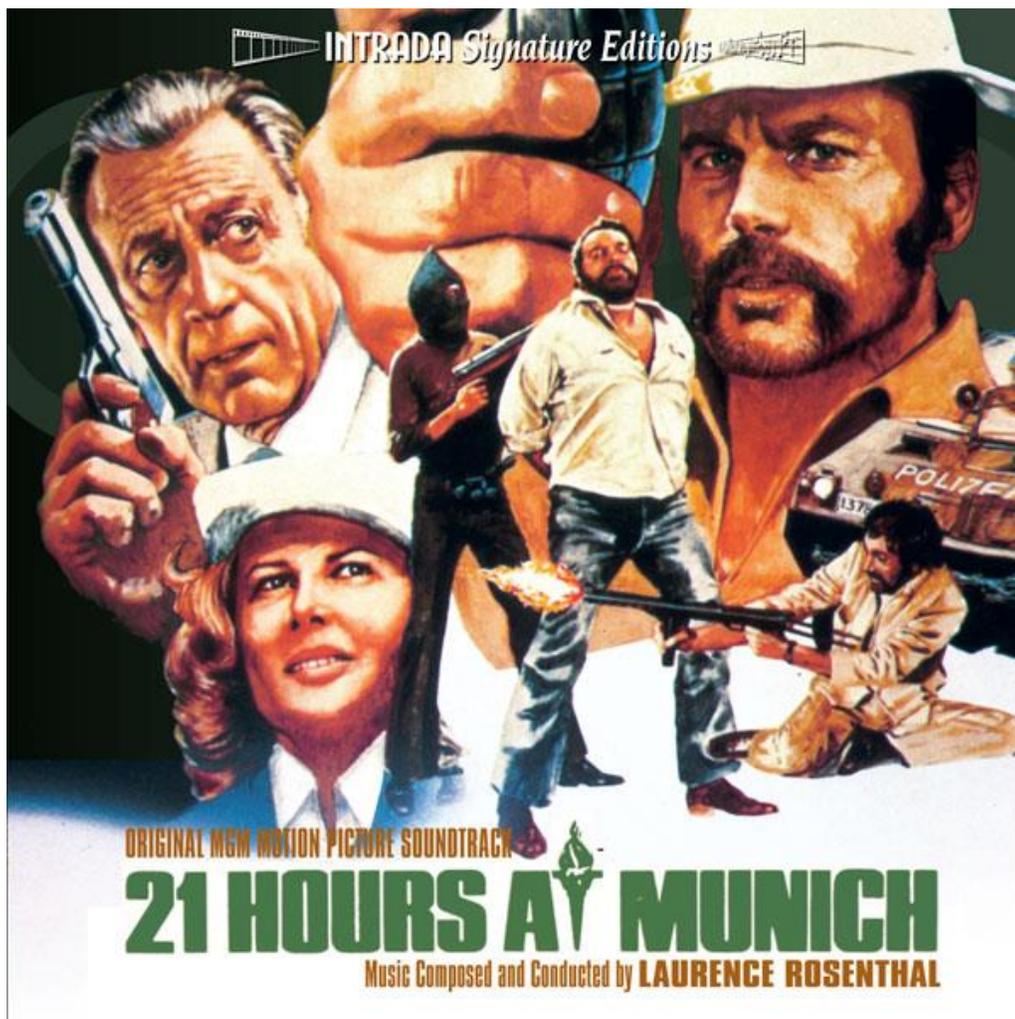




Announces:



### **21 HOURS AT MUNICH**

Composed and Conducted by **LAURENCE ROSENTHAL**  
Intrada Signature Edition ISE 1046

For the 1976 television film *21 Hours at Munich*, composer Laurence Rosenthal elected to compose for small orchestra. "I wanted a kind of lean and rather strong sound, which I felt was more appropriate to this film than a big and sumptuous orchestral ensemble. It felt as though it wanted to be sharp and dry and direct." This approach nails it – although the events play out on a world stage, the drama hinges on fleeting moments of intimate contact between a few principals. This is dramatically expressed in his forceful percussion writing, which highlights bongos, roto-toms and snares, accented by such effects as scraped tam-tam, vibraphone and piccolo wood block. This material forms the spine of the score, combining with orchestral dissonance to crank up the tension as events lurch towards an inexorable, bloody conclusion.

Laurence Rosenthal composed just over a half hour of original music and Intrada's premiere release on CD of the complete score was mastered from the original ¼" full track (mono) scoring session mixes as recorded for the picture. The only known surviving studio-quality set of these masters was preserved by the composer immediately after the sessions were concluded.

*21 Hours at Munich* was the first of ten collaborations between Laurence Rosenthal and William Graham, spanning a full twenty years and including such titles as *Mussolini: The Untold Story*, *Proud Men* and *Gore Vidal's Billy The Kid*. The film recants the tragic events that started on September 5, 1972. Eight heavily armed Palestinian agents of the paramilitary organization Black September entered into the slumbering Olympic Village to kidnap the Israeli team. The kidnappers demanded the release of more than 200 militants and political prisoners, or the hostages would be slaughtered. Israel refused to negotiate, advocating only a rescue action.

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