, Arnaud had the opportunity for study with some of the finest musicians, both classical and those in the field of jazz, in Europe. During this period of his life, an impressive foundation for his broad musical career was developed. During Arnaud's youth, he had definite plans for his life and career. He stated, "My original goal was to be a conductor with opera and ballet companies . . ."<sup>61</sup> Eventually Arnaud became the conductor he envisioned as a child. Before that time,

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<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Goddard, 73.

<sup>61</sup> Carlson, 9 (B).

however, he would become one of the most well-known jazz performers in France and Europe.

## CHAPTER II

### ARNAUD'S EARLY MUSICAL CAREER

During his youth, Arnaud was convinced that someday he would become a famous conductor. He stated, "My original goal was to be a conductor with opera and ballet companies, but the lure of money, jazz, and America was too great to resist."<sup>1</sup> Because of that "lure," he became one of the most successful musicians and one of the most well-known jazz trombonists in Europe. Because of the reputation that he created, his friends called him *Alexander the Great*.

In 1912, Arnaud began his professional career in music when in Paris he began to play drums in his father's band. He is pictured with the band in Plate 12. Two years later, at the age of 10, Arnaud wrote his first score for the band, a work that eventually became known as *The Olympic Fanfare*. Forty years passed before the work, was published. He stated, "It stayed with me because it's only four notes."<sup>2</sup>

In 1917, he began to work for the *Gaiété Rochechouart Theatre*, a burlesque house, playing percussion and cello. The shows at the theater

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<sup>1</sup> Carlson, 9 (B).

<sup>2</sup> Bob Crissman. "Sir Leo Arnaud's Lifting Music Has Touched the Lives of Millions." *The Enterprise* [Elkin, NC], 8 May 1991, 8.



Plate 12. *Bottom, second from left, Leo Arnaud, eight years old, with his father's band (1912). Photograph courtesy of Faye Arnaud.*



Plate 13. *Leo Arnaud, seventeen years old (1921). Playing saxophone for friends in Paris. Photograph courtesy of Faye Arnaud.*

typically consisted of series of short acts including comedians, nude-dancers, and excerpts from Goethe's *Faust*.<sup>3</sup> However, when his father discovered his son's place of employment, he "yanked [him] out of that place."<sup>4</sup> At the time, Arnaud was 14 years old.

After he left the *Gaiété Rochechouart Theatre*, he began to perform at the *Marigny Theatre* in the pit orchestra. In addition to the instruments he played—trombone, cello, and various percussion instruments—he began to arrange works for the orchestra. Often he arranged French tunes, adding an American twist. He related,

I knew the [French] tunes-I knew the [American] tricks they were doing. So I asked the conductor, "You know we are not playing the way the [Americans] do. Would you allow me to fix it? And I would."<sup>5</sup>

That same year, 1918, Arnaud began to perform in the dinner band at the *Restaurant Pigalle*, in Paris. Popular during World War I, the restaurant was frequented by both military personnel and civilians.<sup>6</sup> Arnaud recalled,

The World War I air aces used to come in there . . . . They were gods in those days. They had the *Croix de Guerre* loaded with palms for each plane they shot down. They were allowed to design and determine the color of their uniforms. One son-of-a-bitch shows up

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<sup>3</sup> Goddard, 263.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid., 17-18.

<sup>6</sup> Ibid.

in pink! I adored that man. I said, "Man, you're for me!" Anybody that had the guts to assert himself that way.<sup>7</sup>

### Association with Saint-Saëns

In 1918, Camille Saint-Saëns (1835-1921) came with friends and his St. Bernard dog into the *Restaurant Pigalle* where that evening Arnaud was performing as a percussionist and cellist. Later, as the evening progressed, Saint-Saëns was asked to perform an organ recital on Feast Day at the *Vichy Cathedral* but refused.<sup>8</sup> He did state, however, that he would accompany Gounod's *Ave Maria* with a singer. Fortunately since no singer was identified, he was asked to play the piece on cello.<sup>9</sup> After agreeing to perform the work, Arnaud went to Saint-Saëns to set-up a rehearsal. Saint-Saëns asked Arnaud if he knew the work, and he answered that he did; therefore Saint-Saëns believed a rehearsal was not necessary.<sup>10</sup> The next Sunday morning, they performed the work. When the accompaniment began, a grating noise was heard because B-flats on the organ were not sounding properly. Saint-Saëns muttered to Arnaud, "Now we're buggered. Why don't [the church authorities] fix this thing?" Upon completion of the performance Saint-Saëns stated to Arnaud, "You did very well. But that damned organ,

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<sup>7</sup> Ibid.

<sup>8</sup> Mitsumoto, liner notes on *Leo Arnaud*, 3.

<sup>9</sup> Broussard, 21.

instead of spending money on candles, why don't they [the church authorities] fix that bloody organ?"<sup>11</sup> At the time, Arnaud was 14 years old.

### Arnaud the Jazz Trombonist

Until 1922 Arnaud played predominately cello, timpani, and snare drums. In 1922, he decided to concentrate on the trombone and pursue a career as a jazz trombonist. Although Arnaud began his career as a drummer, his talent as a trombonist secured his place in European jazz history.<sup>12</sup> In addition, he felt that he influenced and contributed to the development of new technical possibilities available on the trombone. Arnaud stated,

I think I was the first one to develop the possibilities of this instrument that I love, by playing high notes!! When I arrived in the USA, I admired Tommy Dorsey, but he didn't play high notes that much. He needed music in A Major so that he was able to do his C sharp that he loved so much and that he played so well. Yet, he never played higher than this. A lot of trombone players went on to imitate this style which helped a lot to promote the trombone, but it was old-fashion . . . . I taught a lot of trombone players; there were many things that they didn't even know how to do yet. Sometimes their lips were ready but were missing one thing: advice from one who had experience.<sup>13</sup>

In addition to his influence as a trombonist, Arnaud was regarded as one of the finest jazz musicians in Europe at the time. Chris Goddard states, "Leo

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<sup>10</sup> Goddard, 264.

<sup>11</sup> Ibid. In 1970, Arnaud returned to France and attended the same church, the *Vichy Cathedral*. He reported that the church authorities had still not repaired the organ.

<sup>12</sup> Broussard, 21.

<sup>13</sup> Malijy, 24.

Vauchant [Arnaud] . . . seems to have had the most natural talent for jazz."<sup>14</sup>

Another famous French jazz musician, Alain Romans, stated in regards to Arnaud, "We had few good musicians in France in the early days. They had no idea about improvising. There were only a few who did. [These included] Leo Vauchant [Arnaud]."<sup>15</sup>

In 1924, Arnaud played cello in a tango band. Another ensemble, a Dixieland group called the Chicago Hotspots, would alternate sets with Arnaud's tango band during various performances. The Chicago Hotspots recently had arrived in Paris from the United States. The band's trombone player became homesick and returned to the United States. Through various connections, the band's leaders asked Arnaud to find a good replacement. The next day, Arnaud selected himself and performed in the band. Although he was not particularly fond of Dixieland music, Arnaud realized the advantages for his career to join the ensemble. Arnaud stated,

There was a big repertoire of what they called Dixieland . . . . This Dixieland thing didn't move me too much, but to tell you the truth I didn't have to try too hard. I liked the music OK, but what I really liked was the life it made for me and the money I was making . . . . I wasn't a jazz buff in any way. I liked it. It was creative in a way . . . . I started to write for it, [but] it was difficult.<sup>16</sup>

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<sup>14</sup> Goddard, 16.

<sup>15</sup> Ibid., 278.

<sup>16</sup> Ibid.

Arnaud also stated that the “solos [played by members in the Chicago Hotspots] were the hottest thing in Paris.”<sup>17</sup> At this time when Arnaud was 15 years old, his home life was difficult, and he had little regard for his stepmother. Arnaud believed both he and his father earned the money which his stepmother lost gambling. His success in music allowed him some refuge. He recalled,

The life was the thing. I couldn't get over it. A kid of 15 years old. I could stay away from home because I was making money . . . . I was able to get out of that lousy life. I came from a pigsty. My father and his second wife—she gambled the money . . . . I got one day's pay for myself, I was spending it on food.<sup>18</sup>

As a result of his early independence, Arnaud left home at the age of sixteen and never returned.

Shortly thereafter, Arnaud was invited by Louis Mitchell to come to the Tempo Club in Paris to join the club band. Since in those days very few musicians had cases for their instruments, Arnaud often used a pair of trousers for his trombone case. He placed the bell section in one pant leg and the slide in the other.<sup>19</sup> This is how he arrived at the club. During this period he met several well known musicians, including Ravel, Darius Milhaud, and Cole Porter (1891-1964).

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<sup>17</sup> Ibid., 73.

<sup>18</sup> Ibid., 266.

<sup>19</sup> Ibid., 267.

In 1925 at the age of 21, Arnaud worked at the French nightclub *L'Abbaye Thélème* with a group that included Roger Fishback on saxophone and a Dutch piano player named Freddy Van Root. Often the Prince of Wales came to the club and performed with the ensemble. Arnaud stated,

The Prince of Wales used to come in . . . and he wanted to play drums . . . . If he wanted to play we'd let him. He just kept time. He was with us or he wasn't. But mostly he was. We never had much conversation-except maybe if he was to give us a little tip. He'd just come up to the band and say, "I'd like to sit in you know." And we would say "O.K." And we'd play a tune and the people would applaud and then we'd play the same tune again.<sup>20</sup>

During the mid-1920s, Arnaud was an active and well-known trombonist in Paris. He performed at the Kit Kat Club as a member of the *Ambassadeurs*, at the *Club Parroquet*, and for private parties where guests such as F. Scott Fitzgerald and others heard him play.<sup>21</sup> At this time Arnaud became associated with Cole Porter and worked with him on his *Begin the Beguine*.<sup>22</sup> Arnaud recalled,

I did his first copy of *Begin the Beguine* . . . . [Porter] was nice. To me he was great . . . . He was a rich man, very elegant, very society conscious. Not necessarily a snob . . . there wasn't a piano copy of [the work] . . . so I made it.<sup>23</sup>

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<sup>20</sup> Ibid., 218.

<sup>21</sup> Broussard, 22.

<sup>22</sup> Goddard, 273.

<sup>23</sup> Ibid.

During this time, Arnaud also performed as a cellist in a string quartet that often performed in *St. Germain des Prés* on the *Boulevards St. Michel*, and at the Notre Dame Cathedral. In addition, the group performed private concerts for Ravel, Claude-Achille Debussy, and author Marcel Proust.<sup>24</sup>

Arnaud continued to be active as a jazz trombonist, and in addition to the jazz clubs and nightclubs, he played for private parties hosted by Elsa Maxwell. Maxwell— well-known patron of the arts in the United States and France—often invited guest musicians, who she considered “more talented and amusing” than herself, to various parties.<sup>25</sup> At these parties, Arnaud performed for many guests including Maurice Chevalier, the Dolly Sisters, Gloria Swanson, F. Scott Fitzgerald, James Joyce, Cole Porter, Arthur Rubinstein, King Alphonso of Spain, King Carol of Romania, and others.<sup>26</sup>

In addition to his career in performance, Arnaud was a professional educator who taught theory and harmony at the Ormesson Academy of Music from 1924 to 1928. While at the academy, he conducted the Ormesson Symphony for three years and also orchestrated the music for the shows at the *Casino de Paris*.<sup>27</sup> In 1925, Arnaud performed as the trombonist for Igor

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<sup>24</sup> *Ibid.*, 272.

<sup>25</sup> Elsa Maxwell, *R.S.V.P. Elsa Maxwell's Own Story* (New York: Books Abridged, Inc., 1955), 273.

<sup>26</sup> Broussard, 22.

<sup>27</sup> Arnaud, *Leo N. Arnaud*, [autobiography], 1.

Stravinsky's *L'Histoire du Soldat* conducted by the composer at the *Champs-Élysées Theatre*. That performance was the second time that Arnaud played in an ensemble conducted by Stravinsky; Arnaud, at the age of twelve, had played all of the percussion parts for a performance of the *Rite of Spring* with Stravinsky conducting.<sup>28</sup> In 1955, Stravinsky gave Arnaud an autographed photograph seen in Plate 14.

In 1927 at the age of 23, Arnaud was appointed to be the musical director of the *Bouffes Parisiens Theatre*, in Paris.<sup>29</sup> Holding this post for one year, he rehearsed and conducted several operas and ballets. During the next two years Arnaud toured with various jazz ensembles including the Russ Columbo Band, in England, Holland, Yugoslavia, Germany, Austria, Hungary, Switzerland, Turkey, Italy, Spain, Brazil, Uruguay, and Argentina.<sup>30</sup> During this same period, he was involved with numerous recordings performing with Columbo, Benny Goodman, Joe Venuti, Gene Krupa and Fred Waring.<sup>31</sup>

By 1928, Arnaud's reputation had reached the United States. That year he was offered a position in the Boston Symphony as a cellist and

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<sup>28</sup> Broussard, 22.

<sup>29</sup> Mitsumoto, liner notes on *Leo Arnaud*, 3.

<sup>30</sup> Arnaud, *Leo N. Arnaud*, [autobiography], 2.

<sup>31</sup> *Ibid.*



Plate 14. Igor Stravinsky. Autographed picture. The picture states, "To Leo Arnaud, With Fondest Memories. Igor Stravinsky '55." Photograph courtesy of Faye Arnaud.

percussionist.<sup>32</sup> Unfortunately, he was forced to refuse the position since there was a three-year wait for a travel visa from France to the United States. He stated,

I was mortified because I thought I would be an asset to this country . . . . I worked with American musicians in Europe and liked their jokes, their relaxed style and nonchalance about many things.<sup>33</sup>

Most importantly to Arnaud was the fact that America was the home of jazz, and he wanted to immerse himself in the genre. His feelings about jazz can best be understood in the following statement made by Arnaud, "The fellows who pick classical music over jazz have no sense of humor. There's certainly more dignity in classical music, but there's more fun in jazz."<sup>34</sup> That same year, 1928, he met Fred Waring, conductor of the Pennsylvanians, a group from the United States that was performing in Paris. Shortly thereafter, Arnaud was offered a position in the group and invited to return with the ensemble to the United States. He was, however, still unable to obtain a labor permit or travel visa because of the minimum three-year wait. For the next three years, 1928 to 1931, Arnaud was a member of the Jack Hylton Band, and performed throughout France as a jazz trombonist and band arranger. A photograph of the Hylton's band brass section, which includes Arnaud, is seen in Plate 15.

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<sup>32</sup> Broussard, 22.

<sup>33</sup> Carlson, 1 (B).

<sup>34</sup> Ibid.



Plate 15. The brass section of Hylton's band, *left to right*, Lew Davis, Leo Arnaud, Philippe Brun, and unknown (1929). Photograph courtesy of Faye Arnaud.

Arnaud had an unusual view of himself and how others treated him during this period of his life. In an interview for *Jazz Hot*, he described himself during this period as “a jerk and an original.”<sup>35</sup> He recalled,

I had a very bad reputation, I was always late, I talked too much and above all, I was always fighting in the clubs . . . never with the musicians of course, but with some of the clients who were drunk . . . . I was young, handsome, I danced while I played, the girls began to look at me, to smile at me and I did the same. Before the end of the night the guys were jealous and wanted to kill me and that was enough for me to be fired. It’s incredible how wild I was at that time!<sup>36</sup>

During this period of his life Arnaud was very active in the music world and making a good income. In addition to his playing and teaching positions, he also arranged music for local theaters. Arnaud stated,

I earned a lot [of money] because I made some musical arrangements for the theaters . . . . I often had 3 or 4 [playing] jobs a night. I would play cello for a party somewhere, then trombone from midnight to 5:00 a.m. in a club, etc.”<sup>37</sup>

As he was exposed to European audiences, Arnaud’s fame spread throughout the continent, especially among other musicians. Several sources describe him as one of the best jazz musicians during this period in Europe. Goddard states, “Leo Vauchant [Arnaud] . . . seems to have had the most natural talent for jazz.”<sup>38</sup> Charles Delaunay explores Arnaud’s contribution to

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<sup>35</sup> Mialy, 24.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Goddard, 16.

jazz in *Delaunay's Dilemma: De La Peinture Au Jazz*.<sup>39</sup> This text examines early jazz in France through the study of pictures as does Jacques Hellion's *Les Grands Orchestres De Music Hall En France*.<sup>40</sup> As in the work by Delaunay, this text has photographs of Arnaud performing in various music halls in France. In addition to the books, stories about Arnaud were told by other musicians. André LaFossé, former principal trombonist at the Paris Opera, Lamoureux Orchestra, and professor at the Paris Conservatory, recalled,

I don't know Mr. Leon Arnaud personally but I heard a great deal about him . . . . He was known among the French jazzmen under the pseudonym of Vauchant. He had the reputation of an outstanding trombonist as well as a remarkable arranger . . . .<sup>41</sup>

In 1969, *Jazz Hot*, published a feature article about Arnaud entitled, "The Legendary Léo Vauchant Talks To You . . ." <sup>42</sup> The article begins with the following quotation,

Most of the people who came to jazz in the last twenty years probably haven't heard of Leo Vauchant [Arnaud]. That's definitely not the case for the elders. He is a legend to them. His reputation was so notorious, that even after 15 years after he left France, he was still famous . . . . He was known as *Alexander the Great* and everyone knew him . . . . Even being outside of France for 40 years, his name still represents the birth of jazz on the European continent.<sup>43</sup>

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<sup>39</sup> Charles Delaunay, *Delaunay's Dilemma: De La Peinture Au Jazz*, (Paris: editions W. macon, 1985).

<sup>40</sup> Jacques Helian, *Les Grands Orchestres De Music Hall En France (Souvenirs & Temoignages)*, Preface De Frank Tenot, (Paris: E.P.I. Edition Filipaceh, 1984).

<sup>41</sup> Broussard, 22.

<sup>42</sup> Louis Mialy, "Léo Vauchant Talks To You . . .", *Jazz Hot* (January 1969), 23-28.

<sup>43</sup> *Ibid.*, 26.

Arnaud influenced the jazz musicians of the period in a general sense. He was one of the first Europeans to accept openly the jazz genre as a legitimate art form, and because of that fact, validated it for other musicians of the time. He stated,

I left France in 1931, but it's truly possible that my recordings had an influence upon jazz musicians, records being rare at that time . . . . I don't think I have ever had any influence on any jazz player, but I may have had one on a general plane, for I was lucky to be the intermediary between what happened in America and the European musicians. I don't think we can say the Vauchant [Arnaud] style, but certainly a Vauchant [Arnaud] spirit stayed in France after I left, or at least a memory.<sup>44</sup>

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<sup>44</sup> Ibid., 24.

### CHAPTER III

#### ARNAUD IN THE AMERICAN MOVIE INDUSTRY

An opportunity was presented for Arnaud to travel to the United States when he joined the ensemble of Arlene and Norman Selby as an arranger, trumpet player, and dancer in 1931.<sup>1</sup> The Selbys had a contract to tour the United States, and fortunately at this point, Arnaud received a labor permit to come to the United States. Shortly after reaching New York City that same year, Arnaud left the Selbys and joined Fred Waring and the Pennsylvanians who at the time were performing near Chicago.<sup>2</sup> For the next four years, Arnaud toured with the Waring's group and served as the chief arranger and composer. While a member of the Pennsylvanians, Arnaud auditioned for the principal trombone position in the Boston Symphony Orchestra conducted by Serge Koussevitsky, and was offered the position. He did not accept the position because the pay to perform in the Boston Symphony Orchestra was \$80.00 a week, whereas his salary as a member of the Pennsylvanians was \$275.00 a week.<sup>3</sup> Needless-to-say, Arnaud chose to

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<sup>1</sup> Broussard, 22.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

stay with the Pennsylvanians. During this same period Arnaud held a number of part-time positions including playing cello in the radio orchestra led by George Olson, as well being a substitute for a trombonist, Herb Taylor. The other two trombone substitutes in the band, incidentally, were Tommy Dorsey and Glenn Miller.<sup>4</sup>

### **Blanche Krebs Bow: Arnaud's First Wife**

In 1934, Arnaud was performing with the Pennsylvanians at the Roxy Theater in New York City. While in New York he met Blanche Krebs Bow, the woman who became his first wife in 1934.<sup>5</sup> They were married until her death in 1976. Blanche Bow was a Broadway actress, singer, dancer, and pianist who also held a variety of part-time jobs.<sup>6</sup> She also was a model who danced for cartoon animators who then, based upon Bow's movements, drew the sultry queen of cartoons, Betty Boop.<sup>7</sup> Arnaud stated, "Betty Boop's body was my wife's body." He was quick to correct however, that the caricature of Boop's oversized head was not the head of his wife.<sup>8</sup> Photographs of Bow are located in Plates 16 and 17.

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<sup>4</sup> Ibid., 24.

<sup>5</sup> Carlson, 1 (B).

<sup>6</sup> Arnaud, Leo N. Arnaud, [autobiography], 2.

<sup>7</sup> Carlson, 1 (B).

<sup>8</sup> Ibid.



Plate 16. Blanche Bow, Arnaud's first wife, with her father, name unknown (n.d.). Photograph courtesy of Faye Arnaud.



Plate 17. Arnaud and Blanche Bow in New York City (n.d.). Photograph courtesy of Faye Arnaud.

Through his wife's connections in Hollywood, Arnaud ultimately found employment in the motion picture industry. Bow encouraged him to leave the Waring group to pursue a career in California working as a composer or arranger for motion pictures. An associate of Bow's, Nat Shilkret, noticed Arnaud's talents. Shilkret's brother-in-law, Nat Finston, who earlier in 1928 had organized Paramount Picture's music department, was employed at the motion picture studio, Metro-Goldwyn-Mayer (MGM). Shilkret recommended Arnaud to Finston, and in 1936, Arnaud was offered a contract to work for the studio.<sup>9</sup> Once Arnaud signed the contract, he moved to California with his wife and purchased a home in Beverly Hills.<sup>10</sup>

The contract initially was to have remained in effect for three years at which time he would be allowed to free-lance; however, his association with MGM continued for the rest of his career. Because of his versatility, MGM utilized Arnaud's talent in many different capacities including arranging, orchestrating, conducting, and sometimes composing, for over 160 movies and television projects. In addition, he was assigned frequently the job of training and assisting the novice composers and arrangers for the commercial trade.<sup>11</sup> Arnaud, along with others, was instrumental in the development of the so-called "MGM Sound," a term which referred to the orchestrated music

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<sup>9</sup> Broussard, 26.

<sup>10</sup> Arnaud, Leo N. Arnaud, [autobiography], 2.

<sup>11</sup> Mitsumoto, Program notes on *Leo Arnaud*, 3.

used in MGM motion pictures completed during the 1930s and 1940s. Irene Atkins writes in her book, *Source Music in Motion Pictures*,

As for the musical numbers . . . their orchestrations feature the best, most progressive-sounding work of Conrad Salinger, who, along with Leo Arnaud and Calvin Jackson, developed the MGM sound of such films as *An American in Paris* (1951), *Band Wagon* (1953), *Gigi* (1958), and many others, an orchestral sonority that has enhanced the sound track of *That's Entertainment* (I, 1974; II, 1976) and that does not seem the least bit old-fashioned by contemporary standards.<sup>12</sup>

Mark Evans in *Soundtrack: The Music of the Movies* credits Arnaud as a pioneer in the development of movie music stating, "Among the many who contributed to the development of motion picture music were Jeff Alexander, Leo Arnaud, . . . [and others]."<sup>13</sup>

The first motion picture production in which Arnaud worked was *Born to Dance* (1936) starring Eleanor Powell, James Stewart, Virginia Bruce, and Buddy Ebsen.<sup>14</sup> His name featured prominently in the promotional billboard poster, Arnaud orchestrated the score and arranged the choral works for the motion picture. He tended to be specific when it came to how he worked and what he wanted in motion picture scores. An example is found in the score *Born to Dance* where he used an eight member brass section, four trumpets and four trombones, even though at that time the

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<sup>12</sup> Irene Atkins, *Source Music in Motion Pictures* (East Brunswick, NJ: Associated University Press, Inc., 1983), 58.

<sup>13</sup> Mark Evans, *Soundtrack: The Music of the Movies* (New York: Hopkinson and Blake, 1975), 82.

<sup>14</sup> Broussard, 26.

studio employed on staff only three trumpet players and three trombonists.

Arnaud told the studio producers,

Look, I can write. I've [got] chords I can't do with just six [voices] . . . . You could make them sound just as well with six as with seven, but it doesn't jell as much, for what I wanted to do.<sup>15</sup>

Arnaud also performed in several motion pictures, and is heard playing trombone in the soundtrack of *Gone With the Wind* (1938). On another occasion during the filming of *The Barkleys of Broadway* (1949) starring Fred Astaire, the taps in a dance number, *Shoes with Wings On*, had not been recorded very well by the sound technicians. To enhance the quality, Arnaud, wearing a pair of Astaire's tap shoes on his hands, tapped out the dance in synchronization with the film.<sup>16</sup> Arnaud also can be heard playing percussion on the soundtrack from *Captain from Castile* (1947).<sup>17</sup>

In addition to his responsibilities at the studio, Arnaud became a charter member of the American Society of Music Arrangers in 1938. He continued to hold membership in this organization through his entire life.<sup>18</sup>

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<sup>15</sup> C. Sharpless Hickman, "Movies and Music," *Music Journal* (November 1954), 45.

<sup>16</sup> Broussard, 27.

<sup>17</sup> Ibid.

<sup>18</sup> Leo Arnaud, Program Notes from *Bugler's Dream from Charge!* (Delaware Water Gap, PN: Shawnee Press Inc., 1964): 2.

Arnaud also was a member of the Academy of Motion Picture Arts and Sciences as well as being active in Musician's Union Locals 47 and 802.<sup>19</sup>

During the late 1930s and early 1940s, Arnaud became an active conductor, and in addition was the founder of several ensembles. In fact, Arnaud founded and began to conduct the Beverly Hills Symphony Orchestra in 1939.<sup>20</sup>

Arnaud became a United States citizen in 1939 and never again considered himself French stating, "I love America . . . I am an American by choice."<sup>21</sup> For the rest of his life he was fiercely patriotic. Arnaud always was happy to express his pride in being an American citizen. In a 1988 article that appeared in the *High Point [NC] Enterprise*, Arnaud stated, "There [is] something I waited 53 years to get, and its an American passport."<sup>22</sup> Arnaud is said to have invited visitors to see his passport in his home and was visibly disappointed if they declined.<sup>23</sup>

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<sup>19</sup> Ibid.

<sup>20</sup> "Tribute to Arthur Lange (1889-1956): Composer, Arranger, and Conductor." *The Cue Sheet*, 7, 4 (December 1990), 126.

<sup>21</sup> Hunter James, "French Count Wrote Olympic Theme Song," *Roanoke [VA] Times & World News*, 12 August, 1984, 10 (A).

<sup>22</sup> Ingram, 10 (D).

<sup>23</sup> Ibid.

### Arnaud's Service During World War II

After the bombing of Pearl Harbor in 1941, Arnaud enlisted in the California State Guard. He wrote, "I volunteered the day after Pearl Harbor. [I] got in the O.S.S. (Office of Strategic Service) [and was appointed at the] rank of commander."<sup>24</sup> During this period, he attended the War Department School at Occidental College where he earned a diploma for his studies in chemical warfare and civilian protection.<sup>25</sup> In 1944, Arnaud received a commission in the United States Navy and served as a naval officer in the South Pacific. His first mission was to investigate the revolt of New Caledonia against the French government. Following the mission, Arnaud assisted in search and destroy missions for enemy submarines. This assignment included the dropping of depth charges on suspected locations of the underwater vehicles.<sup>26</sup> Other assignments during the war included investigations in New Guinea as well as assistance with the invasion of the Philippines.<sup>27</sup> For Arnaud's contribution to the war effort, he was awarded the Philippines Liberation medal, Pacific Asiatic and Victory medals, and the American Legion and Veterans of Foreign Wars ribbons.<sup>28</sup>

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<sup>24</sup> Ibid., 1 (D).

<sup>25</sup> Arnaud, Leo N. Arnaud, [autobiography], 5.

<sup>26</sup> Ingram, 1(D).

<sup>27</sup> Ibid.

<sup>28</sup> Arnaud, Leo N. Arnaud, [autobiography], 5.

While Arnaud was stationed at Noumea, the capital city of New Caledonia, he continued his interest in music and began to compose a symphony. The work was sketched in New Caledonia and completed four years later in 1949.<sup>29</sup> Arnaud submitted this symphony to the *L'Academie de Musique d'Ormesson* as a requirement to complete his Doctor of Music degree that subsequently was granted. The work, *Symphonie Française: Noumea*, is examined in detail in Chapter V. After World War II, Arnaud returned to Hollywood to resume his musical career in the film industry.

In 1949 Arnaud founded the Los Angeles Concert Band and conducted the ensemble during the summer for the next seven years.<sup>30</sup> In that same year, Arnaud was appointed music director of the Guadalajara [Mexico] Symphony Orchestra for one season, 1949-1950.<sup>31</sup> Plate 18 shows a program performed by the Guadalajara [Mexico] Symphony Orchestra and directed by Arnaud. In addition to his conducting responsibilities, Arnaud continued to work for the motion picture industry, and, although he worked for several studios, MGM continued to be the primary studio where he was employed.

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<sup>29</sup> Mitsumoto, Program notes on *Leo Arnaud*, 4.

<sup>30</sup> Arnaud, Leo N. Arnaud, [autobiography], 3.

<sup>31</sup> *Ibid.*

# ORQUESTA SINFONICA DE GUADALAJARA

DIRECTOR HUESPED:

NOEL LEON ARNAUD

PATROCINADA POR LA

UNIVERSIDAD DE GUADALAJARA

TEATRO DEGOLLADO

CONCIERTO POPULAR

CON MUSICA FRANCESA

Lunes 12 de Septiembre de 1949 a las 21.15 horas.

## Programa:

- |                                 |          |
|---------------------------------|----------|
| 1. Overture "Benvenuto Cellini" | BERLIOZ  |
| 2. Claro de Luna                | DEBUSSY  |
| 3. Escenas Pintorescas          | MASSENET |
| a) Marcha                       |          |
| b) Melodía de Ballet            |          |
| c) Angelus                      |          |
| d) Fiesta Bohemia               |          |

## INTERMEDIO

- |   |         |
|---|---------|
| 4. Marcha y Procesión de Baco<br>de la Suite de Ballet "Sylvia" | DELIBES |
| 5. La Arlesiana - Suite No. 2                                   | BIZET   |
| a) Pastoral   |         |
| b) Intermezzo   |         |
| c) Minuetto   |         |
| d) Farandola  |         |



## PRECIOS POPULARES:

LUNETA .....	\$ 4.00	PALCOS SEGUNDOS....	\$ 2.50
PALCOS PRIMEROS.....	3.00	PALCOS TERCEROS.....	2.00
GALERIA.....	\$ 1.50		

Plate 18. *Orquesta Sinfonica De Guadalajara*. Program. (*Concierto Popular Con Musica Francesa*, Noel Leon Arnaud, conductor, Guadalajara, Mexico, 12 September 1949).

### Arnaud's Association With André Previn

In 1949 Arnaud met young, aspiring composer André Previn. Previn had signed a three-year contract to write and arrange music for MGM movies, and in addition, had joined ASCAP, of which Arnaud was also a member. Each month the society met for dinner at different places in Los Angeles. Previn and Arnaud first met at one of those dinner meetings. "A French musician of the highest elegance," was how Previn described Arnaud.<sup>32</sup> In *André Previn: A Biography* by Martin Bookspan and Ross Yockey, the relationship and influence that Arnaud had upon Previn is examined.

Leo Arnaud contributed immeasurably to André's fondness for French music and to his understanding of the way French composers manipulated the instruments of the orchestra to achieve that peculiar Gallic sound.<sup>33</sup>

Previn also credited Arnaud for his "simmering stockpot of cynicism" when it came to anything involved in the film industry, especially its "mercenary approach to music."<sup>34</sup> Arnaud's career, influence, and his relationship with Previn in the movie industry is documented in three books, *André Previn: A Biography*, *Previn*, and *No Minor Chords: My Days in Hollywood*.<sup>35</sup>

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<sup>32</sup> Martin Bookspan and Ross Yockey, *André Previn: A Biography*, (Garden City, NY: Doubleday & Company, Inc., 1981), 69.

<sup>33</sup> *Ibid.*, 70.

<sup>34</sup> *Ibid.*

<sup>35</sup> Bookspan, Martin and Ross Yockey, *André Previn: A Biography*, (Garden City, NY: Doubleday & Company, Inc., 1981). André Previn, *No Minor Chords: My Days in Hollywood*, (Garden City, NY: Doubleday & Company, Inc., 1991). Helen D. Ruttencutter, *Previn*, (New York: St. Martin's/Marek, 1985).

When frustrations developed during a project, practical jokes often were used to release the tension. Generally, the focus of the practical jokes was upon George Stoll, head of the music department at MGM, who Previn described as being “an adorable, sweet human being of no musical learning whatever.”<sup>36</sup> The following anecdote involving Arnaud, Previn, and Stoll is taken from Helen D. Ruttencutter’s book, *Previn*.

[Stoll] threw an assignment at Previn and Arnaud that had to be done overnight. Endless music. It must have been eighty pages of score. I went to Leo’s house, and we worked in tandem. Copyists came every two hours to stay ahead of it. Before we started, Leo, who had been in the business a long time, said, “You know, the copyists will barely have time to do the orchestra parts, and we’ll have no time to make George one of his treble-clef lead sheets, so he’s going to be stuck conducting from the score. As long as we’re going to be up all night anyway, let’s write every conceivable transposition possible.” It was childish of us. We wrote flutes in G, clarinets in A, horns in F, trumpets always in B-flat. We wrote cellos and trombones in tenor clef. There wasn’t anything—except the fiddle line—that read the way it sounded. We staggered in the morning, having literally been up all night writing, and handed George the score. He got up there on the rostrum, and of course there were questions . . . . George had no idea what he was looking at. And Leo and I, knowing this was coming, went into the control booth and, like six-year-olds, hid on the floor behind the control panel. The first time someone said ‘What’s my note?’ George looked at the score and realized, ‘It’s all transposed.’ He turned around and looked for us, but we were out of sight. And there was the most frantic uproar out there, with George screaming at the players, ‘With the money you guys make, you ought to know what your note is!’ And one guy said, ‘What are you talking about? I just wanted to check whether it’s a B-flat or not.’ This went on for a sweaty five minutes—a huge crescendo—and finally the producer, who was also in the booth, said, ‘If you guys don’t come out

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<sup>36</sup> *Ibid.*

of hiding and help him, you're both fired' . . . . Those were the really infantile ways in which we had fun, and got even.<sup>37</sup>

Another anecdote told by Previn in his book *No Minor Chords* involved both Arnaud and Stoll and occurred during another recording session.<sup>38</sup> Because Stoll struggled to read a full score, he conducted from a simplified piano part, while the orchestrator sat near the podium and fielded any questions that might arise from the orchestra. Previn recalled that one day a problem arose.

The music we were recording had been written partly by me, and to a greater extent by a remarkable French arranger called Leo Arnaud. Leo had listened to a rehearsal of the sequence he had written, and there had been no mistakes or problems. Leo thought it was safe to go to the bathroom, so he disappeared, taking the scores with him.

Almost immediately one of the trumpet players had a question. "George," he called out, "what's my second note in bar 37?"

George looked around for Leo. No Leo. He knew I was of no use, since I hadn't written the piece in question. He panicked and stalled for time.

"Would you run that sequence again, please, I want to check something," he shouted at the projectionist. I sensed impending disaster and went off at a trot to find Leo. I found him down the street, in the Gents, sitting in contented privacy. I explained the situation hurriedly.

"*Mon dieu!*" said Leo, coming out of the door at a dead run. We burst back onto the recording stage in time to hear the aggrieved voice of the trumpet player.

"Georgie, what do you mean I'm wasting everybody's time, I just want to know what's my second note in bar 37?"

At this point Leo was flailing through his manuscript pages with one hand, and trying to hold up his unbuttoned pants with the other.

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<sup>37</sup> Helen D. Ruttencutter, *Previn* (New York: St. Martin's/Marek, 1985), 47-48.

<sup>38</sup> André Previn, *No Minor Chords* (New York: Doubleday, 1991).

“F-sharp,” he suddenly yelled. “Ralph, you should have an F sharp!”

Ralph shot Leo a grateful look, but knew the rules of the games as well as we did.

“Thank you, Georgie,” he said, and the recording resumed.<sup>39</sup>

### Arnaud’s Career Continues

Shortly following World War II, Arnaud purchased an American military boat and converted it into a yacht. After interviewing Arnaud in 1985, Broussard wrote,

Leo [Arnaud] did all of the [music] writing aboard his yacht, MAVRA. Leo remembers that there was “no piano on that ship, but plenty of water.” The yacht was a refinished former naval AVR (known as a Aircraft Rescue Vessel). All the gear was stamped AVR; the addition of the M and the A completed the name, MAVRA—the title of a Stravinsky opera (1922).<sup>40</sup>

The yacht is pictured in Plate 19.

In 1952, Arnaud worked on the motion picture *Stars and Stripes Forever*, a movie about the life and times of John Philip Sousa, portrayed by actor Clifton Webb, and his band. For the motion picture, all of the Sousa marches were rescored by Arnaud<sup>41</sup> The rescoring consisted mainly of doubling saxophones and horns to allow the sound to be clearer when recorded for the movie. In addition, he coached Webb in the art of conducting for his role as John Philip Sousa.

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<sup>39</sup> Ibid., 5-6.

<sup>40</sup> Broussard, 27.

<sup>41</sup> Hickman, 45.

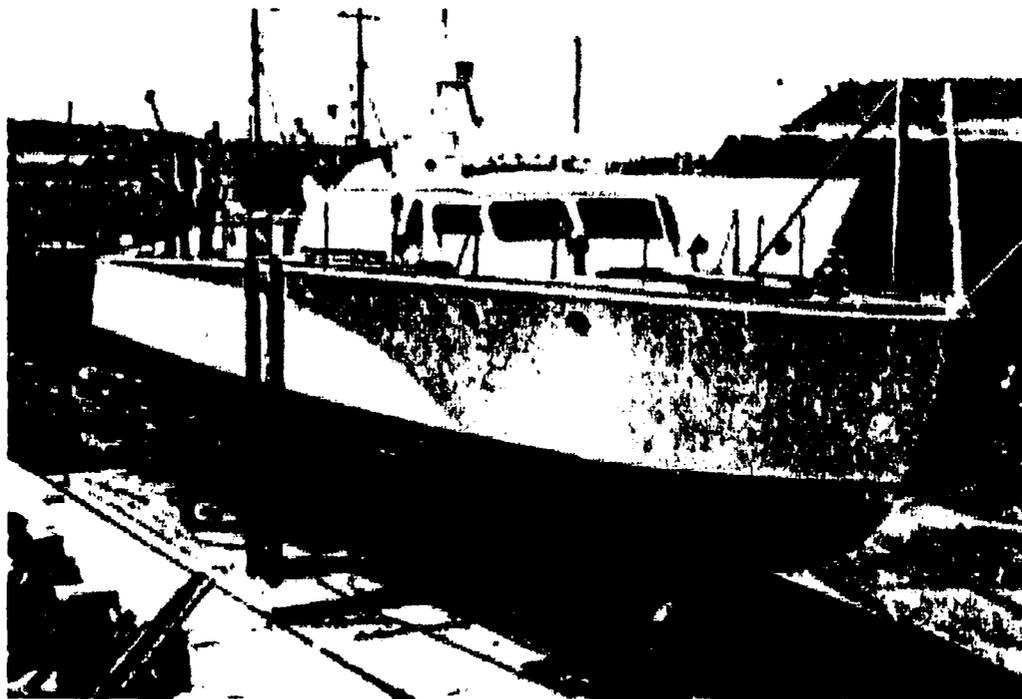


Plate 19. Arnaud's yacht, *MAVRA* (n.d.). Photograph courtesy of Faye Arnaud.

Throughout Arnaud's association with the motion picture industry, he befriended many actors and actresses, including Micky Rooney, Judy Garland, Maurice Chevalier, Elizabeth Taylor, Fred Astaire, and others. Arnaud recalled,

I am happy to have worked on most of Judy Garland's pictures and those of Fred Astaire: *Broadway Melody*, *Easter Parade*, *Lovely to Look At*. Some of Ava Gardner's films: *One Touch of Venus*; Rita Hayward in *Gilda*, *You'll Never Get Rich* (she and Astaire). *The Pirate* (Garland and Gene Kelly) and Doris Day in *Jumbo*.<sup>42</sup>

In 1988, he stated, "At MGM, they had a school for the kids. I spent about an hour showing Liz Taylor how the French eat a pear." He went on to state, "Mickey Rooney would come to my house, I would play trombone, he would play piano, and Jackie Cooper would play drums."<sup>43</sup> Arnaud believed that Rooney was a fine musician and stated, "[Rooney] could play the drums like a crazy fool and he also played the piano."<sup>44</sup> Another motion picture actress for whom he had deep admiration was Judy Garland. Arnaud stated, "I had breakfast nearly every morning with Judy Garland when she was very young. She was just a lovely little lady and could she sing and dance!"<sup>45</sup> Several of Arnaud's favorite movie stars with whom he worked included John Wayne,

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<sup>42</sup> Arnaud to Broussard, n.d., transcript in the possession of Michael Kolstad, Evangel College, Springfield, MO.

<sup>43</sup> Ingram, 1(D).

<sup>44</sup> Fuller, 16.

<sup>45</sup> Ibid.

Gene Kelly, Bing Crosby, Clark Gable, Ann Miller, Ginger Rogers, Eleanor Powell, and others.<sup>46</sup> Throughout his career, Arnaud also received numerous gifts from various Hollywood personalities. One of his most cherished gifts was a set of wine glasses from Jack Benny.<sup>47</sup>

Of all the stars, however, Fred Astaire was Arnaud's closest friend at the studio. When Arnaud learned of Astaire's death in 1987, he was devastated. An article described the relationship between the two artists and Arnaud's reaction to the death of Astaire. The article related,

Leo Arnaud of Hamptonville [NC] was devastated recently at the loss of a real and personal friend. His grief for the passing of the great Fred Astaire is genuinely poignant . . . . The two had much in common . . . . Sir Leo had no closer friend on the studio lots of the Thirties and Forties than Fred Astaire . . . and he treasured the bond of friendship which existed between him and Astaire as close comrades.<sup>48</sup>

Burt Goldblatt and Stanley Green's book, *Starring Fred Astaire*, also reiterates the association between Arnaud and Astaire.<sup>49</sup>

In addition to his work for the movie studios, Arnaud continued to conduct. From 1952-1953, he served as the conductor of the Eagle Rock, California Symphony Orchestra.<sup>50</sup> A year later, Arnaud became the director of

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<sup>46</sup> Crissman, "Sir Leo Arnaud's Liltng Music . . .," 5.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Burt Goldblatt and Stanley Green, *Starring Fred Astaire*, (New York: Dood, Mead & Company, 1973).

<sup>50</sup> Arnaud, Leo N. Arnaud, [autobiography], 3.

the Idyllwild Youth Symphony Orchestra, a position he held for one year.<sup>51</sup> That same year Arnaud orchestrated the musical score for the motion picture *Seven Brides for Seven Brothers*.

Arnaud continued his conducting career in California when in 1955, he became the conductor of the Fred Waring Youth Symphony Orchestra, a position he held for one year.<sup>52</sup> In 1956, Arnaud was named the conductor of the *Orquesta Sinfonica de Madrid* in Spain. Both Arnaud and his wife, Blanche, moved to Madrid and remained there until 1958. While in Spain, Arnaud composed music for television shows and movies, and arranged music for 26 Spanish television programs. He also composed and orchestrated the full length motion picture *Horas De Panico* (1957).<sup>53</sup> During that same time, Arnaud joined the Stradivarius Quintet at the Spanish Court as a cellist.<sup>54</sup> Because of his artistic efforts in Spain, Arnaud was granted the status of Commander of the Order of Santa Cecilia of Spain.<sup>55</sup> In addition he was made a Knight of the Order of "Merito Civil," Arnaud's first

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<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Carlson, 1 (B).

<sup>55</sup> Ibid.

knighthood.<sup>56</sup> Arnaud also was awarded two medals for his service as director of the Royal Palace Symphonette.<sup>57</sup>

### **Arnaud's Association With Tommy and Jimmy Dorsey**

While Arnaud was in Spain, he was contacted by Tommy and Jimmy Dorsey who had gained an appreciation for Arnaud when they worked together on the movie *Luxury Liner* (1949). Both Tommy and Jimmy Dorsey and Arnaud were close friends as demonstrated by the photographs that hang in Faye Arnaud's home.<sup>58</sup> The photographs are signed, "To Leo, One of the greatest. Sincerely, [signed] Tommy Dorsey," and "Leo, Hope we get together soon again. It sure was a pleasure seeing you in Chicago after all of these years. [signed] Jimmy Dorsey."<sup>59</sup> In 1949 the Dorsey brothers contacted Arnaud with a proposal to write a double concerto for trombone, alto saxophone, jazz band, and symphony orchestra. Arnaud wrote concerning the project,

In 1956, they [Tommy and Jimmy Dorsey] sent me a round trip ticket (1st class). They had heard what I had written for MGM in *Luxury Liner* in which they appeared and they wanted me to write a double concerto: trombone and alto sax with their band and symphony orchestra. We would have recorded the symphony part to be used in rehearsals and their band's parts to be used with the

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<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

<sup>58</sup> Ingram, 1 (D).

<sup>59</sup> Tommy and Jimmy Dorsey, photographs, found in the home of Faye Arnaud, Hamptonville, NC.

symphony. I would have traveled all over the world as their guest conductor of every symphony. Tommy died in 1956 [later that year] and Jimmy in 1957. Jimmy and I were the same age, Tommy a year younger.<sup>60</sup>

Because of the untimely deaths of Tommy and Jimmy Dorsey, only an incomplete sketch of the double concerto was completed.<sup>61</sup>

### **Arnaud's Conducting Career Continues**

In 1959, Arnaud was requested to return to California to substitute for the director of the Santa Monica Symphony. The conductor, Peter Meremblum, had become ill and Arnaud agreed to replace the ailing director for six months.<sup>62</sup> Later in that year, he was appointed music director of the Highland Park [California] Symphony Orchestra, a position he held for eight years.<sup>63</sup> Arnaud is pictured in Plate 20 with the Highland Park [California] Symphony Orchestra.

Arnaud also was appointed the director of the Los Angeles Doctors Orchestra in 1959 until 1960.<sup>64</sup> From 1960 to 1968, Arnaud served as the music director of the Burbank Symphony Orchestra and the Burbank Youth

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<sup>60</sup> Arnaud to Unknown, n.d. , transcript in the hand of Michael Kolstad, Evangel College, Springfield, MO.

<sup>61</sup> Ibid.

<sup>62</sup> Arnaud, *Leo N. Arnaud*, [autobiography], 3.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.



Plate 20. Arnaud and the Highland Park Symphony (c. 1960). Photograph courtesy of Faye Arnaud.

Symphony Orchestra.<sup>65</sup> In 1968, because of his heavy work schedule for motion pictures and television programming he resigned his position from both orchestras. From 1968 until his death in 1991, Arnaud frequently served as guest conductor of several symphony orchestras.

In 1962, the city of Los Angeles presented a scroll to Arnaud, given in appreciation of his artistic contributions to the culture of the city.<sup>66</sup> In 1968, the city of Burbank also awarded Arnaud a scroll of appreciation for his contributions to that city's artistic development.<sup>67</sup>

Arnaud was knighted for the second time in 1965 by President Kekkonen of Finland who conferred upon Arnaud the title, Knight 1st Class of the Order of the Lion of Finland, in appreciation for a series of three concerts, conducted by Arnaud featuring the music of Jean Sibelius during the centennial of his birth.<sup>68</sup> An advertisement for these concerts is pictured in Plate 21. Arnaud admired and enjoyed the music of Sibelius and frequently referred to him as "the George Gershwin of Finland."<sup>69</sup> At this time, only

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<sup>65</sup> Ibid.

<sup>66</sup> Scroll of Appreciation from the City of Los Angeles, CA, (1962), currently in the possession of Faye Arnaud, Hamptonville, NC.

<sup>67</sup> Scroll of Appreciation from the City of Burbank, CA, (1968), currently in the possession of Faye Arnaud, Hamptonville, NC.

<sup>68</sup> *Tasavallan Presidentti Suomen Leijonan Ritarikunnan Suurmestari* [Order of the Lion] (1965), currently in the possession of Faye Arnaud, Hamptonville, NC.

<sup>69</sup> Carlson, 1 (B).

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**THE FINLANDIA FOUNDATION**

IN COOPERATION WITH THE EMBASSY OF FINLAND  
IN COMMEMORATION OF THE ONE HUNDREDTH ANNIVERSARY  
OF THE BIRTH OF JEAN SIBELIUS.

**PRESENTS A**

**SIBELIUS FESTIVAL**

**ALBERT STERN, violinist**

**DONALD COMBS, baritone**

**WITH**

**THE BURBANK  
SYMPHONY ORCHESTRA & CHORUS**

**DR. LEO ARNAUD, conductor**

**DR. LOU NASH, choral director**

OVERTURE, "KARELIA", OPUS 10  
SYMPHONY IN E MINOR, NO. 1, OPUS 39  
CONCERTO FOR VIOLIN AND ORCHESTRA IN D MINOR, OPUS 47

TWO SONGS, OPUS 36: SOI, SOI, KAISLA; BLACK ROSES  
THE ORIGIN OF FIRE, TONE POEM FOR BARITONE,  
CHORUS AND ORCHESTRA, OPUS 32  
FINLANDIA CHORALE, OPUS 26

**THE LOBERO THEATRE  
SUNDAY, DEC. 13, 1964**

**SANTA BARBARA  
3:00 P.M.**

Tickets available the Lobero Theatre Box Office: 2.75, 3.75, students 1.75

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Plate 21. Burbank Symphony Orchestra & Chorus. Advertisement. (Sibelius Festival, Leo Arnaud, conductor, Santa Barbara, CA: The Lobero Theatre, 13 December 1964).

three other American conductors had been so honored with a Finnish knighthood: Leonard Bernstein, Eugene Ormandy, and Howard Mitchell.<sup>70</sup> Plate 22 shows a plaque which was given to Arnaud recognizing his Finnish knighthood.

More honors followed in 1966 when the Union of Fanfares of France awarded Arnaud the Cross of Knight of "Merite Musical." This was the third time Arnaud was knighted. He evidently enjoyed the title, "Sir," that came with knighthood, and often stated, "If you've got it, use it."<sup>71</sup> From that time until his death, Arnaud was known simply as Sir Leo.

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<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

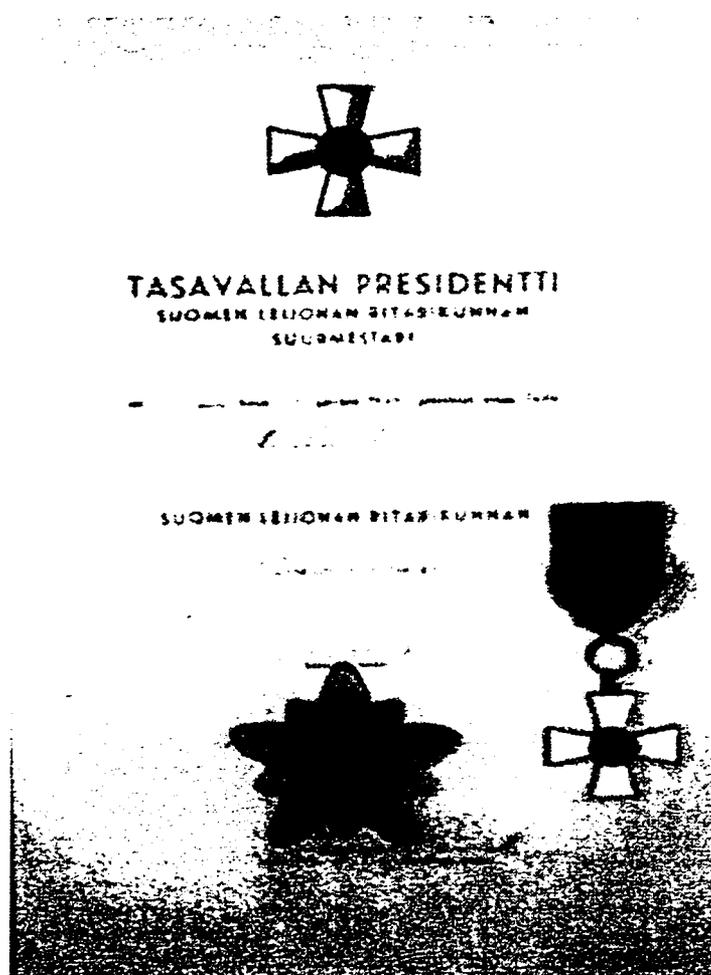


Plate 22. *Tasavallan Presidentti Suomen Leijonan Ritarikunnan Suurmestari* [Knight 1st Class of the Order of the Lion of Finland] conferred upon Arnaud in 1965 by President Kekkonen. Plaque. Photograph by author.

## CHAPTER IV

### ARNAUD IN HOLLYWOOD AND HIS RETIREMENT

During the 1960s and 1970s, while Arnaud served as the conductor of the Highland Parks Symphony, Burbank Symphony, and the Los Angeles Police Band, he continued to write and orchestrate musical scores for motion pictures. In 1964, Arnaud's work was honored when he was nominated for an Academy Award for scoring the film *The Unsinkable Molly Brown*.<sup>1</sup> For the film Arnaud orchestrated the score. Although he did not win the award, he received numerous accolades for the film, including a plaque, seen in Plate 23, acknowledging this recognition that now hangs in the home of Faye Arnaud.

During the late 1960s, Arnaud began a collaboration with the Academy Award winning composer, Maurice Jarre. Jarre was a French composer who, like Arnaud, was raised near Lyon, France. The two wrote and arranged music for a number of films including *Dr. Zhivago* (1965). Of all the works and motion pictures with which Arnaud was associated, *Dr. Zhivago* is his most well known. In an article that appeared in *The*

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<sup>1</sup> *Certificate of Nomination for Award*, The Academy of Motion Picture of Arts and Sciences, scoring of music for *The Unsinkable Molly Brown* (1964), currently located at the home of Faye Arnaud, Hamptonville, NC.

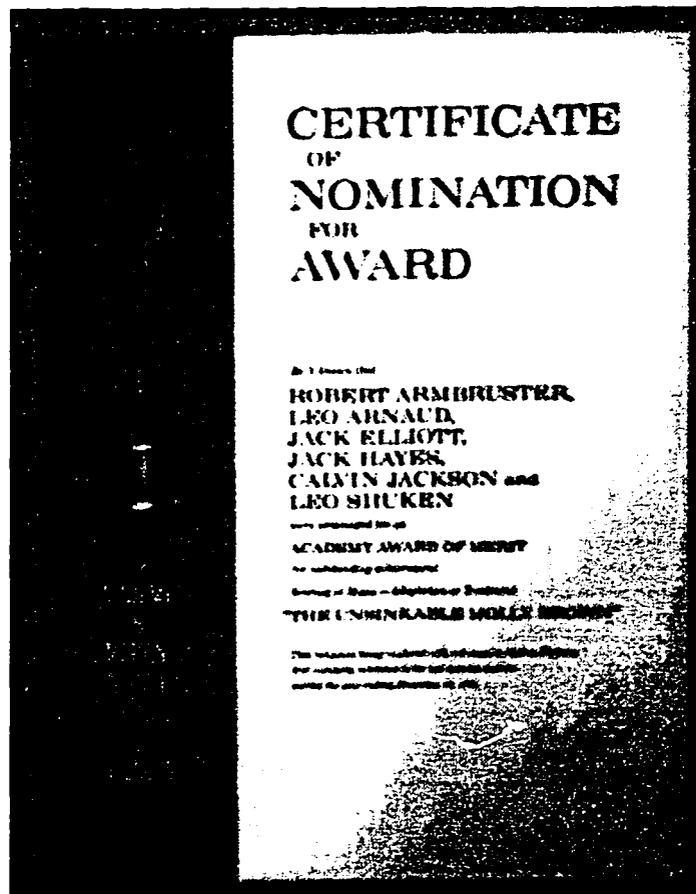


Plate 23. Certificate of Nomination for Award (Academy of Motion Pictures & Sciences) awarded in 1964 for the motion picture *The Unsinkable Molly Brown*.  
 Plaque. Photograph by author.

[Winston-Salem, NC] *Sentinel* in 1983, Arnaud recalled his contributions to the *Dr. Zhivago* film score:

The film most people asked [Arnaud] about is *Dr. Zhivago*, which received almost as much acclaim for its music as for the film itself. As well as arranging the music, Arnaud helped Maurice Jarre compose the music.

Arnaud helped Jarre integrate one special note into *Lara's Theme*. [Arnaud stated] '*Lara's Theme* has one lucky note in it; that's mine. Each tune had one trick or one note that makes it work.' (The note he convinced Jarre to put in the song is the third one, on the word *my* in *Somewhere My Love* . . . . )<sup>2</sup>

Arnaud appeared as the conductor of the pit orchestra at Columbia Studios in the movie *Funny Girl* (1968) starring Barbara Streisand.<sup>3</sup> During the 1970s, Arnaud began an association with the composer Lalo Schiffrin and subsequently scored several movies for Schiffrin including *W.U.S.A.* (1970) and *Voyage of the Damned* (1976).<sup>4</sup>

Released in 1974, *That's Entertainment* was a composite of several musical numbers that had appeared in earlier movies, predominately those from the MGM studios. Some of the musical numbers that reappeared in *That's Entertainment* were composed or arranged by Arnaud in the original movies. However he received neither recognition nor compensation for his contributions to that film. Arnaud filed a lawsuit against the producers of the

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<sup>2</sup> Fuller, 16.

<sup>3</sup> *Funny Girl* (Hollywood: Columbia Pictures, 1968).

<sup>4</sup> Broussard, 27.

motion picture which he won.<sup>5</sup> Arnaud stated, "It was my routine of Judy Garland singing *You Made Me Love You* to a picture of Clark Gable in *Babes in Arms*. I did the whole number and I got no royalty, no credit. So I sued."<sup>6</sup>

Also in 1974, Arnaud wrote a harp treatise entitled, *Harp Revelations*.<sup>7</sup> Patricia Pence-Sokoloff, editor of the *American String Teacher*, stated, "[Arnaud's] comprehensive technical understanding of this instrument is systematically set forth in this singular work, of which only 100 copies were printed."<sup>8</sup> The idea to write this book had been in his mind for over fifty years, a time when Arnaud and Ravel had discussed orchestration in France. Arnaud related,

In 1924, I was still in Paris studying composition and orchestration with the great Maurice Ravel, who, although not a harpist, had a vast knowledge of the harp and its many possibilities. One day I asked him, Why don't you write a book about this noble instrument? His answer was, "Why don't you?"

Fifty years have passed, I have done a lot of research, have tried some innovations, made many discoveries and some of them I have passed on to scores of talented harpists I have had the pleasure of writing for-in Europe, New York, Hollywood and Las Vegas. All of them asked me the same question I had asked Maurice Ravel: "Why don't you write a book about the harp?" I always answered, "Someday I shall."

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<sup>5</sup> Sue Robinson, "Music for Golden Moments: Thank Leo Arnaud." *Winston-Salem Journal*, 9 August 1994, 4 (B).

<sup>6</sup> Ibid.

<sup>7</sup> Leo Noel Arnaud, *Harp Revelations*, (Beverly Hills, CA: Try Publishing Co., 1974).

<sup>8</sup> Noel Leo Arnaud, "Getting Acquainted with the Harp," *American String Teacher*, Autumn 1987, 62.

The day has come. I did my best, and here is my book, *Harp Revelations*. Or should it be Harp Ravel-ations?<sup>9</sup>

Blanche Bow, his wife of 42 years, died in 1976. Eighteen months later, a mutual friend arranged a blind date for Arnaud with a woman named Faye Brooks. Brooks, who lived in Hamptonville, NC, was visiting friends in California at the time. After a brief courtship, Arnaud and Brooks, seen in Plate 24, were married April 8, 1977.<sup>10</sup> Because of the titles that Arnaud had been granted through his being knighted, Brooks became known as Lady Faye.

Toward the conclusion of his career Arnaud orchestrated several musical works for the movie *Heaven Can Wait* (1978) including the *L.A. Rams Theme*.<sup>11</sup> Arnaud's last film project was *The Competition* in 1981. For that production, Arnaud coached the actor Sam Wanamaker for his role as conductor, and following the completion of this movie, Arnaud retired from the motion picture industry.<sup>12</sup>

Following his retirement, Arnaud continued his memberships in the American Society of Composers, Authors, and Publishers (ASCAP), The Composers and Lyricists Guild of America, and Musicians Unions Locals 802

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<sup>9</sup> Ibid.

<sup>10</sup> Faye B. Arnaud, personal interview, tape recording, Hamptonville, NC, 20 November 1995.

<sup>11</sup> Ibid.

<sup>12</sup> Broussard, 27.

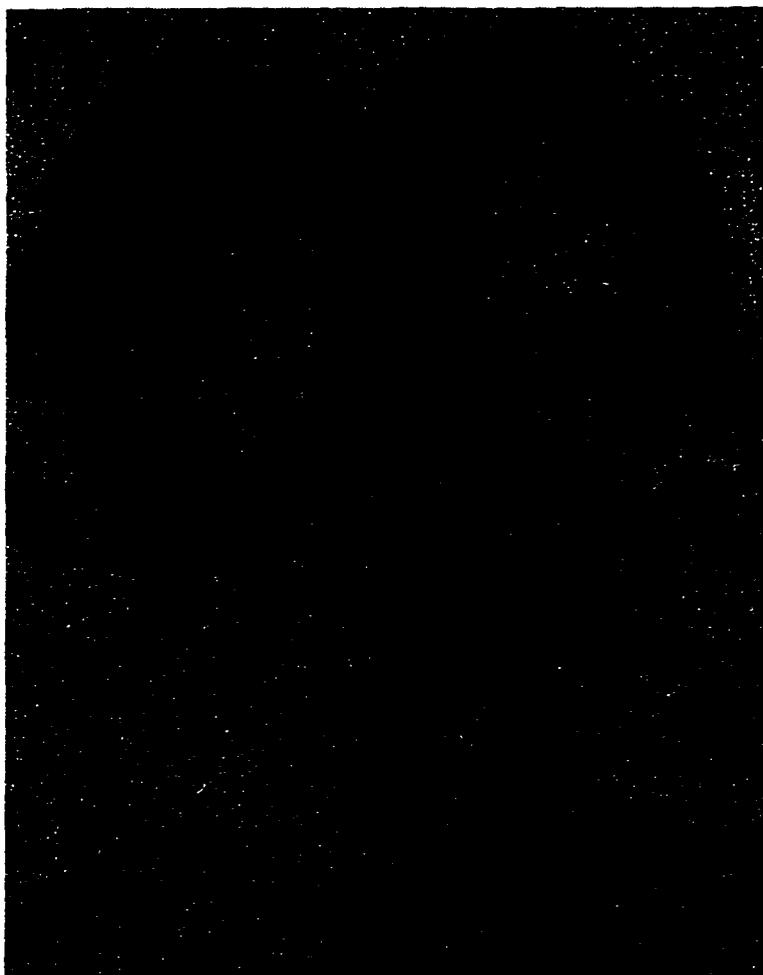


Plate 24. Leo and Faye Arnaud (1977). Photograph courtesy of Faye Arnaud.

of New York City and 47 of Los Angeles.<sup>13</sup> As well, he continued to be a voting member of the Academy of Motion Pictures of Arts and Sciences.<sup>14</sup> Appendix J is a letter sent to Arnaud by Robert G. Friedman, Vice President and Executive Assistant for Advertising and Publicity for Warner Brothers, Inc., soliciting votes for Academy Award consideration.

In 1981, Arnaud moved from Beverly Hills to North Carolina to bring his wife, Faye, closer to her family. Arnaud enjoyed living in North Carolina and stated in 1982, "I had nothing in common with the whole place [Hollywood]. The people are just unbelievably good here [in North Carolina]."<sup>15</sup> On another occasion he stated, "I have lived all over the world, and there is no place that approaches this place [Hamptonville, NC]."<sup>16</sup> The only thing he did not like was the dust from the nearby farms.<sup>17</sup> In front of his home he placed a flagpole and flew an American flag, under which hung the national flag of France.<sup>18</sup> He became involved musically in the local North Carolina communities. Arnaud conducted the Winston-Salem Symphony, worked with the Salem [Moravian] Band and the Salem

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<sup>13</sup> Arnaud, *Leo N. Arnaud*, [autobiography], 5.

<sup>14</sup> Fuller, 16.

<sup>15</sup> Carlson, 1 (B).

<sup>16</sup> Ingram, 10 (D).

<sup>17</sup> Fuller, 16.

<sup>18</sup> Ingram, 10 (D).

[Moravian] Trombone Choir, and judged several contests held by the North Carolina School of the Arts, all in Winston-Salem.<sup>19</sup>

On May 22, 1983, during the 45th annual banquet, the American Society of Music Arrangers presented Arnaud with the Golden Score Award for lifetime achievements in music and is pictured in Plate 25.<sup>20</sup> At that time, he was only the third person to have received the award.<sup>21</sup> A complete list of awards and certificates that hang in the home of Faye Arnaud are located in Appendix B. Plates 26 and 27 show awards, certificates, and photographs of motion picture stars found in the home of Faye Arnaud.

In 1985, Arnaud was asked to give a presentation at the International Trombone Workshop, in Nashville, TN. The lecture was Arnaud's reflection of his career. Robert Lindsey reviewed and described Arnaud's clinic for the *International Trombone Association (ITA) Journal* and wrote,

This beguiling Frenchman did two shows, each different, each a charming melange of reminiscence and musical street-smarts. He talked of the music all around him as a boy, from his grandmother, a concert pianist, and his father, a violin maker, trombonist and string bassist . . . . He simply grew into professional music as he grew up . . . his reminiscences were a fine demonstration of musical learning that seems never to have flagged nor, even now at more than 80 [years of

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<sup>19</sup> *North Carolina National Bank Music Competition Finals, Program*, (Winston Salem, NC: School of the Arts, 1983).

<sup>20</sup> The Golden Score, plaque, presented by the American Society of Music Arrangers (1983), currently found in the home of Faye Arnaud, Hamptonville, NC.

<sup>21</sup> Fuller, 16.

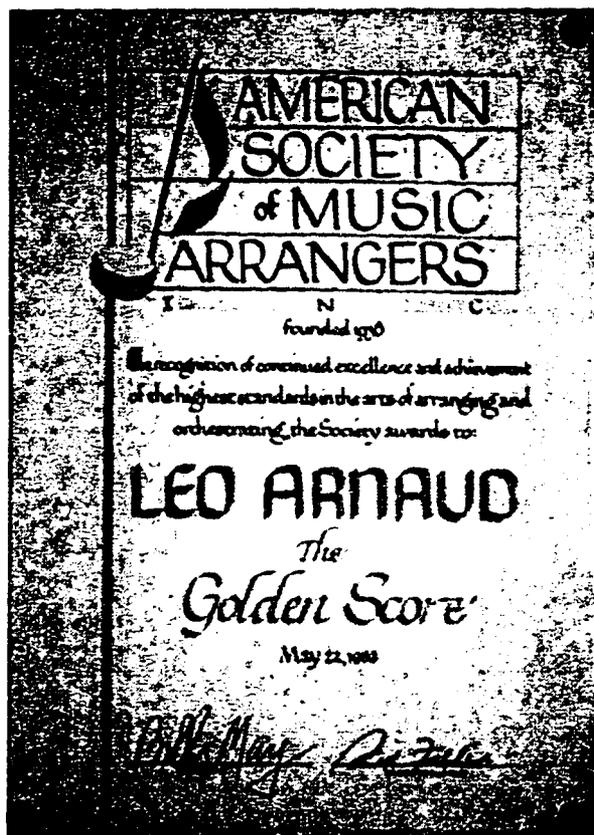


Plate 25. The Golden Score Award (1983). Plaque. Photograph by author.



Plate 26. Photograph of motion picture actors and actresses with whom Arnaud worked, in the home of Faye Arnaud, Hamptonville, NC. Photograph by author.



Plate 27. Important awards and documents given to Arnaud, in the home of Faye Arnaud, Hamptonville, NC. Photograph by author.

age], to have let up in the slightest—and all rolled in with wit and shrewdness and delight in the secular present.<sup>22</sup>

A short autobiography and resume by Arnaud were found several years after his death in the music room of Arnaud's widow, Faye Arnaud. These documents offer much insight into the life of Arnaud. Because of the significance of these two documents, they appear in Appendix F and Appendix G.

Arnaud died from complications from a stroke on April 26, 1991.<sup>23</sup> A memorial service three days later took place at Asbury United Methodist Church, in Hamptonville, NC, on a cool rainy day. The prelude of the service featured music by Arnaud, arranged and performed by a close friend, Patrick Byers, and the Salem [Moravian] Band, from Winston-Salem, NC. In addition, several works were sung by the attending minister and his wife, the Reverend and Mrs. Gary W. Leonard.<sup>24</sup> During the interment, the Salem [Moravian] Band played *Eternal Father, Strong to Save*, known also as the Navy Hymn. The work is important to all who served in the Navy, and its performance at a funeral service is considered a great honor. During the eulogy, read by Patrick Byers, the following brief conversation was related to

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<sup>22</sup> Bob Lindsay, "Leo Arnaud." In *The Fourteenth International Trombone Workshop-Nashville '85*, compiled by Paul Hunt. *International Trombone Association Journal* 13, 4 (1985), 14.

<sup>23</sup> *Certificate of Death*, (North Carolina Department of Environment, Health, and Natural Resources: Division of Epidemiology, 2 May 1991).

<sup>24</sup> *Funeral Program*, Asbury United Methodist Church, 29 April 1991.

the family and friends. Byer had asked Arnaud before his death, "How do you keep the [musical] inspiration at such a high level?" Arnaud responded as he pointed upward, "The Lord."<sup>25</sup> Arnaud is buried in the cemetery of Asbury United Methodist Church in Hamptonville. The monument at his grave is pictured in Plate 28. Arnaud is survived by his wife, Faye Arnaud; stepdaughter Sonya Allen; stepson Tony Royall; three grandchildren, Jody and Teegee Allen and Kamela Abboitt; and two great-grandchildren, Dustin and Magie Abboitt, all of whom live in North Carolina.

Following his death, Faye Arnaud received numerous letters and notes of sympathy from musicians and schools acknowledging Arnaud's influence. Musician's Union Local 47 in Los Angeles sent both a letter of condolence and a certificate recognizing Arnaud's membership in the union.<sup>26</sup> Allen Schaak, a friend of the family, presented a generous donation to the University of Denver's Lamont School of Music in memory of Leo Arnaud. Mr. Schaak indicated that the money was to be used to purchase repertoire in the brass area.<sup>27</sup>

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<sup>25</sup> Patrick Byer, *Eulogy*, 29 April 1991, 1.

<sup>26</sup> Serena Kay Williams to Faye Arnaud, letter, 13 May 1991.

<sup>27</sup> F. Joseph Docksey to Faye Armand [sic.], letter, 5 May 1991.



Plate 28. The Monument at the Grave of Leo Arnaud, Hamptonville, NC. Photograph by author.

A memorial concert honoring Arnaud was presented on August 25 1991, in Elkin, NC.<sup>28</sup> The concert was intended to begin an effort to create an annual summer festival for film music in the North Carolina area that would include a week-long camp for young people interested in a music career in the movie industry.<sup>29</sup> The music featured several performers including Arnaud's great niece, Shannon Poindexter, a vocalist and graduate from the University of North Carolina at Greensboro. Others who performed included Russ Gowdy, a friend of Arnaud's for over sixty years; Patrick Byers, a friend and student, Masatoshi Mitsumoto; a friend and student; bassoonist Tom Diener; oboist John Ellis, whose parents had sung with Arnaud in the MGM Chorus in Hollywood; and the First Baptist Church Choir of Elkin, NC, under the direction of Joe Dell Rust.<sup>30</sup> Even though the festival did not become an annual event, it did introduce many people to the many talents of Arnaud.

Throughout his life, Arnaud influenced many musicians. Many times he taught music to young aspiring musicians, and Arnaud never charged a fee to these young musicians. He stated, "What [I] did was strictly for the propagation of good music and also to pass on to others what [I] learned gratis

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<sup>28</sup> Crissman, Bob. "A Class Act at Dixon Auditorium." *The Enterprise* (Elkin, NC), 28 August 1991, 5.

<sup>29</sup> Deborah B. Golden, "Concert to Serve as Inspiration for Young Talent," *Winston-Salem [NC] Journal*, (24 August 1991), 8.

<sup>30</sup> *Ibid.*

from teachers who felt like I did."<sup>31</sup> On another occasion he added, "I never charged a dollar for teaching. I wanted to retain the privilege of kicking out the people who did not work hard."<sup>32</sup>

One of his students was Masatoshi Mitsumoto, the current conductor of the Concordia (CA) Symphony Orchestra. Mitsumoto stated concerning the relationship between he and Arnaud,

[Arnaud's] friendship and influence had an enormous impact on both my professional and personal life. I met Leo back in 1972 and we instantly became friends-he played cello and I spoke French. He became a father and mentor to me. I feel so fortunate to have known him-he was the consummate "Musician's Musician"-his generosity and eagerness to share his vast musical knowledge benefited many.<sup>33</sup>

Arnaud had a significant impact on music used in the motion picture industry as well as the development of jazz in Europe. The following chapter examines his musical contributions.

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<sup>31</sup> Arnaud, *Leo N. Arnaud*, [autobiography], 6.

<sup>32</sup> Ingram, 1(D).

<sup>33</sup> Masatoshi Mitsumoto, "Leo N. Arnaud," *Overtures* (June 1991), 1.

CHAPTER V  
THE MUSIC OF LEO ARNAUD

Arnaud often stated, "Keep it simple and make sure they [the audience] remembered it at intermission."<sup>1</sup> When he composed the fanfare that eventually became known as the *Olympic Fanfare* he followed this rule. The opening theme of the fanfare consists of only four pitches. Much of the music that Arnaud arranged and composed was written with this creed in mind.

Arnaud's father was the first to teach him composition. The senior Arnaud believed his son needed to compose without the use of the piano.<sup>2</sup> During an interview, in 1988, Arnaud stated, "The piano is a crutch. It's like having to write a letter with a dictionary in your hand. If you are going to compose, the sounds of the notes should be in your head." He continued to state, "There are some people who could be writing some very good stories, but they don't know the grammar."<sup>3</sup>

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<sup>1</sup> Robinson, 1 (B).

<sup>2</sup> Faye Arnaud, personal interview, Tape recording, Hamptonville, NC, 20 November 1995.

<sup>3</sup> Ingram, 1 (D).

Arnaud composed and arranged numerous works during his lifetime. The majority of musical contributions were related to films, and generally he arranged, orchestrated, or composed music for specific motion pictures. Arnaud had the ability to make the sound of the movie soundtrack complement and enhance the action on the screen. This was the case, without regard to the size of the orchestra, in music recorded for movie soundtracks. Randall Miller, a trombonist for MGM studios in the 1930s and 1940s, stated,

He [Leo Arnaud] was tops in orchestration and had the ability to take many a mediocre score, and turn it into a beautiful playing piece of music—which placed many a composer in line for Academy Awards—*Dr. Zhivago* is one example.<sup>4</sup>

Two motion picture examples of Arnaud's skill at arranging and orchestration include *The King and I* (1956), and *South Pacific* (1958).<sup>5</sup>

Arnaud composed or arranged over 60 compositions not related to the motion picture industry. Of these, the largest symphonic work was *Symphonie Française: Noumea* (1949). Another large composition was *Latin American Scenario* (1964). Other smaller, yet significant original compositions include *Midinette* (n. d.), *In Memoriam* (n. d.), and the *Well Tempered Oboist* (n. d.). His most famous work is *Bugler's Dream* from *Charge!*, known generally as the *Olympic Theme*.

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<sup>4</sup> Randall Miller to George Broussard, 22 February 1984, transcript in the hand of Michael Kolstad, Evangel College, Springfield, MO.

<sup>5</sup> Broussard, 27.

In 1995, a recording was made by the Polish Radio Symphony Orchestra in Krakow, under the direction of Masatoshi Mitsumoto, entitled *Leo Arnaud* which featured music written by Arnaud exclusively.<sup>6</sup> This recording features several of Arnaud's large orchestral works. He composed and arranged over 60 compositions during his career. A complete list of musical compositions and arrangements written and arranged by Arnaud but not related to the film industry is located in Appendix H.

### **Symphonie Française: Noumea**

During World War II, while Arnaud was stationed at Noumea, New Caledonia, he began to work on a symphony, *Symphonie Française: Noumea*.<sup>7</sup> The work was roughed out in New Caledonia and completed in 1949. At an early performance of the work Arnaud explained the programmatic nature of the composition. This description appears on the title page of the manuscript. He stated,

I call this work a symphony because it has four movements. It is about a French family. The first movement-Allegro is a March, depicting the children playing. The Second Movement-Adagio is a Nocturne about the teenage daughter, whose fiancé has gone to war. The Third Movement-Minuet is a Fugue in fox trot tempo, inspired by the playing of the brother who worked in a bar as a pianist, but who also played the organ in Church. The Finale introduces the little Mother who does house cleaning with a feather duster, interrupted

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<sup>6</sup> *Leo Arnaud*, Masatoshi Mitsumoto, conductor, performed by the Polish Radio Symphony Orchestra, CD-1074, Cambria.

<sup>7</sup> Mitsumoto, Program notes on *Leo Arnaud*, 4.

by the arrival of the Father. The household quiets down, but soon the themes of the first and third movements reappear interwoven, developed, building a crescendo to the finish.<sup>8</sup>

Arnaud continued,

The First Movement is written in a modern idiom fit for the children's theme; the Second is less modern in style. The Third is a conventional Fugue, but the tempo is somewhat modern for that kind of writing. The Finale, having to do with the parents, is more conservative in style, but nevertheless has some modern harmonies brought in by the playing of the young peoples' themes simultaneously.<sup>9</sup>

This symphony appeared in the 1995 recording by the Polish Radio Symphony Orchestra, Masatoshi Mitsumoto conductor.<sup>10</sup>

### Latin American Scenario

*Latin American Scenario* was premiered by the Highland Park Symphony, under the direction of Arnaud, on January 17, 1964.<sup>11</sup> The work is based upon themes from movie scores that were written and arranged by Arnaud during the early 1950s. Originally, the work had a narrative part written by Arnaud's first wife Blanche that depicted the trials and tribulations of a Peruvian *Ilamero*. At the premiere of *Latin American Scenario*, Arnaud was presented a Ceremonial Plate by the Peruvian Consulate. The work was

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<sup>8</sup> Ibid.

<sup>9</sup> Leo Arnaud, *Symphonie Française: Noumea*, title page (1949).

<sup>10</sup> Masatoshi Mitsumoto, *Leo Arnaud*, played by the Polish Radio Symphony Orchestra, CD-1074, Cambria.

<sup>11</sup> Ibid., 4-5.

recorded in 1995 without narration: conductor Masatoshi Mitsumoto decided that the music could stand by itself.<sup>12</sup> The composition includes seven-movements: *Lonely Shepherds*, *Dream Sequence*, *To The City*, *Mixed Emotions*, *Insurrection*, *Death Scene*, and *Homecoming*.

### **Midinette, In Memoriam, and The Well Tempered Oboist**

Three compositions that feature woodwind instruments are *Midinette*, *In Memoriam*, and *Well Tempered Oboist*. *Midinette* is a programmatic work for clarinet soloist. A midinette was a Parisian salesgirl or seamstress who only had time for a light meal at noon. The work portrays the midinette's frenzied noontime excursion. The flute, along with string orchestra, is featured in the piece *In Memoriam*. Nothing is known about this composition, such as the dedicatee, date, or purpose. *Well Tempered Oboist* was written for Frank Desby. Mitsumoto characterized the work as, "A delightful example of Arnaud's musical wit."<sup>13</sup>

### ***Bugler's Dream from Charge!* The Olympic Fanfare**

Arnaud's most famous work is *Bugler's Dream*, taken from a martial suite entitled *Charge!*, was originally commissioned by Felix Slatkin.<sup>14</sup> He

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<sup>12</sup> Ibid.

<sup>13</sup> Ibid., 5.

<sup>14</sup> Arnaud, Program notes from *Bugler's Dream from Charge!*, 2.

composed the tune for his father's band. ABC television selected the work as the Olympic Theme for the 1964 Winter Games in Innsbruck, Austria. Roone Arledge, Executive Producer of ABC Sports and Director of the Olympic Games Broadcast, sought inspiring music with an Olympic flavor. Jack Kelly, an ABC engineer, took six albums to Arledge, including one that featured the music of Arnaud. He listened only to one song from the album, *Bugler's Dream*, and selected it for use during the Olympic Games. Since that time, *Bugler's Dream* from *Charge!* has been used as the theme at all Olympic Games covered by ABC.<sup>15</sup> Interestingly, Arnaud recalled the story differently.

They [ABC executives] sent some fellow out, I think, over the weekend and said to him: 'Find us a bit of fanfare music,' but the fellow was so—how you say—hungout by Monday morning, he said, 'Hey, we didn't get the music.' My [Arnaud's] album happened to be there and he picked it up and played some of it, and said, 'Hey that's all right. We will go with that.'<sup>16</sup>

The program notes to the piece state,

It displays the full brass and percussion sections. Its beautiful somber theme is derived from various bugle calls—suggesting, perhaps, a slumbering bugler's thoughts as they swirl in a fantasy of classical fanfares and radically modern cadenzas."<sup>17</sup>

The music became popular and is known most frequently as the *Olympic Fanfare*. The first page of the work is shown in Plate 29. He collected about

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<sup>15</sup> "Inside TV-Olympics: The Ratings Look Terrific for ABC," *USA Today*, 6 August 1984, 7 (D).

<sup>16</sup> Hunter James, "French Count Wrote Olympic Theme Song," *Roanoke Times & World News*, 12 August 1984, 10 (A).

<sup>17</sup> Arnaud, Program notes from *Bugler's Dream* from *Charge!*, 2.

\$20,000 in royalties every four years from ABC for the rights to play the work. The Arnaud family will continue to receive the royalties from this work through the year 2041.<sup>18</sup>

### **Arnaud's Motion Picture Music**

During Arnaud's 45 year career in the motion picture industry, he either arranged or composed for over 150 films. Numerous sources state that Arnaud worked on between 100 to 300 films. For example, an article which appeared in *The [Winston-Salem, NC] Sentinel* states, "He [Arnaud] composed partial scores for more than 100 films between 1936 and 1981."<sup>19</sup> Another article which appeared in the *Winston-Salem [NC] Journal* following his death states, "He worked on more than 300 arrangements of movie scores during his years in Hollywood."<sup>20</sup> Because of these conflicting accounts, an actual number has not been determined; however, during research of this project a listing of over 160 films with which Arnaud was associated was compiled. The listing of films is found in Appendix I.

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<sup>18</sup> Faye Arnaud, personal interview.

<sup>19</sup> Fuller, 16.

<sup>20</sup> Will Linge, "Composer Leo Arnaud Dies at 86," *Winston-Salem Journal*, (28 April 1991), 7 (E).

**BUGLER'S DREAM**  
from 'CHARGE' Suite

Allegro (♩ = 100) Leo Aramov, ASCAP

3-4  
1-2  
1-2, 3  
TUBA  
TIMPANI  
PERCUSSION

G-B-B-B  
Square Drum  
Field Drum  
Cymbal  
Bass Drum

Trumpets  
Horns  
Trombone  
Tuba  
Timpani  
Percussion

\*One player may play both parts, setting one Field Drum in front of the Square Drum.

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Plate 29. *Bugler's Dream from Charge!*. [Olympic Fanfare]. First page. (Delaware Water Gap, PN: Shawnee Press Inc., 1964). Reprinted, by permission, from Shawnee Press, Inc.

Many sources discuss the contributions Arnaud made to motion picture soundtracks. The earliest is a 1954 article that appeared in the *Music Journal*.<sup>21</sup> The article, *Movies and Music*, by C. Sharpless Hickman, discussed the use of bands, rather than orchestras, for movie soundtracks. Movies that have used band arrangements, including those by Arnaud, are listed in the article. Included are *The Stars and Stripes Forever*, *Désirée*, and *Ring of Fear*. In addition, basic techniques that Arnaud used when writing orchestrations for band also are discussed. Hickman concluded the article by stating,

Arnaud's entire approach to band music is one of thorough musicianship and consideration of sound problems, in the sense of transparency rather than mere piercing or blaring sound. A few more composer-arrangers with his subtlety and knowledge of the potentials of band music might give this branch of music a more important place in the film scores we hear.<sup>22</sup>

Creating a listing of motion pictures to which a specific composer or arranger may have contributed is difficult because the studio systems, such as MGM, often had several house composers and arrangers working on the film. Exact credits as to who arranged each musical work are difficult to find. According to James L. Limbacher, author of *Keeping Score: Film Music 1972-1979*, films of the 1940s were especially problematic.<sup>23</sup> An example of the problem is seen in the films done at Universal and Columbia studios;

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<sup>21</sup> C. Sharpless Hickman, "Movies and Music," *Music Journal*, November 1954, 45-46.

<sup>22</sup> *Ibid.*, 46.

Gershenson and Bakaleinkoff are listed as the composers of the music for motion pictures from these studios, although in most cases they were not the composers. During the 1930s, some of the composers were more providers than actual composers. Abe Meyer, for instance, provided various standard incidental music for films under the label of Poverty Row; however he was credited as the composer of the motion picture score for the sake of completeness in the film acknowledgments.<sup>24</sup> Finally, composers and arrangers often worked free-lance on a portion of a motion picture score and received no film credit. A listing of the motion pictures compiled for this study to which Arnaud made a contribution as a composer, arranger, or performer is located in Appendix I.

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<sup>23</sup> James L. Limbacher, *Keeping Score: Film Music 1972-1979*, (Metuchen, NJ: The Scarecrow Press, Inc., 1981), vii.

<sup>24</sup> Ibid.

## CHAPTER VI

### SUMMARY AND CONCLUSION

Leo Arnaud's life was both extraordinary and full. His lifetime accomplishments read more like fiction than fact. Arnaud's career included performing as a trombonist, percussionist, and cellist; composing and arranging; and teaching. His numerous accomplishments have been recognized with several awards including being knighted in Spain in 1956 and Finland in 1965.

Arnaud's talent as a music performer was recognized when he was awarded first prize in trombone in 1918 at the *Conservatoire National De Musique De Lyon*. That same year he played a cello solo accompanied by organist Camille Saint-Saëns. Between the years 1924 and 1928, Arnaud began a friendship with Maurice Ravel that influenced Ravel and his writing for the trombone. This association is most evident in the well-known trombone solo in his composition *Bolero*. When the work was premiered in Monte Carlo, Arnaud was selected to play the solo. In Europe, he was equally influential as a jazz trombonist. During his lifetime, Arnaud performed and was associated with many well known musicians including Igor Stravinsky, Serge Koussevitsky, Tommy and Jimmy Dorsey, and others.

Arnaud came to the United States in 1931 and five years later joined MGM studio as a writer, arranger, performer, and orchestrator. During his association with the studio, Arnaud was involved, either as a composer, arranger, or performer, in over 150 films including *Born to Dance* (1936), *Gone With the Wind* (1938), *Easter Parade* (1948), *The King and I* (1956), *Dr. Zhivago* (1966), and *The Competition* (1981). In 1964, Arnaud was nominated for an Academy Award for his work in the movie *The Unsinkable Molly Brown*. He also composed for other projects including one which yielded one of his most famous works, *Bugler's Dream from Charge!*, a work selected in 1964 by ABC Sports to become the Olympic Theme for television coverage. Arnaud was a charter member of Society of Music Arrangers, an organization that presented the Golden Score Award to him in 1983. During his lifetime, Arnaud received other awards for his music including first prize certificates from the *Conservatoire National de Lyon* in solfege (1917), harmony (1919), fugue and counterpoint (1921), and composition (1923).

Throughout his life, Arnaud served as a conductor and teacher. In 1924, Arnaud was awarded a first prize certificate for conducting from the *Conservatoire National de Lyon*. During his career, he conducted the *Orquesta Sinfonica de Madrid*, the Highland Park Symphony, and the Burbank Symphony. Arnaud appeared in the movie *Funny Girl* (1968) starring Barbara Streisand as the conductor of the pit orchestra. He taught at the *Academie de Musique d'Ormesson* and Immaculate Heart College. In

addition, Arnaud presented lectures and workshops for a variety of audiences throughout the world.

Although Arnaud was certainly an outstanding and versatile performer, he excelled most significantly as a trombonist. In fact, if the only music Arnaud ever had played during his life was the premiere of Ravel's *Bolero*, he still would be recognized for his contributions to trombone performance. The trombone solo in *Bolero* is considered a benchmark for trombonists and used frequently in orchestral auditions and evaluations of skill and technique. Clearly, Arnaud was influential in Ravel's compositional process when it came to the solo. In addition to his association with Ravel, Arnaud performed with several well-known musicians and for several significant events including playing on the soundtrack for *Gone With the Wind*.

Arnaud generally is recognized as being an exceptional composer; however, he is most recognized as a master arranger and orchestrator. One of the teachers he credits for his training in orchestration was Ravel who himself is considered to be one of the greatest orchestrators. When Arnaud was invited to join MGM studios in 1936 he was instrumental in the development of the music used in MGM motion pictures. His orchestrated music in MGM films has been acknowledged as the "best, most progressive musical scores" in the motion picture industry during the 1930s and 1940s

and his work became synonymous as the "MGM Sound."<sup>25</sup> Upon examination of the projects with which Arnaud was associated, both in films and non-motion picture music, Arnaud's orchestrations in film music are some of the most significant of the Twentieth Century.

Because Arnaud was so heavily involved in the motion picture industry in addition to his many conducting commitments, his musical compositions are not numerous when compared with many other American composers. The list of Arnaud's original music is much less extensive than the music he contributed to film productions. As well, Arnaud was concerned about fair and equitable remuneration for his work, and the most lucrative engagements often involved arranging and orchestrating other musician's work. Because of Arnaud's concern about making a living, he pursued primarily jobs that rewarded him well financially, such as his work in the motion picture industry. Perhaps the best description of Arnaud and other musicians like him was stated by Previn who referred to the musicians who worked in Hollywood as, "those who had studied [music] seriously, then found this comfortable way of life."<sup>26</sup>

Because of Arnaud's exposure to other well known musicians, including Ravel, Saint-Saëns, the Dorsey brothers, and others, and his relationships with actors, actresses, and other well known celebrities including Judy Garland, Mickey Rooney, and Fred Astaire, he also became a

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<sup>25</sup> Atkins, 58.

well recognized personality in both the movie industry and the music world. Not only did Arnaud know a number of influential people but also he was an influence upon their lives, and more importantly, upon their music. The most notable, of course, was Ravel. When Arnaud retired in Hollywood and relocated to North Carolina, his fame began to wane simply because he was such a long distance from the people and place where he had built his career. The hope is that this study will become a catalyst to provide integral information about the incredible life of Leo Arnaud and reacquaint audiences with his music.

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<sup>26</sup> Bookspan & Yockey, 69-70.

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APPENDIX A  
HISTORICAL TIMELINE OF LEO ARNAUD'S LIFE  
(1904-1991)

## HISTORICAL TIMELINE OF LEO ARNAUD'S LIFE

(1904-1991)

- 1904                    born in Couson au Mont d' (near Lyon, France)
- 1908                    began general education studies
- 1912                    professional career began; eight years old
- 1915                    began education at *Conservatoire National de Lyon*
- 1916                    graduated with a Certificate of Studies (general education)
- 1917                    first prize in Solfege and Theory (*Conservatoire National de Lyon*);  
worked at *Gaiété Rochechouart Theatre and de Restaurant Pigalle*
- 1918                    performed with Saint-Saëns;  
drummer at *Marigny Theatre*;  
met Louis Mitchel and was exposed to the Jazz Kings;  
first prize in trombone (*Conservatoire National de Lyon*)
- 1919                    first prize in harmony (*Conservatoire National de Lyon*);  
first prize in horn (*Conservatoire National de Lyon*);  
exposed to the Dixieland Jazz Band
- 1920                    first prize in cello (*Conservatoire National de Lyon*);  
exposed to the orchestra of Art Hickman
- 1921                    first prize in fugue and counterpoint (*Conservatoire National de Lyon*)
- 1922                    studied conducting with Felix Weingartner in Berlin
- 1923                    first prize in composition (*Conservatoire National de Lyon*)
- 1924                    first prize in conducting (*Conservatoire National de Lyon*);  
joined the jazz group Chicago Hot Spots

- 1924-28 association with Maurice Ravel;  
studied at the *Schola Cantorum* in Paris (Vincent D' Indy);  
taught at the *L'Academie de Musique d'Ormesson*
- 1925 performed under the direction of Stravinsky;  
exposed to the Californian Collegians and Commander  
Orchestra;  
performed at *L'Abbaye Thélème*
- 1927 appointed musical director at the *Bouffes Parisiennes  
Theatre*
- 1928 offered a position in the Boston Symphony (cello);  
premiere of Ravel's *Bolero*;  
met Fred Waring;  
joined Jack Hylton's band
- 1930 performed with the Lud Gluskin Orchestra
- 1931 joined Arlene and Norman Selby Band;  
came to U.S.A. on work permit; joined the  
Pennsylvanians
- 1934 married Blanche Bow;  
offered position with Boston Symphony (principal  
trombone)
- 1936 joined MGM as a composer, arranger, and orchestrator;  
*Born To Dance* was released (Arnaud's first film)
- 1938 charter member of ASCAP
- 1939 became an American citizen
- 1941 joined California State Guard
- 1944 commissioned as Naval Officer
- 1949 completed *Symphonie Française: Noumea*
- 1950 awarded Doctorate of Music (*L'Academie de Musique  
d'Ormesson*)

- 1952 conductor of the Eagle Rock (CA) Symphony Orchestra
- 1955 conductor of Fred Waring Youth Symphony;  
went to Spain; member of Stravinsky Quartet;  
named conductor of the *Orquesta Sinfonica de Madrid*
- 1956 knighted in Spain
- 1959 substitute director of the Santa Monica Symphony;  
named director of the Highland Park Symphony;  
appointed director of the Los Angeles Doctors Orchestra
- 1960 music director of the Burbank Symphony
- 1964 nominated for Academy Award (for *The Unsinkable Molly Brown*)
- 1965 knighted in Finland
- 1966 knighted in France
- 1974 wrote the book, *Harp Revelations*
- 1976 first wife, Blanche Bow died
- 1977 met Faye Arnaud and was married
- 1980 retired
- 1982 moved to Hamptonville, North Carolina
- 1983 received Golden Score Award from ASCAP
- 1985 gave lecture at International Trombone  
Workshop 1985
- 1991 Arnaud died and was buried in Hamptonville, North  
Carolina

APPENDIX B  
AWARDS AND IMPORTANT DOCUMENTS

## AWARDS AND IMPORTANT DOCUMENTS

Located in the Home of Faye Arnaud,  
Hamptonville, North Carolina

*1er Prix de Solfège et Théorie (1917), Certificate, Conservatoire National de  
Musique de Lyon*

*1er Prix de Trombone (1918), Certificate, Conservatoire National de Musique  
de Lyon*

*1er Prix d'Harmonie (1919), Certificate, Conservatoire National de Musique de  
Lyon*

*1er Prix de Violoncelle (1920), Certificate, Conservatoire National de Musique  
de Lyon*

*1er Prix de Fugue et de Counterpoint (1921), Certificate, Conservatoire  
National de Musique de Lyon*

*1er Prix de Composition (1923), Certificate, Conservatoire National de  
Musique de Lyon*

*1er Prix de Direction d' Orchestre (1924), Certificate, Conservatoire National  
de Musique de Lyon*

Certificate of Membership (1938), American Society of Music Arrangers

*Diplôme de Docteur en musique (1950), Académie de Musique d' Ormesson*

Commander of the Order of *Santa Cecilia* of Spain (1956)

Certificate of Gratitude from the *La Orquesta Sinfonica* (1956)

Certificate of Gratitude from the *La Orquesta Sinfonica* (1957)

*Diplôme d'Honneur, Croix du Merite Musical* (1960)

Plaque of Appreciation from the City of Los Angeles(1962)

*Diplôme d'Honneur Medaille d'Or* (n.d.)

Certificate of Nomination for Award (1964), The Academy of Motion Picture Arts and Sciences, scoring of music for *The Unsinkable Molly Brown*

Peruvian Ceremonial Plate (1964) presented to Arnaud from the Peruvian Consulate

*Tasavallan Presidentti Suomen Leijonan Ritarikunnan Suurmestari* [Knight of the Order of the Lion](1965) presented by the government of Finland

Plate of Appreciation from the Burbank Symphony (1965)

Plaque of Appreciation from the Los Angeles Doctors Symphony Orchestra (1968)

Plaque of Appreciation from the City of Los Angeles (1983)

Republican Presidential Task Force Certificate (n.d.), signed by Ronald Reagan

The Golden Score (1983), presented by the American Society of Music Arrangers

Photograph of President George Bush, signed, "Leo Arnaud, With best wishes and appreciation."

The Key to the City of Yadkinville (1990), Yadkinville, North Carolina

Framed Program (1991), *Olympic Flag Raising Ceremony*, Hamptonville, North Carolina

Conductors, a framed poster with the signatures of approximately 100 conductors

Numerous Medals from both Civilian and Military Sources (various dates)

Over one-hundred ribbons awarded at various dog shows

APPENDIX C

*Maurice as I Knew Him*

BY LEO ARNAUD

The following article appeared in a concert program in October 1975. The concert was presented by the Burbank (CA) Symphony under the direction of Masatoshi Mitsumoto, a student of Arnaud. A copy of the article was received from Mitsumoto on 14 July 1993, and is reprinted exactly as it appeared in the program.

**Maurice As I Knew Him**  
by Leo Arnaud, Mus. D.  
October 1975  
Beverly Hills, California

I met Maurice Ravel in 1924 in Paris at "Le Boeuf sur le Toit," a restaurant-night club in the rue Boissy d'Anglas. The piano-team of Wiener and Doucet entertained during the cocktail hour and dinner, after which a drummer, a bassist and myself on trombone joined them. We played American dance music as well as French tunes in vogue. The place was a hang-out for young modern composers such as Darius Milhaud and Arthur Honegger, who were 32 at the time; George Auric and Francis Poulenc, both 25; Ravel was 49. All were interested in jazz, but Ravel seemed to understand it the best. He was intrigued by my improvisations in that idiom and by the fact that I could play up to a G above high C. He invited me to his villa in Montfort-L'Amaury once a week, played chords or popular tunes on the piano, and had me improvise. In no time he was able to improvise in the same style. When I told him that I had studied Harmony and Counterpoint, he started to give me free lessons in composition each week until December 1927, when he left for a concert tour in the United States.

The result of these lessons was the fox trot in *L'Enfant et les Sortilèges*. It is first sung; then repeated by the trombones. In it, there is a skip from B below the middle C to F above the trombones top C—not too difficult for the singer, but almost impossible for the trombone. I played it at the premiere in Monte Carlo in March 1925, but it was subsequently simplified by giving the high notes to the clarinet.

In April of 1928, we resumed our weekly meetings. Ravel was then working on his *Bolero*, commissioned by Madame Ida Rubinstein. He first wrote the sketch in D Major but at my request changed it to C Major. As it is, there are eleven top D-flats (9 consecutive) in the trombone solo. In D Major, that amount of E-flats would have been scabrous. I played the solo at the Premier of the ballet, but not that of the orchestral presentation, at the Opera Comique in Paris in November 1928 as I had joined the Jack Hylton's orchestra in London. The trombonist who replaced me, having been told to play in a jazz style, pencil marked a few glissandos here and there and played it straight otherwise. Ravel being a kind man didn't say anything at the time; he didn't think the *Bolero* would amount to anything. The printed parts were made and include the glissandos in the trombone solo. For the past 47 years, I have told many young trombonists that they were not intended by the composer. Recently, I heard a recording in which the glissandos had been eliminated. Amen!

Our meetings were usually on Friday. Ravel, who didn't own a car, enjoyed riding back to the club with me and having dinner there with his friends, ordering a big steak. (His housekeeper, a devout Catholic, refused to serve meat on Friday).

He had a great sense of humor. During the rides he would tell me many anecdotes. Claude Debussy had invited him to come to the first rehearsal of his three symphonic sketches, *La Mer*. The first is entitled *From Dawn to Noon on the Sea*. After it was played, Debussy asked Ravel how he liked it. Ravel replied, "I loved it, especially the delightful passage played by the sixteen cellos around eleven o'clock!"

He gave everyone a nickname, but not a usual one as he hated clichés. Most cats are named Minou in France; he called his Siamese kitten "Mouni." Most of his friends called him "Rara", and so did I. He called me "Arar." He smoked Caporal cigarettes constantly, was a fastidious dresser, loved good food, and although he only had a few pupils—Maurice Delage, Jacques Ibert, Roland Manuel, Manuel Rosenthal, Ralph Vaughan Williams, and myself—he loved to teach and give advice. It was he who prompted Milhaud to write the pantomime *Le Boeuf Sur le Toit*. Ravel wrote for all the instruments and was an expert on the intricacies of the harp. Once I asked him, "Why don't you write a book on the harp?" He replied, "Why don't you?" I did, fifty years later.

During the weekend Ravel stayed at his modern apartment in the house of his friends, Monsieur and Madame Bonnet in Levallois-Perret, a Paris suburb. He attended mass on Sunday mornings with his lady friend, Madame Helene Jourdan Moshange, the concert violinist to whom he dedicated the Sonata for Violin and Piano in 1927. Her husband had been killed in the War. Faithful to his memory, she never remarried. On Monday morning, Ravel returned to Montfort-L'Amaury by bus, a 28-mile trip through the beautiful countryside of the "Ile de France." He then would work on his latest composition until the following Friday, when I would come for my lesson and a wonderful afternoon.

The great man would be 100 years old this year.

How he enjoyed the view of the old cathedral from the balcony of his villa "Le Belvedere" when we were having a Pernod after the lesson! I returned there in 1970. The street is now named Rue Maurice Ravel, but sadly, the view is no longer there. A huge building hides the old cathedral now; somehow, I feel that Rara can still see it.

APPENDIX D  
BOLERO AS PERFORMED BY LEO ARNAUD

The following excerpt is the trombone solo passage from *Bolero* by Maurice Ravel. Arnaud believed generally that trombonists perform the solo differently than Ravel intended. Found in the home of Faye Arnaud, this excerpt was notated by Leo Arnaud and titled, "*Bolero* as played by Leo Arnaud."

The musical score consists of six staves of music in 3/4 time, written for a trombone. The key signature has one flat (B-flat). The notation includes various ornaments and techniques:

- Staff 1: Features a series of eighth notes with slurs and accents, including a trill-like figure.
- Staff 2: Continues the melodic line with slurs and accents, ending with a trill-like figure.
- Staff 3: Includes a triplet of eighth notes, a glissando (labeled "gliss"), and a trill-like figure.
- Staff 4: Features a triplet of eighth notes, a glissando (labeled "gliss"), and a trill-like figure.
- Staff 5: Includes a triplet of eighth notes and a trill-like figure.
- Staff 6: Features a triplet of eighth notes and a trill-like figure.

APPENDIX E  
SIGNED PHOTOGRAPHS WITH PERSONAL INSCRIPTIONS  
OF MOTION PICTURE ACTORS AND ACTRESSES

SIGNED PHOTOGRAPHS WITH PERSONAL INSCRIPTIONS  
OF MOTION PICTURE ACTORS AND ACTRESSES

Located in the Home of Faye Arnaud,  
Hamptonville, NC

Andrew Sisters—"To Leo-Our Very Best to You Always."

June Allyson—"To the Gang at A.T.S. BRL 3073, Best Wishes."

Fred Astaire (1959) — "To Leo, My Best Always."

Jack Benny—"To Leo, All the Best."

Kitty Carlisle

The De Marco's—"To Leo, Our Friend and Brilliant Conductor."

Jimmy Dorsey—"Leo-Hope we get together soon again. It sure was a pleasure seeing you in Chicago after all these years."

Tommy Dorsey—"To Leo, One of the greatest."

Jack Haley—"To Leo-Thanks for you expertness."

Van Johnson—"To the Gang at A.T.S. BRL 3073, My Best Wishes."

Gene Kelly—"To the Gang at A.T.S. BRL 3073, Best Wishes."

Joshua Logan (1957) — "To Leo Arnaud with admiration and thanks for you contribution to *South Pacific*. Best Wishes."

Ida Lupino

Dorothy Malone—"Hello Boys, Sincerely."

Johnny Mathis—"To Leo With Fond Affection."

Janis Paige—"To the Gang of BRL 3073, Loads and Loads of Luck."

Eleanor Parker—"Good Luck Fellows."

Joan Rivers—"To Leo and His Sense of Humor."

Mickey Rooney—"Leo Arnaud, Best Wishes."

Danny Scholl—"Leo, It Was My Pleasure to Have Worked With You. Your  
Fine In My Books."

Barbara Stanwyck

Lana Turner

Easter Williams—"To the Gang at A.T.S. BRL 3073, Best Wishes."

Jane Wyman

APPENDIX F  
OUTLINE OF EXPERIENCE AND EDUCATION

The following resume is held by Faye Arnaud in her home in Hamptonville, NC. Although undated, the resume most likely was written in 1949, as determined by the last statement. A reference to a four-movement symphony recently completed appears, although the only four movement symphony that Arnaud wrote was the *Symphonie Française: Noumea* completed in 1949.

OUTLINE OF EXPERIENCE AND EDUCATION

HOEL ARNAUD

Born in France, in 1904.  
 Graduated from the Lyons Conservatoire National.  
 Studied Solfège, Tympani and Percussion with Jean Vauchant.  
 Theory and Music dictation with Savard.  
 Harmony with Paul Vidal  
 Cello with Hugo Bedetti  
 Trombone with Venon  
 Fugue and Counterpoint with Gedalge  
 Composition with Vincent d'Indy  
 Conducting with Walther Straram

Conducted the Lyons Conservatoire Symphony Orchestra (two years)  
 Taught at the Orchestre School of Music, and Conducted its  
 Symphony Orchestra for three years  
 Conducted Light Operas and Ballets at the Bouffes Parisiens  
 Theatre in Paris for one year  
 Toured Europe and South America.

Came to America in 1931.  
 Organized the Fred Waring Glee Club - arranged for it during  
 the following five years.

Came to Hollywood in 1936 on a three-year contract with M-G-M  
 as Choir Director, Coach, Arranger, Composer and Conductor  
 in pictures, receiving Screen Credit with the following  
 stars:

Deanna Durbin	Igor Gorin	Lauritz Melchior
Nelson Eddy	Allan Jones	Ilona Massey
Susanna Foster	Marina Koshetz	Jane Powell
Kathryn Grayson	Militza Korjus	Marion Talley
Jose Iturbi	Lotte Lehman	Jeannette McDonald

In 1939, organized the Beverly Hills Symphony Orchestra, and  
 conducted it until 1944, when I left for Overseas as  
 Full Commander USATC, for service in the Pacific theatre  
 of war.

In 1942, was Head of the Music Department and Musical Director  
 for the Don Lee Mutual Broadcasting Station "KIH" in  
 Hollywood.

In 1943, organized the American Legion Symphonic Band, and  
 conducted it at Concerts in Army Hospitals, and in a  
 series of weekly Concerts sponsored by the City of  
 Los Angeles.

At the present, still with M-G-M, and free lancing in other  
 studios.

I will go to France after appearing as Guest Conductor for two  
 Concerts with the Guadalajara Symphony Orchestra, and  
 make some recordings with a Symphony Orchestra, - probably  
 the French National Orchestra.

Have just completed a Symphony in four movements, which I intend  
 to perform at Guadalajara for the first time.

APPENDIX G

LEO N. ARNAUD, Mus. D. [AUTOBIOGRAPHY]

The following autobiography is located in the home of Faye Arnaud, Hamptonville, NC. This brief article has no date and appears exactly as presented in the manuscript.

LEO N. ARNAUD, Mus. D. [AUTOBIOGRAPHY]

Was born in Lyon, France, July 24, 1904. His father and grandmother were musicians. At age four he started school, graduating in 1916 with a Certificate of Studies including 1st Prize of the State and 1st Prize of the Council. In 1912 he had to join the musicians union in order to play drums with his teacher's all professional orchestra. In 1914 he entered the Lyon Conservatory of Music, graduating with 1st Prize in Solfege and Theory in 1917, that same year he appeared as cello soloist at the Vichy Cathedral accompanied on the organ by the great Camille Saint-Saëns. Then he graduated with 1st Prize on trombone in 1918, 1st Prize in harmony in 1919, 1st Prize on cello in 1920, and 1st Prize on Fugue and Counterpoint in 1921.

1922 was spent in Germany studying conducting with Felix Weingartner at the Berlin State Opera. While attending Military College he also obtained two other 1st Prizes from the Lyon Music Conservatory, on Composition in 1923 and Orchestra Direction in 1924. He taught Theory and Harmony at the Ormesson Academy of Music from 1924 to 1928, also orchestrated the Casino de Paris shows and studied with Vincent d'Indy and Maurice Ravel at the Schola Cantorum in Paris.

In 1927 he was musical director at the Bouffes Parisiens Theatre in Paris where he conducted Operas and Ballets.

From 1928 to 1930 he toured England, Holland, Yugoslavia, Germany, Austria, Hungary, Switzerland, Turkey, Italy, Spain, Brazil, Uruguay and Argentina. Coming to the U.S. in 1931 he joined the Fred Waring Orchestra as chief arranger - composer and toured the U.S. and Canada with that organization until 1936.

In 1934 he married Blanche Krebs, an American actress, singer, dancer and pianist.

In 1936 he was offered a contract with MGM Studios in Hollywood. He and his wife came to California, bought a home in Beverly Hills and are still living in it happily.

In 1939 he became an American citizen.

In 1940 he founded the Beverly Hills Symphony Orchestra and was its conductor until the time when he joined the armed forces during World War II.

Dr. Arnaud has arranged, conducted and sometimes composed the music for more than 150 motion pictures and television shows. He recently did the orchestrations for 3 celebrated MGM motion pictures—"DR. ZHIVAGO," "GRAND PRIX," and "THE FIXER." He also conducted the recordings for the Paramount Picture "RIOT." He made some L.P. albums with his orchestra for "Liberty," "Capitol" and "R.C.A."

After the war he founded the Los Angeles Concert Band which he conducted during the summer for seven years.

In 1949 while on leave from MGM he was Music Director of the Guadalajara, Mexico Symphony Orchestra for one season.

In 1952-1953 Director of the Eagle Rock Cal. Symph. Orch.

In 1954 Director of the Idyllwild Youth Symph. Orch.

In 1955 Director of the Fred Waring Youth Symp. Orch.

In 1956-1958 Director of the Orquesta Sinfonica de Madrid Spain - where he also composed the music for 26 television shows and a full length picture "HORAS DE PANICO."

In 1959 he substituted for ailing Maestro Peter Meremblum for 6 months with the Santa Monica Symphony and with his Youth Symphony Orchestra, conducting all rehearsals and concerts gratis. Later that year he was appointed Music Director of the Highland Park Symphony Orchestra, a position he retained 8 years.

In 1959-1960 he was also the Director of the Los Angeles Doctors Orchestra.

In 1960-1968 he was Music Director of the Burbank Symphony and the Burbank Youth Symphony Orchestra. He resigned due to a heavy schedule in his work for Pictures and Television. At the present time, he only does guest conducting with symphony orchestras besides working in the commercial

field. Dr. Arnaud received his earned doctorate from The Ornesson Academy of Music in 1950.

He has composed many serious works - "Symphony Francaise," "Latin American Scenario," "Civil War Jubilee," "Divertissement For Brass and Percussion," "Drummer Boys," "Bugler's Dream," which was used as the T.V. theme of the Olympic Games for the past few years, "17th Century Parade," "The Well Tempered Oboist," "Snow Flakes," "In Memoriam," "Duty, Honor, Country," a work for band, male choir and narrator with text by General Douglas MacArthur, performed at Constitution Hall in Washington, D.C. when a tribute was paid to the great General. He also composed, orchestrated and donated 3 major works entitled "Jeremiah," "Hannukah" and "Masada Shall Not Fall Again," as well as many heralds and fanfares used exclusively by Conductor Jerry Rosen and his orchestra for the Bonds For Israel shows in Los Angeles for the past 5 years. Besides playing seven musical instruments, Dr. Arnaud speaks English, French, Spanish and some German. He has received many honors. For his artistic contributions, Spain has made him Commander of the Order of Santa Cecilia, Knight of The Order of "Merito Civil" plus 2 medals for his service as Director of The Royal Palace Symphonette and cellist with The Stradivarius Quintet.

In 1965 President Kekkonen of Finland conferred upon him the title of Knight 1st Class of The Order of the Lion of Finland for having presented 3 Festivals commemorating The Centennial of Finnish composer Jean Sibelius.

Only 3 other American conductors have been so honored; Leonard Bernstein, Eugene Ormandy and Howard Mitchell.

In 1966 The Union of Fanfares of France gave him the Cross of Knight of "Merite Musical," having presented him previously with its gold medal in 1964.

In 1962 the City of Los Angeles and in 1966 the City of Burbank each presented a scroll to Dr. Arnaud in appreciation of his artistic contribution to the culture of their respective cities.

During World War II he joined the California State Guard. As a Captain he attended the War Department School at Occidental College where he obtained a diploma for his studies in Chemical Warfare and Civilian Protection. He also attended the Office of Strategic Service School and later volunteered for service in the South Pacific until the end of the war, returning with the rank of Full Commander U.S.A.T.C., wearing the Philippines Liberation, Pacific Asiatic and Victory medals to which he added the American Legion and Veterans of Foreign Wars Ribbons.

Dr. Arnaud is a member of the American Society of Composers, Authors and Publishers, The Composers and Lyricists Guild of America, The Academy of Motion Pictures Arts and Sciences and Musicians Union locals 802 of New York City and 47 of Los Angeles.

He has taught music to many young aspiring musicians, most of whom now occupy important positions with symphony orchestras, motion

pictures and television orchestras -- he never charged them any fees, what he did was strictly for the propagation of good music and also to pass on to others what he had learned gratis from teachers who feel as he does. He intends to keep on doing it.

Dr. Leo N. Arnaud  
628 North Canon Drive  
Beverly Hills, California 90210  
CR. 6-0389

APPENDIX H  
COMPOSITIONS WRITTEN OR ARRANGED BY ARNAUD

The following list of instrumental compositions were either composed or arranged by Arnaud. The works were found either through examination of his personal library located at the residence of his wife, Faye Arnaud, in Hamptonville, NC, or finding recordings and published scores which credit Arnaud. Only a few title pages included dates of completion or first performance. The majority of the compositions had no date attributed to them.

### **Original Instrumental Compositions by Arnaud**

The following works were composed by Arnaud. Although he may have composed others, these are the only works that can be verified. The works are listed in alphabetical order. If possible, dates are included. Works with asterisks next to the title are examined in Chapter V.

#### **Title of Composition**

*17th Century Parade* (n.d.)

*All The Things I've Failed To Do* (n.d.)

*Bugler's Dream from Charge!* (1964)\*

*California, Ole* (n.d.).

*Cherry Blossoms and Butterflies* (n.d.)

*Civil War Jubilee* (n.d.)

*Divertissement for Brass and Percussion* (n.d.)

*Duty, Honor, Country* (n.d.)

*God Help Us* (n.d.)

*Hanukkah* (n.d.)

*I Remember When* (n.d.)

*In Memoriam* (n.d.)\*

*Jeremiah* (n.d.)

*Latin American Scenario* (1964)\*

*March Lorraine* (n.d.)

*Masada Shall Not Fall Again* (n.d.)  
*Monogram in F*, written for his second wife, Faye (n.d.)  
*Olympiad Fanfare* (n.d.)  
*Snow Flake* (n.d.)  
*Suite for Orchestra* (n.d.)  
*Suite in C Major for Symphony Orchestra* (n.d.)  
*Symphonie Française* (1949)\*  
*Taboo* (1955) (n.d.)  
*Tonal Fugue* (n.d.)  
*Well Tempered Oboist* (n.d.)\*

#### **Instrumental and Vocal Arrangements by Arnaud**

This list includes arrangements, not associated with a motion picture soundtrack, done by Arnaud. Other arrangements may have been completed; however, the works in this list are the only ones that can be verified. When possible, dates of the arrangements are included.

##### **Title of Arrangement**

*76 Trombones* (n.d.)  
*American in Paris* (n.d.)  
*American Patrol* (n.d.)  
*Aupres De Ma Blonde* (n.d.)  
*Bachianas Brasileiras #1* (n.d.)  
*Drummer Boys* (n.d.)  
*French Bugle Call* (n.d.)  
*God Rest You Merry Gentleman* (n.d.)  
*Happy Birthday* (n.d.)  
*Holiday for Strings* (1955)

*I Kiss Your Hand, Madame* (1928)

*In A Mist* (1955)

*La Marseillaise* (n.d.)

*Mademoiselle De Paris* (n.d.)

*Mexican Hat Dance* (n.d.)

*Mexican National Anthem* (n.d.)

*Peru National Anthem* (1964)

*Sambacita* (1955)

*Sous les Toits de Paris* (n.d.)

*Star-Spangled Banner, The* (n.d.)

*Talousive* (n.d.)

*Tea For Two* (1955)

### **Original Works or Arrangements by Arnaud**

Following is a listing of works attributed to Arnaud; however, whether the work is a composition or an arrangement cannot be determined. The majority of the works are located in the home of Faye Arnaud in Hamptonville, NC.

#### **Title**

*Bombo Mambo* (n.d.)

*Estrellita* (n.d.)

*Japanese Sandman* (n.d.)

*La Golondrina* (n.d.)

*Las Mananitas* (n.d.)

*Le Regiment De Sambre Et Meu* (n.d.)

*Liza* (n.d.)

*Mexican Overture* (n.d.)

*Moon of Manakora* (n.d.)

*Noche De Ronda* (n.d.)

*Oz Tres Patetas* (n.d.)

*Salada Paulista* (n.d.)

*Solamente Una Vez* (n.d.)

APPENDIX I

FILMS THAT INCLUDE THE WORK OF LEO ARNAUD

The following listing includes motion pictures in which Arnaud either composed, arranged, orchestrated, appeared in a role, or coached actors. The list was compiled from books and journal articles that listed film composers and their works, newspapers and journal articles about Arnaud that mentioned films with which he was associated, viewing motion pictures and verification of his work through examination of the film credits, interviews with friends and family of Arnaud, and examination of film lists compiled by Arnaud. The motion pictures are listed in chronological order, followed by the studio or country that produced the film, and the contribution to the film made by Arnaud. A list of abbreviations can be found on page viii.

	<b>Title of Film</b>	<b>Studio or Country</b>	<b>Work Done</b>
1936	<i>Born to Dance</i>	MGM	orchestration
1936	<i>Rose Marie</i>	MGM	orchestration
1936	<i>No Place Like Home</i>	MGM	composition/orchestration
1937	<i>Babes in Arms</i>	MGM	orchestration
1937	<i>Broadway Melody of 1938</i>	MGM	orchestration
1937	<i>Rosalie</i>	MGM	orchestration
1937	<i>Navy Blue and Gold</i>	MGM	orchestration
1937	<i>A Day at the Races</i>	MGM	orchestration
1937	<i>Come and Get It</i>	UA	orchestration
1938	<i>Gone With the Wind</i>	MGM	trombone performance
1938	<i>Everybody Sing</i>	MGM	orchestration
1938	<i>Conquest</i>	MGM	orchestration
1938	<i>Girl of the Golden West, The</i>	MGM	orchestration
1938	<i>Boys Town</i>	MGM	orchestration
1938	<i>Great Waltz, The</i>	MGM	orchestration/arrangement
1939	<i>Ice Follies of 1939</i>	MGM	orchestration

1939	<i>Stagecoach</i>	UA	composition
1939	<i>Broadway Serenade</i>	MGM	orchestration
1939	<i>Wizard of Oz, The</i>	MGM	orchestration
1939	<i>Society Lawyer</i>	MGM	orchestration
1939	<i>Every Sunday</i>	MGM	orchestration/arrangement
1940	<i>Broadway Melody in 1940</i>	MGM	orchestration
1940	<i>Two Girls on Broadway</i>	MGM	orchestration
1940	<i>Andy Hardy Meets Debutante</i>	MGM	orchestration
1940	<i>Strike Up the Band</i>	MGM	orchestration
1940	<i>Hulabaloo</i>	MGM	orchestration
1941	<i>Lady Be Good</i>	MGM	orchestration
1941	<i>Big Story, The</i>	MGM	orchestration
1941	<i>Two-Face Woman</i>	MGM	orchestration
1941	<i>Ziegfeld Girl</i>	MGM	orchestration
1942	<i>Babes on Broadway</i>	MGM	orchestration
1942	<i>Panama Hattie</i>	MGM	orchestration
1942	<i>Rio Rita</i>	MGM	orchestration
1942	<i>Ship Ahoy</i>	MGM	orchestration
1942	<i>For Me and My Gal</i>	MGM	orchestration
1943	<i>DuBarry Was a Lady</i>	MGM	orchestration
1943	<i>Best Foot Forward</i>	MGM	orchestration
1944	<i>Very Thought of You, The</i>	Warner	orchestration
1944	<i>Bathing Beauty</i>	MGM	unknown
1945	<i>Never Say Good-bye</i>	Warner	orchestration/arrangement
1945	<i>Escape Me Never</i>	COL	orchestration/arrangement

1945	<i>Horn Blows at Midnight, The</i>	Warner	composition
1946	<i>Thrill of Brazil, The</i>	COL	composition
1946	<i>Gilda</i>	COL	arrangement
1946	<i>Earl Carroll Sketchbook</i>	REP	orchestration/arrangement
1946	<i>Jolson Story, The</i>	COL	orchestration/arrangement
1946	<i>Tars and Spars</i>	COL	arrangement
1946	<i>Humoresque</i>	Warner	orchestration/arrangement
1946	<i>Apache Rose</i>	REP	orchestration/arrangement
1946	<i>Thrill of Brazil</i>	COL	unknown
1947	<i>Calendar Girl</i>	REP	orchestration
1947	<i>Captain from Castile</i>	TCF	performance
1947	<i>Hit Parade of 1947</i>	REP	arrangement
1947	<i>Pirate, The</i>	MGM	composition
1947	<i>Mr. Verdaux</i>	UA	orchestration/arrangement
1947	<i>Romance of Rosie Ridge</i>	MGM	orchestration/arrangement
1947	<i>Gun Fighter</i>	COL	orchestration/arrangement
1947	<i>Unfaithful</i>	Warner	orchestration/arrangement
1947	<i>Unsuspected</i>	Warner	orchestration/arrangement
1947	<i>Hucksters, The</i>	MGM	orchestration/arrangement
1947	<i>Thin Man, The</i>	MGM	orchestration/arrangement
1947	<i>On An Island</i>	MGM	orchestration/arrangement
1947	<i>Green Dolphin Street</i>	MGM	orchestration/arrangement
1947	<i>Naked City</i>	UN	orchestration/arrangement
1948	<i>One Touch of Venus</i>	UN	composition
1948	<i>Easter Parade</i>	MGM	orchestration/arrangement

1948	<i>A Date With Judy</i>	MGM	orchestration
1948	<i>Luxury Liner</i>	MGM	orchestration
1948	<i>Big City</i>	MGM	orchestration
1948	<i>Baby Doll</i>	MGM	orchestration/arrangement
1948	<i>Voice of the Turtle</i>	Warner	orchestration/arrangement
1949	<i>Neptune's Daughter</i>	MGM	orchestration
1949	<i>Barkleys of Broadway, The</i>	MGM	performance
1949	<i>Kissing Bandit, The</i>	MGM	orchestration
1949	<i>That Midnight Kiss</i>	MGM	orchestration/arrangement
1949	<i>Words and Music</i>	MGM	orchestration/arrangement
1949	<i>Love Happy</i>	UN	composition
1949	<i>Nancy Goes to Rio</i>	MGM	orchestration/arrangement
1949	<i>On the Town</i>	MGM	orchestration/arrangement
1950	<i>Three Little Words</i>	MGM	orchestration
1950	<i>Two Weeks With Love</i>	MGM	orchestration
1950	<i>Reformer and the Redhair, The</i>	MGM	orchestration
1950	<i>Singing Guns</i>	REP	orchestration
1950	<i>Toast of New Orleans, The</i>	MGM	orchestration
1950	<i>Tender Years, The</i>	MGM	orchestration/arrangement
1950	<i>Kim</i>	MGM	orchestration/arrangement
1950	<i>Cause for Alarm</i>	MGM	orchestration/arrangement
1950	<i>Magnificent Yankee</i>	MGM	orchestration/arrangement
1950	<i>Young, Rich, and Pretty</i>	MGM	orchestration/arrangement
1950	<i>You'll Never Get Rich</i>	MGM	orchestration/arrangement
1950	<i>Across the Wide Missouri</i>	MGM	orchestration/arrangement

1951	<i>An American in Paris</i>	MGM	orchestration
1951	<i>Excuse My Dust</i>	MGM	orchestration
1951	<i>Strip, The</i>	MGM	orchestration
1951	<i>Big Country</i>	MGM	orchestration/arrangement
1951	<i>Meet Me After The Show</i>	TCF	orchestration/arrangement
1951	<i>Friendly Islands</i>	TCF	orchestration/arrangement
1951	<i>Golden Girl</i>	TCF	orchestration/arrangement
1951	<i>Main Street to Broadway</i>	UN	orchestration/arrangement
1951	<i>Pride of St. Louis</i>	TCF	orchestration/arrangement
1952	<i>Stars and Stripes Forever, The</i>	TCF	orchestration
1952	<i>Lovely To Look At</i>	MGM	orchestration
1952	<i>Sombrero</i>	MGM	orchestration/arrangement
1952	<i>Khyber Rifles</i>	TCF	orchestration/arrangement
1952	<i>Sobbing Women</i>	MGM	orchestration/arrangement
1952	<i>Princess of the Nile</i>	MGM	orchestration/arrangement
1952	<i>Jupiter's Darling</i>	MGM	orchestration/arrangement
1952	<i>Interrupted Melody</i>	MGM	orchestration/arrangement
1952	<i>The Last Time I Saw Paris</i>	MGM	orchestration/arrangement
1952	<i>Women's World</i>	TCF	orchestration/arrangement
1952	<i>Guys and Dolls</i>	MGM	orchestration/arrangement
1952	<i>Horizontal Lieutenant</i>	MGM	composition
1952	<i>Snows of Kilimanjaro, The</i>	TCF	orchestration/arrangement
1953	<i>Sombrero</i>	MGM	composition
1953	<i>Band Wagon</i>	MGM	unknown
1954	<i>Seven Brides for Seven Brothers</i>	MGM	orchestration

1954	<i>Gambler from Natchez</i>	TCF	orchestration/arrangement
1954	<i>Désirée</i>	TCF	arrangement
1954	<i>Ring of Fear</i>	Warner	arrangement
1956	<i>King and I, The</i>	MGM	orchestration
1957	<i>Day of Fear</i>	SPA	composition
1958	<i>Gigi</i>	MGM	orchestration
1958	<i>South Pacific</i>	MGM	orchestration
1958	<i>Horas De Panico</i>	SPA	composition
1959	<i>Green Mansions</i>	MGM	orchestration/arrangement
1959	<i>F.B.I. Story, The</i>	Warner	orchestration/arrangement
1960	<i>North To Alaska</i>	TCF	orchestration/arrangement
1962	<i>Mutiny on the Bounty</i>	MGM	composition
1964	<i>Unsinkable Molly Brown, The</i>	MGM	orchestration
1965	<i>Dr. Zhivago</i>	MGM	orchestration
1965	<i>Professionals, The</i>	COL	orchestration/arrangement
1966	<i>Gambit</i>	UN	orchestration/arrangement
1966	<i>Grand Prix</i>	MGM	orchestration/arrangement
1966	<i>Fantastic Voyage</i>	TCF	composition
1968	<i>Funny Girl</i>	COL	performance
1968	<i>Villa Rides!</i>	PA	orchestration
1969	<i>Topaz</i>	UN	orchestration/arrangement
1970	<i>W.U.S.A.</i>	PA	orchestration
1970	<i>Patton</i>	TCF	orchestration/arrangement
1974	<i>That's Entertainment</i>	MGM	orchestration
1976	<i>That's Entertainment II</i>	MGM	orchestration

1976	<i>Voyage of the Damned</i>		unknown
1977	<i>Roller Coaster</i>	UN	orchestration/arrangement
1978	<i>Heaven Can Wait</i>	PA	orchestration
1979	<i>Running</i>	AG	orchestration/arrangement
1980	<i>Competition, The</i>	COL	coached actors

APPENDIX J

LETTER TO ACADEMY OF MOTION PICTURES & SCIENCES MEMBER

**WARNER BROS.**

Robert G. Friedman  
Vice President and  
Executive Assistant  
Advertising and Publicity

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