

The MIKLOS ROZSA Society

"PRO MUSICA SANA"

Honorary President: MIKLOS ROZSA

Directors: John Fitzpatrick & Mark Koldys

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MRS 10

NEWS:

A good deal regarding the long-awaited SINBAD disc happened just after MRS 9 went to press. First, Peters International (600 8th Ave., New York, N.Y., 10018) offered a special discount price on the record to Society members: \$5.84 including postage. Members were alerted through a special insert in MRS 9. Then United Artists surprised everyone by announcing that it would release an American pressing after all-UA-LA309-G, as well as an 8-track cartridge tape release (UA-EA308-H). This special issue comes as part of a collector's series that also includes THE GREATEST STORY EVER TOLD, HAWAII, TARAS BULBA, and THE BIG COUNTRY, as well as a number of less distinguished records. It appears, however, that the British import is still preferable; the American pressing isn't bad, but someone seems to have reversed the channels on side two.

After two years of delay, Elmer Bernstein's film music recording club seems to be moving ahead. Information is still in short supply: the club's quarterly Film Music Notebook has yet to appear, and our own letter to Mr. Bernstein has not been answered. But a few of our members who have paid their \$10 fee report that the club is functioning. Membership director Dan Gordon has promised that the \$10 fee will be protected if the club cannot get started. He expects KING KONG and TO KILL A MOCKINGBIRD to be early releases. The address: Film Music Collection, P.O. Box 261, Calabasas, C/, 91302.

Dr. Rozsa's visit to Hungary took place as planned in August and will be described in a future issue. The only performance we have to report is that of member Alfons Kowalski, who played the Piano Sonata at his recent recital.

We would like to thank Ken Frazier and Daniel Fuller for their recent extra contribution to the Society. Also, we extend a special welcome to Andre Everaert and Andre Gerlo of

Ghent, Belgium. These gentlemen have been for many years the directors of a Miklos Rozsa Society in Europe. They joined the MRS as soon as it was founded in 1972. Our own errors (related to the Society's reorganization last winter) prevented us from acknowledging our European colleagues before now. We do so at this late date in the hope of valuable future cooperation.

Our fall issue (MRS 11) will be a special commemoration of the fifteenth anniversary of the work most of us consider Rozsa's masterpiece BEN-HUR. The Winter issue will continue Ken Satak's essay and begin the serialization of Dr. Rozsa's lecture.

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ORION II: ROZSA AND CASTELNUOVO-TEDESCO by Mary Peatman:

The release of Orion 74137 provides us with a new look at Rozsa's fine Piano Sonata along with a "first", in a certain sense, of his Kaleidoscope. As a work for the piano, the Sonata deserves a high rating indeed. Dominated by passages of brilliant virtuosity in the first and third movements, it nevertheless contains more tuneful moments in these sections which contrast very well with the harsher aspects, and the second movement is dominated by a quieter sense altogether. The fierce, almost violent quality of the closing moments of the first and last movements presents handful enough for any pianist; but perhaps more demanding still is the rapid shift from such passages as these (and there are others) to the delicate, lyrical, legato lines which so often alternate or even overlap with their counterparts.

It is in bringing out these contrasts that I feel Albert Dominguez's performance falls short. His technique is astonishing - of this there is no question - but so is his tempo; it is for this reason that something is lost. The prevailing swiftness of Dominguez's pacing is such that it results in a relatively restricted range of expression, one which cannot convey contrasts of dynamics or stress as dramatically as might be wished.

The opening of the third movement might serve as an example. The score emphasizes certain key points by means of stress marks and lengthened time values for certain notes; in other places these first theme staccato marks also indicate a special quality. These are the signs that point to the sense of dry sharpness so often

marking Rozsa's music. Unfortunately, Dominguez takes this section so fast that such distinctions are lost for all effective purposes (though they can be detected on repeated listenings) in a flood of runs before one even knows what one is listening for or to.

Disappointing and perhaps frustrating though it is in places, however, this performance nevertheless does offer many insights and beauties, particularly in the second movement. Rozsa played as fluid and swift is different from the Rozsa that one gets from Leonard Pennario's stark, emphatic renditions. Personally, I'll take Pennario first, in this case.* But Dominguez has revealed expressive aspects of the work - indeed, an entire outlook on the work - that one shouldn't be without. He knows his business, and Rozsa's music is certainly elastic enough to benefit rather than suffer from a fresh interpretation.

Kaleidoscope sounds delightful. Hearing it here convinces me, for one, that it belongs to the piano rather than the orchestra (it was originally written for the piano, but Rozsa later wrote an orchestral arrangement and led the Vienna State Opera Orchestra in the only commercial recording of the piece). Not only does Dominguez capture the various moods (the "kaleidoscopic" aspect) suggested by this charming set of sketches, but he also imports a sense of intimacy that comes very close to suggesting the simplicity of attitude contained in the "idea" of children at play. And here we get no sense of the head-long impetus so prevalent in the Sonata.

Nor does that difficulty plague the Castelnuovo-Tedesco selections. The rendition of both pieces is governed, like that of Kaleidoscope, not only by mastery of technique but also by a welcome richness of expression. Le Danze del Re David (1925) comprises a group of seven short pieces of differing moods, the clue to which is contained not in the title but rather its subtitle - "Hebraic Rhapsody" - for none of the selections are particularly dance-like. The piece is relatively small scale, but it has some distinct characteristics, including a staccato one-pitch motif labeled "quasi Shofar" - i.e. "after the manner" of the call of the sacred ram horn blown at Hebraic religious events. This motif recurs in several sections, thus supplying an emotional as well as musical link between them.

In both the case of Le Danze and the second selection, Cipressi. (1920), Dominguez's line is elastic, at times sharp and insistent, but at times marvelously expansive as well.

Cipressi is more restricted than Le Danze in that there is really only one quiet, reflective mood to develop. Here again, though, Dominguez puts into it an impressive amount of feeling. The record is certainly worth having: its virtues far outweigh its drawbacks. And for those MRS members who aren't familiar with Mario Castelnuovo-Tedesco's work (or even for those who are), it might be of interest to know of Dr. Rozsa's admiration for him. In his words: "He was a great composer, who remained true to himself and didn't change his style every six months...and for that reason he was underrated during his life-time....When the smoke of the present-day hysteria will clear, he will find his place in musical history."

However, with the urgent recommendation to get the record goes the caveat, once again, that the Orion label is scarce on the market (and again, too, there is a tendency toward excessive surface noise). But there is a respite: one can obtain any Orion record by writing them directly. According to the information Orion sent us, this record and its predecessor (#73127) can be purchased at \$5 per record or \$9 for two records including postage, and they promise shipment the day they receive an order. The address, for those who missed it earlier, is 3802 Castlerock Rd, Malibu, CA, 90265.

In this as in other respects, I am in perfect agreement with Royal S. Brown, who gives Pennario deserved praise for his performance. It is worth an aside here, by the way, to credit Mr. Brown for his film music record reviews - High Fidelity is fortunate to have such an intelligent critic on this branch of its staff.

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THE GOLDEN VOYAGE OF SINBAD: THREE VIEWS

John Fitzpatrick:

Like my colleagues, and like most members who have written on the subject, I was initially disappointed by the SINBAD score. Not so much because of the erratic dubbing and often skimpy orchestra - I could explain those in terms of the film's low budget. What really irritated was the seeming lack of cohesion in a film whose episodic nature fairly screamed for some unifying concept in the music. There was no doubt of the beauty and excitement of many of the episodes, but even the Sinbad theme, sometimes heroic yet more often surprisingly lyrical, did not really seem to hold the picture together.

I have since come to appreciate the music far more, though still not as much as Mark Koldys. Behind this appreciation lies the growing realization that Rozsa has indeed found a unifying thread in Sinbad's quest and followed it through with bold and subtle artistry.

If my theory is right, the keynote is the character of the Grand Vizier, whose references to fate and destiny set the story in motion and whose transformation climaxes it. His first appearance is accompanied mysteriously by an oboe phrase that is never heard again in the same form. Indeed, except for a possible variant in the cast-off music, Rozsa does nothing more with the Grand Vizier as a character. The man's destiny, however, soon comes to dominate the entire score. If, for example, the almost inaudible music for the Oracle has any deep effect on our consciousness it is because the dominant brass theme is a heavily accented version of the Vizier's. With the addition of a flowing arpeggiated accompaniment, the same theme later bursts forth unmistakably as the music of the Fountain of Destiny. It seems here that the Vizier has been forgotten for bigger things and that "unity" is nowhere to be found. (Certainly with Koura and the Fountain dominating the screen no one would be led at first hearing to think of the Vizier at this moment.)

But when Sinbad takes the crown from the fountain and places it on the rightful head, Rozsa unites the destiny and the Fountain with the man in no uncertain terms. First with glowing winds and triangle and later with the full majesty of a typical imitative development in the brass, Rozsa tells us that the man and the fountain were inescapably linked from the first. It is one of the most thrilling moments in all his works, and everything that follows it here is merely by way of epilogue.

Most of the music I have mentioned can be found on the U.A. sound track disc, which offers an astonishingly generous fifty-two minutes of music. Even so, it is an index of the score's richness that some of the best passages (casting off, arrival on Lemuria) had to be left out. Admittedly, some dead wood is included, and the frequent chopping of unified sequences into separate bands is hard to justify. Then, too, the high end is shockingly dull in sound. But on the whole, Rozsa's first sound track album in eleven years is worth the wait.

Frank DeWald:

Considering the high level of anticipation I felt going to see THE GOLDEN VOYAGE OF SINBAD for the first time, I suppose it was somewhat inevitable that I would be a little disappointed when I left. I remember the first thing to cross my mind (apart from the

poor sound quality) was that the Prelude reminded me of SODOM AND GOMORRAH - not necessarily a criticism, mind you, but it dampened my enthusiasm nevertheless. As the film continued and I grew uncomfortably aware of its inane dialogue and childish plot, I soon ceased to enjoy the whole thing, music included. Somehow the music began to seem inescapably bond up with the film's inadequacies - a sort of guilt by association, you might say.

SINBAD is the kind of film that needs music badly - having so little emotional or dramatic content, it needs a score to help fill the vacuum. Dr. Rozsa has provided a score that heightens the dramatic impact and on occasion even provides the illusion of true emotion in the actors' rather wooden performances. The score is unquestionably well-written, exemplifying as it does all of the characteristically deft Rozsa touches: the appropriately brooding themes, the colorful orchestration (including sitars, which is a first, I believe), the abrupt but subtle changes of mood which underline and support the action, all woven into a satisfying musical tapestry with an unerring sense of musical form. If at first hearing the themes are reminiscent of themes from previous Rozsa scores, that impression wears away with repeated listenings and the score eventually takes on its own identity. It is doubtful that the film could have inspired more profound or emotional music than it did.

The United Artists sound track disc of SINBAD is highly commendable on several counts. Alan Warner's liner notes are tasteful and informative, and thankfully devoid of any platitudes declaiming the supposed virtues of the film (indicating that the disc's sales are aimed primarily at Rozsa's, not the film's, admirers!). Perhaps the biggest (and most debatable) criticism is that it contains too much music, the purely musical stuff of SINBAD not being sufficient to sustain our interest for nearly an hour. It depends upon whether one looks at a sound track disc as a chance to study individual components of a greater whole or as a complete musical experience in itself. In the former case we would welcome such a generous amount of music; in the latter this SINBAD is altogether too long.

Certain tracks on the record are worthy of comment. The "Prelude" has a majestic, broad sweep, set off by a typically Rozsa countermelody in the horns. "Night Time" is an exquisite nocturne of the type Rozsa writes so well - its beautiful melodic line introduced by a solo oboe and harmonized in minor, developed by the strings, then taken over by the flute with an accompaniment in major! "The Siren" is a remarkably evocative musicalization of the

animated wooden figurehead of Sinbad's ship. The terse, syncopated chords in seconds, accented with xylophone timbre, adroitly characterize the menacing lady (whose "performance", by the way, was one of the best in the film). I have some reservations about the rippling Wassermusik in "The Chart" and, later, "Fountain of Destiny" (which reeks of Respighi) being a bit obvious; but this is at least a cliché that still works, "Sinbad Fights Mali" is typical of Rozsa's syncopated "struggle music", highlighted by a refreshingly different (albeit brief) passage for brass and xylophone. I also like the sensuous passage (not in the film) for solo flute with drum accompaniment which ends this track.

On disc, the performance and recording are first-rate. The Rome Symphony, while lacking precision and polish of the world's best orchestras, obviously has a feel for this music, and the result is a performance which could not likely be bettered. The recorded sound is clean and has more presence than previous efforts by the same orchestra.

If THE GOLDEN VOYAGE OF SINBAD falls short of our expectations, it is probably not so much the fault of the music (or of the film) itself, but of its timing. In the days when Miklos Rozsa composed film scores on a regular basis, we would have looked beyond SINBAD to his next effort, realizing that not every work from an active film composer is likely to be a masterpiece. But now, after waiting five years for a wholly new, original score, a sense of disappointment is understandable. Yet although SINBAD may be less than the film music classic we had anticipated, our dismay cannot be genuine or long-lasting, for Dr. Rozsa has acquitted himself well, both as a musician and as a craftsman. No admirer of an artist's work can demand more.

Mark Koldys:

It takes several hearings of THE GOLDEN VOYAGE OF SINBAD to appreciate fully what Miklos Rozsa has put into that score. Those whose patience will allow them the luxury of digging deeply into the work will be rewarded in coming to know a score that, with its richness of melodic invention, its colorful orchestration, and its developmental interest, stands among this composer's best.

Some will doubtless dispute this assessment; such disagreement would not be surprising, inasmuch as the execution of Rozsa's SINBAD is so poor as to sabotage much of the inherent charm

and excellence. This clouding of Rozsa's musical vision is primarily the fault of the Rome Symphony, whose lackluster performance of the score is further debilitated by sloppy entrances, wrong notes, missed cues, and raggedness of ensemble. Mercilessly clear miking of the instruments reveals all these faults as if through a microscope, as well as revealing the thin, undernourished, dry sound of the full orchestra. Thus, with the very first fanfare of the score, rather than an imposing, portentous mass of orchestral sound, we hear a thin, dry, leaden series of chords (at a too-slow tempo) that is an immediate let-down. This, coupled with the fact that many expect a lively Prelude to follow (a la Herrmann's SINBAD) and get instead a flowing, lyrical theme, results in almost instant disappointment.

But the Sinbad theme is anything but inappropriate, and Rozsa is to be congratulated for not relying on the obvious, giving us instead a melody so structured as to be capable of sustaining a goodly number of variations throughout the film. It is indeed the score's melodies that are its primary attraction: the playful homunculus melody; the Vizier's brooding, mysterious theme; the attractive love theme; etc. The first twenty minutes or so of the film brims over with lovely Rozsa themes, all set forth in colorful, skilled orchestral settings.

The action scenes of the film, however, fare less well musically. The attack of the Siren, and the fight with Kali are superbly composed, but the orchestra's ineffectiveness and the predilection of the sound editor for the sound of creaking wood during the Siren's attack dull these sequences considerably. The sound editor's sabotage, incidentally, is often aided and abetted by the work of the music editor, who makes such sloppy mistakes as missing the first few notes following the film's main title music, and letting stand a very audible tape splice in the midst of the Siren's attack.

Where the musical inspiration lets down in SINBAD is with the Indian scenes at the temple of the Oracle, and with the sitar music for Kali's dance, a touch of "authenticity" that I could cheerfully have done without. And the music for the Centaur and his sparring partner, the Gryphon, is effective, but too repetitive for separate listening. Thereafter, however, the score gains in color and excitement with the final battle of Koura and Sinbad, which, along with the earlier "Fountain of Destiny" scene, is probably the most totally satisfying music in the score, both in terms of composition and performance.

The unusually generous United Artists sound track reveals the score's beauties and the performance's flaws in good measure. But it also takes long, continuous musical sequences and divides them into as many as four separate bands, destroying continuity. However, we welcome the several sequences not used in the film; and the alternative orchestration for the homunculus theme (electronic) and the alternative performance of "Sinbad discovers Koura" (the one part of this disc that is not simply lifted from the original "sound track performances" are certainly of interest.

THE GOLDEN VOYAGE OF SINBAD may not rank with BEN-HUR, but perhaps if orchestral forces like those used for BEN-HUR had been employed here, the score's real beauties would be more apparent. Only close familiarity with the score can overcome the deficiencies in sound, performance, and execution to demonstrate this score's very rightful position among Rozsa's better film music creations.

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HERRMANN FANTASY by Mark Koldys:

The Fantasy Film World of Bernard Herrmann (London Phase-4 stereo SP 44207) is the film music album of the year, and belongs in every collection. This is not to say that there are not flaws, but they are by far outweighed by the good points, of which there are many.

The record begins with a fifteen minute suite of music from JOURNEY TO THE CENTER OF THE EARTH. The term "suite" is used advisedly, as this is not really a suite at all, but rather a collection of sequences from the original scores. This format, followed throughout the disc, is this album's primary flaw. Earlier Herrmann releases were comprised of concert reworkings of film scores that presented the music in a more-or-less continuous fashion, arranged for serious listening rather than for sound track fidelity. Here we have the usual two or three minute excerpts, each separated by five seconds of silence, that is all too familiar to film music fans.

Aside from this reservation, JOURNEY is brilliantly presented. I don't hear all five of the organs Herrmann claims to use in this score, but what I do hear is plenty powerful. The scoring is inventive throughout (and "adroit", as Herrmann modestly admits in his program notes); the finale, with its ever-rising organ and

brass clusters, will leave you close to breathless. The performance here is exemplary, particularly in the tricky matter of balancing organ and vibraphone in the Atlantis music.

The music next heard, *THE SEVENTH VOYAGE OF SINBAD*, is drawn from one of Herrmann's most colorful and exciting scores. But its presentation here is curious. The main title music breaks off just before it is to lead into the music for Bagdad, and the skeleton swordfight is heard instead (at a ridiculously slow, practice-tempo pace, the only part of the disc unsatisfying in this respect). Then the Bagdad music is heard, blending from there into an abbreviated version of the film's finale.

Although none of the four scores on the disc is without interest, *THE DAY THE EARTH STOOD STILL* stands up least well divorced from the visuals. Once one passes the eerie main title music and the innovative duo-piano "Radar", there is little to hold the attention. A lot of thumping around in the lower regions of the orchestra coupled with loud electronic sounds may be perfectly effective on a sound track, but as pure music it is somewhat less ingratiating. (It is interesting to note, however, how in his notes for the final suite, *FAHRENHEIT 451*, Herrmann sneers at the "electronic cliches so much in vogue at present", while in his notes for *DAY* he pats himself on the back for his clever use of electronics!)

But *FAHRENHEIT 451* has no difficulty in surviving as abstract music, and, with *JOURNEY*, represents the main reason why we urge this record's inclusion in any collection. The very opening chords - strings with delicate glockenspiel notes like drops of water - beautifully set the stage for the other-worldly atmosphere created by the film's opening sequence. Since an announcer speaks over the music in the film, its beauty is here revealed for the first time. It leads directly into the vicious, exciting "Fire Engine" music, reminiscent of *PSYCHO*, here somewhat shortened from its original form. Throughout the rest of the suite, the strings and percussion scoring is unique. The finale, a delicate theme leading to a cadence on an augmented chord, is deliberately unresolved (like the final chord in Waxman's *BRIDE OF FRANKENSTEIN*, but certainly for different reasons).

Herrmann works with the "National Philharmonic Orchestra" for the first time, and the orchestra plays superbly. His conductorial preferences seem to be for slow tempi (his version of Holst's *Planets* is the slowest ever), but, as on the earlier discs in this series, there are generally no ill effects; and some portions of the music (e.g. "The Grotto" from *JOURNEY*) are actually faster

than the originals. But even as the slower tempi made the excerpts from THE DEVIL AND DANIEL WEBSTER so much more effective in their Phase-4 recording than in the earlier one, so does this more deliberate approach reveal subtleties in FAHRENHEIT, and even in DAY, that would otherwise be lost.

But nothing is lost by London's engineering. The organ(s) in JOURNEY are apocalyptic, the castanets in SINBAD razor-sharp, the pianos in DAY perfectly blended yet lucid, and the strings in FAHRENHEIT radiant. And maximum effect is made throughout of left-right separation of percussion, harps, and the like for maximum stereo effect. Barring an open-reel Dolby tape version (hopefully quadriphonic), this disc is the one to get.

RECENT RECORDS by John Fitzpatrick:

RCA's Classic Film Score series is preparing some of its most ambitious projects. By the time you read this there will be discs devoted to Herrmann (CITIZEN KANE, HANGOVER SQUARE, ON DANGEROUS GROUND, WHITE WITCH DOCTOR, BENEATH THE TWELVE-MILE REEF) and Waxman (SUNSET BOULEVARD, etc.). And the long-awaited Rozsa disc will follow in January. Meanwhile, we have been given something considerably less exciting, another GONE WITH THE WIND (ARL1-0452).

For die-hard Steiner fans the record will be hard to beat. Conductor Charles Gerhardt even collaborated with the late composer himself in expanding the familiar suite to forty-four minutes. Three dances, here presented as a unit, comprise the bulk of the new music. There is also a touching theme for Frank Kennedy as well as a number of other episodes not previously recorded. We even get Alfred Newman's Selznick fanfare. The Christmas dinner music is still absent, as is the real finale, but at least we are spared the score's worst banalities.

The notes are interesting. Gerhardt and Rudy Behlmer have obviously straightened out the misidentification of segments and themes that plagued all previous recordings. Behlmer even identifies some of the passages in the film not written by Steiner. But their work goes for naught here, due to an unfortunate format that confuses everything in a welter of commas and semicolons. Behlmer almost saves the situation with his detailed comments on the early parts of the score, but thereafter he slips into a hurried vagueness that fails to help the listener through the maze of Steiner's none too sharply distinguished

themes. What makes this especially frustrating is that he has previously devoted an entire page to the too often told story of how Vivien Leigh was chosen to play Scarlett, etc. Behlmer is obviously capable of better things (he wrote the fine Korngold article in Films in Review), and I hope he will be allowed to prove it in his notes for the Rozsa disc.

Performance and sonics are first-rate.

The new recording of the Korngold Violin Concerto (Angel S-36999) is no advance on the old Heifetz/Wallenstein. Conductor Willy Mattes and violinist Ulf Hoelscher offer a more relaxed first movement which benefits from the resonant acoustics, and the antiphonal effects of the third movement are particularly exciting in stereo. But the clean tone and sharply focused sound of the old RCA disc (still available as LM 1782) remain unsurpassed after twenty years.

More valuable is side two of the Angel disc, which juxtaposes works from Korngold's youth and his late years. The Much Ado About Nothing suite threatens at first to overwhelm with its "busy" comedy scoring. But exquisite calm arrives with the Garden Scene, and joy reigns in the ebullient hornpipe finale. The simple, attractive Theme and Variations of almost forty years later actually echoes the earlier work at times, showing in the process how consistent Korngold's artistic principles remained.

Performance and sound are adequate but unspectacular.

Inevitably, Jerome Moross's Sonatinas for Divers Instruments (Desto DC-6469) carry echoes of THE BIG COUNTRY. These are most apparent in the allegro of the best of the four works, the Sonatina Clarinet Choir. And when the closing rondo of this same work reintroduces the western-sounding theme in a totally different context, we know that we have been treated to a rare display of virtuosic writing for six clarinets.

Utterly different, and a fascinating test for your woofer, is the Sonatina for Contrabass and Piano. The second side is less interesting, especially the brass work, which sounds as constricted in range as the preceding woodwind sonatina. Here, at least, we might have expected the splendors of Gabrieli, but Moross does not deliver. But perhaps my disappointment was only fatigue, for the four of these works are too much to take at a sitting. Individually, however, they offer some delights. Virtuosic performances by the London Pro Musica and fine, clear sound.

THE KORNGOLD SYMPHONY ON DISC AT LAST by Charles W. Rleigh:

Several new recordings of the film scores of Erich Wolfgang Korngold have been released in the last eighteen months. With these, his career may now be evaluated more fairly, for previously, one either had to rely upon the films and critical commentaries or on the memories of those who participated in productions of the composer's work. Now, with the release of the Symphony in F sharp, plus a new recording of the Violin Concerto coupled with two other concert scores, one may better understand the "symphonic" Korngold.

Korngold began the Symphony in F sharp after World War II at the time when he had retired from film scoring, finishing the work in 1950. The piece is a brooding, powerful, massive statement of Korngold's artistic principles and, though a post-Romantic composition, is modern only because it was written well after the collapse of that world in the abyss of World War I. Melody, the scourge of modern composers such as Henze, Stockhausen, and Schoenberg, is omnipresent in this long (nearly fifty minute) composition; the music, moving and heroic, is broad, sweeping, and faithful to melodic ideas, yet never rhetorical or turgid. It is thus nearly the ideal absolute music. Korngold strictly adheres to classical form, with the structure being appropriately that of the symphony as developed by Beethoven and enhanced by Bruckner and Mahler. Orchestration is extremely important; one perceives Korngold's debt to Richard Strauss. Yet Korngold's style in the Symphony is fully individual. The first movement, an ingenious display of counterpoint and melody, is energetic and exciting; the scherzo is swift, in the form of a tarantella, while the magnificent adagio, the heart of the work, is imposing and austere, similar to those of Bruckner and Mahler. (This movement utilizes as a main theme a motif from his score for ELIZABETH AND ESSEX.) The final movement is lyrical and triumphant.

The late Dimitri Mitropoulos wanted to present the symphony in concert, for he found it the perfect modern composition. Death intervened. Although the work has occasionally been heard since on European radio, Rudolf Kempe rescued the music, restoring it to the concert hall. He gave the premiere in 1972 and has now recorded it with his Munich Orchestra, thus superseding a mysterious private tape circulating among tape collectors the last few years. Kempe's reading on RCA ARL1-0443 is potent, deeply sympathetic, and might be considered authoritative; he handles the vast symphonic panorama effectively, the inner voices of the harmonic structure being

well-developed, yet never overplayed. The long opening moderato is evenly paced and insightful. The scherzo is light and robust, full of vitality. But in the third movement Kempe scores the highest points, for here the lovely adagio is an emotional fifteen minutes; his handling of the final five minutes of the movement penetrates deeply and profoundly into the core of the music, emphasizing orchestration and accenting sharply melodic line. And his finale is heroic, triumphant! The Munich Philharmonic is not among Europe's great orchestras; it cannot sustain the long dramatic quality in the score. But it does play well for Kempe, and seems to share his enthusiasm for a neglected score. One can recommend highly this addition to the Korngold discography, for the engineers have done well, preserving the performance with a bright, lively sound that nonetheless does full justice to the thick textures of the scoring. We look forward to RCA's production of Die Tote Stadt.

Ed. Note: Paul Kresh's review of the Korngold symphony in Stereo Review is unusually silly, even for him. But the full page of reader reactions printed in the September issue is worth looking up. Included are a letter from prominent Mahlerian Jack Diether, and quite a few suggestions of additional film score quotations.

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TWO NEW GOLDSMITH LPs by Mark Koldys:

Jerry Goldsmith is about the busiest filmusician these days; besides a goodly amount of television work, he seems to have the knack of getting many of the major film assignments (e.g. CHINATOWN, a dull film made more so by Goldsmith's thoughtless half attempt at a score). Two new releases reveal two sides of this inconsistent musician's career.

PAPILLON might have benefited from music that intensified emotion ad character; the film desperately needed something to hold it together. Goldsmith's score takes the opposite tack; he seeks only to describe mood or atmosphere, and within those limitations does succeed. But the resultant lack of cohesion in the score makes Capitol ST 11260 somewhat less successful as a film music album. Goldsmith, who produced the release, probably realized this when he decided to eschew chronological sequencing of the tracks; but even with the arrangements used on the disc, the listening is not always completely rewarding.

The main theme of the score (harpsichord, accordion, $\frac{3}{4}$ time) sounds so much like Jarre that its use throughout the score is

a real debilitation. But in those sequences where Goldsmith does something with this melody ("Reunion", "Cruel Sea") he comes close to overcoming its triteness with creative, inventive development. As usual with Goldsmith, the more heavily dramatic scenes come off best: "Antonio's Death", the restless "New Friend", and the eerily effective "The Hospital". And as usual with Goldsmith, the "love theme", in this case "Gift From the Sea", is embarrassing banality (and, unfortunately, at nearly 7 minutes, the longest single track on the disc).

Goldsmith, however, seems to know better than most composers what to do with the irritating practice of placing a film's credits at the conclusion rather than the opening of the film. In PAPILLON these end credits, which are given over shots of the horrors of the penal system, are accompanied by "Survival", an impressive build-up of consonance and dissonance. Goldsmith's end-credits masterpiece remains the brilliant closing sequence of IN HARM'S WAY (an extraordinary sight-and-sound collaboration); PAPILLON does not equal it, but is undeniably powerful.

That a telefilm would be accorded the luxury of a sound track album release is somewhat surprising, but QB VII was not a typical telefilm. A sensitively produced epic that took over six hours of TV time, QB VII involved a multiplicity of characterizations, and a chronological span of several decades. Goldsmith here composed the kind of score PAPILLON really needed: one that emphasizes individuals rather than moods, with leitmotifs for characters developed toward this end.

Sir Adam Kelno and Abraham Cady, the main protagonists, are depicted with two thoughtfully created themes: the former, a slightly Slavic melody with tragic undertones; the latter, a brash, contemporary theme with wide leaps. There are also several subsidiary themes for the various love interests, some of which themes are on a lesser plane of musical creativity.

The film opens with a brass fanfare connecting the court building; while the main title is obscured in the film with the sound of an announcer, the ABC sound track release (ABCD-822) allows it to be heard unencumbered. Listening to the sound track album also allows one to hear the sensitive development of the main theme that Goldsmith uses as the protagonists learn of their loss of their sons, each in a different way ("The Tragedy of Two Fathers"). The album, however, also preserves the love themes, some of which are attractive ("I Cannot See My Love"), some of which are rather banal ("Free to Love Again"). There is also a great deal of mood scoring; "Journey into the Desert" ranks as a primary example of how to make an ordinary theme sound exciting through skillful

development; and "Escape", a complex agitato based on the first notes of the fanfare, is as memorable here as it was depicting the escape of Dr. Kelno in the film's first scene.

But the music of Jewish origin is this score's most effective. The Hora is used as a rhythmic base for several scenes depicting Israel's rebuilding programs, but Goldsmith's real accomplishment here is the sad theme he uses in connection with the horrors of World War II. Used with chilling effect in several sequences, it comes to full fruition in the film's end titles ("Kaddish for the Six Million"). Chorus and orchestra, with harmonies that almost sound Newmansque, bring the film and the record to a climax that is Goldsmith's best end title music since the aforementioned IN HARM'S WAY. One cannot remain unmoved.

Both PAPILLON and QB VII on disc are treated with first-rate sonics and generally high production quality (Goldsmith himself produced both albums). QB VII, like PAPILLON, has a jumbled order of music (the proper sequence: side 1/band 1, 1/5, 1/2, 2/4, 1/3, 1/6, 1/4, 2/1, 2/3, 2/2, 2/5, 2/6; I do not know the correct sequence for PAPILLON). Though neither score is without flaw, QB VII is unquestionably superior (Royal S. Brown notwithstanding), if only for its finale. There are currently many copies of the disc on the market, but being a television score it may not be long before the album is withdrawn from circulation. Get it while you can.

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PIRATES:

Last winter we asked for readers' opinions of the recent outbreak of pirated film music recordings. These phenomena are still with us, and the letters we have received indicate that MRS members have not found it impossible or unethical to buy them.

Everyone, of course, deplores the methods of the bootleggers. Bernard Herrmann, for example, is supposed to have attacked a stack of pirate SINBADs with his umbrella. But, as Alan Hamer points out, composers are often shortchanged by the legitimate business as well; the pirates are only more blatant about it. Tom DeMary deplores the quality as well as the morality of the pirate issues and would not be sorry to see them put out of business by legitimate reissues. But he, like Hamer, feels that he can buy them without guilt: "I have no sympathy for the music publisher

or union, since in the special case of a sound track recording, the music and the musicians have been paid for. The music exists in a recorded state, everyone got paid for his services, and the music is available for pressing into commercial record grooves. Certainly they all deserve royalties from the record sales, but why should there be additional money for 'clearances'? These people have been strangled by their own red tape."

Other excuses are sometimes given for the pirates. Alan Hamer thinks they may be the lesser of two evils when compared to racketeers who sell legitimate pressings for hundreds of dollars, thus excluding the average music lover. And William Gray's reason is perhaps the most compelling of all, he calls attention to the wholesale loss and destruction of music by tie studios and suggests that "if anyone can save it from total destruction" he should do so "no matter how it was obtained". Munro Teale even says that the composers owe the pirate records a debt of thanks for keeping their music alive in perilous times.

In any event, here are Mark Koldys's comments on the first pirate disc of Rozsa works (another is said to be on the way):

"Premiere Radio Performances - Previously Unreleased Film Scores" (Premiere PR-1201) is the latest from the extra-legal record companies. Credited to the "Premiere Radio Symphony Orchestra" are suites from A DOUBLE LIFE (Rozsa) and THE BANDIT OF SHERWOOD FOREST (Friedhofer), along with Rozsa's New England Symphonette from TIME OUT OF MIND and Raksin's "Nocturne" from FORCE OF EVIL.

As one familiar with the broadcasts by the Hollywood Bowl Symphony Orchestra made during the 1940s (a series called "The Standard Hour" sponsored by Standard of California), I immediately recognized the voice of the narrator on this disc as the same one who regularly introduced Leopold Stokowski. on "The Standard hour". This fact, coupled with the acoustical similarities, leads me to the fairly safe conclusion that the two works on the record introduced by the narrator (the two Rozsa compositions) are indeed Hollywood Bowl broadcasts. Rozsa's own recollection of a concert performance of A DOUBLE LIFE with this orchestra is substantial corroboration. Extrapolation would suggest that the Friedhofer and Raksin recordings are of similar origin.

The DOUBLE LIFE appears to be identical to the one the MRSSS released some time ago; though sloppy in performance, it nonetheless is energetic in interpretation (more so, in fact, than the original sound track!) and skillfully constructed to

include a representative cross-section of the Oscar-winning score. It is the main reason to get this disc. The New England Symphonette fared much better in its incarnation as the piano concerto in LYDIA; in this bloated treatment, the work's pseudo-Tchaikovskyisms are less ingratiating. Even so, it is a fun piece, and, despite its musical slenderness, no Rozsa fan will want to be without it. (The remainder of TIME OUT OF MIND, incidentally, was scored by Mario Castelnuovo-Tedesco,)

On the overside, the Friedhofer swashbuckler is a peculiar attempt to utilize Steinerisms with artsy-craftsy touches (e.g. fragments of Dies Irae). It just doesn't come off. Raksin's nocturne is a pleasing but brief (four minutes) vignette.

The technical quality of this release is not had, considering the age and condition of the original acetate masters. Although the pirate editors carefully deleted any references to the orchestra from the narration, it seems a safe bet that the Standard Oil people, who have allowed dozens of their other "Standard Hour" broadcasts currently in a California warehouse to be copied and distributed, gave at least tacit approval to this venture. So ethics should not prevent the interested buyer from acquiring this interesting release.

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BERNARD HERRMANN: A JOHN PLAYER LECTURE (11 June 1972):
(This is the second of two parts.)

Q.: I understand Orson Welles doesn't like to watch his films. Does that mean he never actually sat back and watched the integrated whole"

B.H.: Of course he did. What he's saying is like Hitchcock, in that respect. When the film is in release, he never sees it. Hitchcock also never sees it. He says, "What are we going to do about it now? Nothing." It's a way of protecting yourself. I once heard Zanuck say this, and it's a great fundamental truth. He said to a producer: "Look, now that the picture is finished and we've cut it - it's final now - we know how to cast it differently, we know how to direct it differently, we know everything that's wrong with it but it's too late now." So a director protects himself by not wishing to be exposed to it. What he may not like about it you may not see at all. Hitchcock, when he runs a film, leaves the room, comes back when the lights go on, and says, "Well, I hope you enjoyed it". And I can understand that

Orson doesn't do it. But on the other hand, Francois Truffaut is the other extreme. He goes to see his old films every other day and wants to recut them. He thinks a film should go on forever being changed and reformed. He might do that for his own pleasure, but when you see his film, that's the only version you see.

Ted Gilling: Would that that could be true of THE MAGNIFICENT AMBERSONS, because that's Orson Welles's damaged....

B.H.: Well, yes. I've decided to take this opportunity as one of the people connected with AMBERSONS to tell you how the picture really ended, inasmuch as you're going to see the redone version tonight. There's been much written about this film, including from major critics who had the temerity to tell me that Orson never finished the film. They weren't there. THE AMBERSONS finished on what was known at that time as a downbeat - very melancholy. The studio got frightened and wanted a more optimistic ending. Some director whom I do not really know and another composer (Ed. note: Victor Young) concocted the ending of the film.

T.G.: Why don't we show the ending, as it is now, prelude to your describing the original ending?

B.H.: All right, remembering what you're seeing is not by Orson Welles, nor did I have anything to do with it.

Film clip: THE MAGNIFICENT AMBERSONS, the final scenes.

B.H.: Well, that saccharine, lachrymose ending also had nothing to do with it. I'll try to relate what really happened. After the car accident, and George's injury, the picture then goes from that shot to what we don't really realize until the end has been once the home of the Ambersons. It is now a home for aged gentlefolk. George comes back from the hospital to visit Aunt Fanny. I must describe the room they're in. An old gramophone, a wind-up, is playing a record which was very popular in America at that time, called "The Two Black Crows". Play a little of that.

The recording is played, two voices in Southern dialect lamenting being shut-up in prison.

B.H.: This is important. When George comes to see Aunt Fanny - as you know, they've always been antagonistic toward one another - through the doorway you can hear the inmates listening to this old record. George pleads with her to come look after him, to live with him. And she says, No, George,

I'm very happy here. Remember this in context with the picture. She takes George to the door and opens it, and that's when you realize this has been the Amberson house. He kisses her goodbye, he stands at the doorway on the porch and he looks all around him. Where before in the film it was all surrounded by beautiful country, we see the city of Chicago being built, and in every direction the Ambersons are being swallowed. He walks down the stairs into the city, and in the background we hear "Two Black Crows" getting smaller and smaller, and the sounds of traffic getting bigger and bigger, until it finally smothers the whole screen as the film comes to an end. The Ambersons have been destroyed. Now, people who write books tell me, "Oh, it never was!". I wish I could just be an artist and paint it all, because no print of it exists. When the AMBERSONS was made, there was a change of regime at RKO, and they removed Orson's real patron, a man by the name of George Shaefer. Selznick, he it said to his everlasting credit, pleaded with the Academy to make a print of THE MAGNIFICENT AMBERSONS and put it in a vault for the future, the way it was originally made. But they wouldn't do it - they were too busy giving out Oscars to non-entities. They wouldn't find the money to make a print.

T.G.: Just for the record, it has been unearthed recently.

B.H.: That? I don't believe it.

T.G.: No, the material does exist at Paramount, where all the old RKO material has been turned over. But they can't find it. None of it has been catalogued. Millions and millions of feet of film.

B.H.: Well, when you see AMBERSONS, whenever you do, remember this is the kind of editing it had, which is in character with the Booth Tarkington novel. By the way, Orson was always obsessed with this novel, and he was always fond of doing it on the radio. One of these days it may come back as a novel people will read. It's possibly the best book that Booth Tarkington ever wrote. But what Orson did want to show at the end of the picture was the city destroying the Ambersons, not all that bilge in the hospital. So now you know why Orson doesn't look at it.

Q.: I was interviewing an English composer about a year ago named James Bernard, who's done a lot of music for Hammer Films. He said to me, writing film music is like impossible, given only six to seven weeks. How long do you usually get to compose a score?

B.H.: Well, tell him for me he should get out of the business, because lucky if I get four weeks or five. If it gets too

hot in the kitchen, get out of there. The point is, ideally, a composer should be brought in at the beginning; but generally a composer today is brought in when they have trouble, because most directors today have a pipe dream to make a picture that needs no music.

Q.: Couldn't the actors, Joseph Cotten and the rest, have refused to make the bad ending to AMBERSONS?

B.H.: Well, you're asking me something many people have asked me. All these people were under contract, and an actor who doesn't fulfill his contract was, at that time, in terrible trouble. Besides which, you must remember none of these actors, Orson, or myself, were under any idea that we were doing any kind of masterpiece or distinguished work. That's something nobody writing about films really understands. While they're doing it, no one has this kind of posterity all over themselves. We do it; what the actors had to do wasn't demeaning, so they did it.

T.G.: You may not care greatly for posterity or masterpieces, but you do care very much for experiment, in your films, and in one of your very first films, THE DEVIL AND DANIEL WEBSTER, you did various experiments with electronic techniques. Could we talk about that?

B.H.: Well, in doing this film, called ALL THAT MONEY CAN BUY in England, because at that time you couldn't use the word "devil" in England, and which is based on the wonderful short story of Stephen Vincent Benet, we had a problem. The film was directed by William Dieterle, who's still alive, by the way - he lives not far from Vienna. Inasmuch as Walter Huston played Mephisto, we had a problem in that although the film music itself was mainly very much in an American folk idiom, we felt for Mephisto we would do something that was a little different. And finally I hit upon an idea. You're all aware of the fact that telephone wires "sing" to each other if it's still enough. So we got out a recording crew and went down to San Fernando and we recorded the singing of telephone wires - which we used as the background for Mephisto when he first encounters Jabez Stone. Let's play it, and remember the sound you hear is of singing wires, because at this time, 1941, there was no electronic lab at Cologne available, or BBC workshop trying to do composers out of a fee.

Film clip: THE DEVIL AND DANIEL WEBSTER, Jabez Stone's first meeting with Mr. Scratch.

T.G.: You did other experiments....

B.H.: Later on in the film, there was a barn dance. Now we had to have something Mr. Scratch could play - a fiddle reel nobody else could play. So I had what was a pretty brilliant idea, because since then proven to be very popular: I simply imposed a series of tracks on top of each other. We had a violinist who played the first time Pop Goes the Weasel, then he played another version, another one, another one, and another one - then these were all combined to make one violin, playing the most impossible things that no one violinist could play: harmonic pizzicatos, harmonic pizzicato and arco simultaneously. As a matter of fact, when I had the final combination I played it to Heifetz, and we told him we'd engaged a brilliant young Hungarian, and he said, "Quick! Quick! Let me meet him!". When we explained to him what it was, he was so impressed with the technique that he recorded the Bach double violin concerto playing both parts himself. (Ed. note: That recording was conducted by none other than Franz Waxman.) But I believe it was the first time it was ever done. Of course, people have said to me, you didn't have to do it that way, you could've gotten four violinists. Well, it wouldn't sound like one man playing; it would sound like a quartet of violins. It's only a small point in a film, and yet I feel a composer who doesn't pay as much attention to a small point like that is really being overpaid and ought to be dismissed. Finding quick solutions that give you the same result is not the same thing. I remember the great care William Dieterle took, and the days that were spent with Walter Huston to synchronize to the track of the violin. I mean, William Dieterle never heard of "You've got a schedule".

T.G.: Ten years later Robert Wise demanded even more experimentation from you in the film THE DAY THE EARTH STOOD STILL. What sort of instruments were involved in that?

B.H.: Well, DAY was the first of the science-fiction films, and I decided in doing it that I would do something quite different. I had an orchestra which was mainly composed of quite a large brass section, and two pianos, percussion, and a variety of electronic instruments that for some reason or other are not fashionable any more. We used several theremins, which is an instrument no longer used. As a matter of fact, I was considering needing a theremin, but there's only one person who now plays it, living in Paris. And that's an instrument where you actually use your hands to make the sound. We used two of these upper theremins, and we used bass theremins. We had an electronic violin, and an electronic bass. A

theremin and an electronic bass are quite different from each other. As a matter of fact, the only thing we didn't have was an electric hot water bottle - which Alfred Newman supplied (he said, "in case"). It's not important when you see the film that you know what is playing, but what IS important is what it does do for the film. We're going to show the excerpt of the arrival of the saucer in Washington, when they've called out the Army.

Film clip: DAY THE EARTH STOOD STILL, the saucer-landing.

T.G.: You've often said that a piece of film lacks the ability to put over emotional overtones, and that surely applies to the major sequence in this film, where the whole earth is brought to a standstill.

B.H.: Well, in this film, the whole point is that the visitor is ignored by the whole world; they will not listen to him, or act in a civilized fashion. Therefore he will demonstrate what he can do; at noon, of a certain day, all electrical impulses on the earth cease. Bobby Wise has made a montage. It's the music now, of holding the earth without electrical power, that was my problem, and this was done by using tracks going forward and backward at the same time. It also uses what is called an oscillator testing - I don't know what they call it today, but it's a thing which in studios was used to test sound level. And that is used on top of it.

Film clip: DAY THE EARTH STOOD STILL, the day the title describes.

T.G.: You've often said that you'd enjoy writing a good comedy score, if you had the chance, but most of your films have dealt with very dramatic, suspenseful, or fantastic themes. But perhaps fantasies like JASON AND THE ARGONAUTS, or THE SEVENTH VOYAGE OF SINBAD, or MYSTERIOUS ISLAND, give you a chance to do this - a little bit, anyway.

B.H.: Well, I enjoy working with Ray Harryhausen in the field of imaginative fantasy, because in the world he creates, the music itself can become very fantastic, in a different way that most realistic pictures do not allow. I did this film with him some years ago called MYSTERIOUS ISLAND based on Jules Verne, and I know doing this music that I had a bit of an idea to do it as a sort of a grotesque orchestral contrapuntal piece. Play it and you'll see that I mean. I had a bit of a joke in this sequence, which doesn't happen often in films.

Film clip: MYSTERIOUS ISLAND, the giant bird sequence.

F.G.: Let's move on to a film which I personally think has one of your best scores, which many people think is one of your most remarkable achievements: PSYCHO, which you scored for string orchestra. Could you tell us a little bit about that?

B.H.: Well, the story about PSYCHO is a rather interesting one, because Hitchcock made the film in a period of five weeks, and he used a television crew and television techniques.

T.G.: How long did he give you to write the score?

B.H.: Well, I don't know, not very much. But anyhow, when he showed me the film he didn't care for it. He said, "Let's make some cuts in it and we'll put it on as a television show". And I said, well, let's see what happens first. And he said, "I have only one request, and that is during the murders we have no music". So, I didn't agree with him, and we recorded the score without the murder music, and when we were in the dubbing chambers I said, "Do you mind hearing it that way I think it ought to go?" And he said, "Of course", and I played it. He said, "Of course, we'll have it that way now, with music". I said, "But you told me you didn't want any music". "Improper suggestion, my boy, improper." Now, it is literally true that PSYCHO without music is not quite the same film, because the music in this picture is psychological in its effect on creating terror. And people maintain Hitchcock planned on it or he envisioned it all. He didn't really. We both worked on it from opposite points, but we, rather like a tunnel, started at different ends and met. And the reason I used strings in it was that it had the coloration of his photography, and this picture has very little dialogue in it.

Film clip: PSYCHO, the events leading up to and including the shower-murder, and the boy subsequently finding the body.

B.H.: Before I ask you to ask me questions, I'd like to say something that nobody has ever said about PSYCHO. You know the shot where the drain hole gets larger and larger? I've never seen anyone who wrote asking or explaining how that was done. That was not done by a camera, Each frame was enlarged. More money was spent on that little scene than on the rest of the film! It took the entire staff of the Eastman lab to do it, because it was not possible to do it with a camera. It was done mechanically, frame by frame. It took weeks and weeks to finally get it. And here it just goes by like that. But you see, the greatness of Hitch is this attention to a place like that. I'll never forget, when we did VERTIGO, he said to his cameraman, "Burk, I want you to light this like a Vermeer", and he sent him all the color photographs he

could find of Vermeer's pictures, till the cameraman had the feeling of Vermeer's lighting.

Q.: How long was the shooting of the actual shower sequence?

B.H.: One day.

Q.: She was in the shower most of the day?

B.H. She wasn't it at all. Old-fashioned directors don't use their stars in the nude. She had a double for that.

Q.: Did you use any electronic assistance in the recording of that murder music?

B.H.: No, that's, I'm afraid, ordinary, pure, straight, tap-water strings! People's ears have been so distorted by all the modern rubbish that passes as music that they don't recognize the legitimate sound of Mozart's strings!

Q.: The film's soundtrack sounds so much crueller, so much harsher, so much more appropriate to the film soundtrack than the commercial recording.

B.H.: Well, it's one of the reasons I'm against really recording film music. Music for film is wedded, and it's born and dies, with the screen. I mean, I give way to do it, but in the end that's the way it is, because by itself it's quite different. In other words, if you write film music, if you're a composer, you accept this as a form of expression, a form of art. I happen personally to believe that it's going to be the only art in which 21st Century man is going to be interested. They're not going to be interested in our 20th Century music or painting, but they are going to be interested in our films.

T.G.: Isn't this something of the thinking Truffaut had when he asked you to do FAHRENHEIT 451?

B.H., Well, when I did FAHRENHEIT, it's true, as I said to Truffaut, I don't really know why you're asking me to do FAHRENHEIT. You're a great friend of all the avant-garde, Boulez, Stockhausen, and all of them - get them. He said, "No, no, you don't understand. They'll give me the music of the 20th Century, but you'll give me the 21st". And I said, well, you know that I believe that in the 21st Century music will achieve again a simplicity and a beauty that it once had, and I believe that life will become so mechanical and so "1984" that people will find in music a kind of peace. And this film offered me that chance. We're going to show the opening of FAHRENHEIT, which starts with the orchestra giving you this sequence like it's some kind of fantastic nursery game, which is in reality what the Gestapo are up to. Let's play that. Now remember, all the music in this first section is to deal with the 21st Century.

Film clip: FAHRENHEIT 451, the titles and opening mission of the Book Burners.

B.H.: Now, in that scene outside of the opening, it's a kind of nursery. For Oskar Werner, who is our hero, I tried to portray a kind of aimless music for an aimless life, which he has. This burning of books - he doesn't have any reason why. The music therefore, I might honestly say, is a kind of parody of lots of avant-garde - their way of making music. Now, as the film goes on we come to the end; through books, they find themselves. Now, let's play the ending, because the musical structure becomes something totally different.

Film clip: FAHRENHEIT 451, the camp of the Book People and the closing scenes.

B.H.: By the way, that final scene was not planned that way. It snowed when they got there, so they did it in the snow. That's true. It was one of those wonderful things where nature helped, because, as Truffaut said, the picture would never have had its eloquent ending without that snow. And they didn't dare say "We must have snow!", because Truffaut didn't want any artificial snow scenes.

T.G.: We're running a little short of time. We do have one more extract; let's go on to ENDLESS NIGHT, which is your latest score for Frank Laudner and Sidney Gilliat. It seems to me that the overture goes against many of the so-called rules about writing overtures. You're not evoking the mood of the film so much as making a decoy.

B.H.: Well, this music for the film is one case in which I can't tell you what the film's about, unless you've read the story by Agatha Christie. But the music is, in reality, a decoy; the music is misleading you as to what the story is about. We'll just play the opening of the film. The idea is, see if you can tell what kind of film this is going to be.

Film clip: ENDLESS NIGHT, opening titles and first scene.

B.H.: Well, I think you've had quite enough of me for the last few hours.

Q.: I'd just like to ask your opinion of the future of the motion picture score. It must slightly sadden you, the way things are going.

B.H.: Well, the art of writing a film score is fast becoming equivalent to having been a medieval enameller - you know, making beautiful jewelry. It's not needed anymore. Today, they just hope for a pop song - nothing to do with the film, the actor, just get us a pop song, that's all! Well, it's nothing to do with

what I was talking about today. You know, I'll tell you what the film business has become. A patient goes to a doctor because he isn't well. That's what music is - music is part of helping a picture. And the patient gets well and he goes back to the doctor and he says, well, I know you got me well, but you didn't make me rich! Today, a composer must not only write a film score, but he must also make everybody rich. Well, unfortunately I know nothing about that. But I think that film music is an art, and that films need music - and music needs the films. I think that composers who think it beneath them - I feel sorry for them, because they haven't had the chance. A composer with an attitude that radio or TV or film music is beneath him is doomed to oblivion. Real composers welcome any opportunity to write

T.G.: Bernard Herrmann, thank you for coming here today, and for letting us hear from a real composer.

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BACK ISSUES:

We are happy to announce that all issues of the MRS Newsletter are once again available for \$1 apiece. The contents of the first nine of them are summarized here for the benefit of our newer members. Similar summaries will appear from time to time in the future. All issues contain letters, news of Society activities, and reports on recent and forthcoming concerts and records. Only major articles and reviews are mentioned here. Please use the MRS number printed here when ordering.

MRS 1 (8pp): Letter from Rozsa; Christopher Palmer on Rozsa's concert music; John Fitzpatrick on YOUNG BESS.

MRS 2 (6pp): Preliminary film music bibliography; Mark Koldys on the American premiere of the Cello Concerto.

MRS 3 (10pp): Frank DeWald on the difference between film music on screen and in concert; Myron Bronfeld on his discography of the concert works.

MRS 4 (12pp): Ken Doeckel on the four major Rozsa concerti; reviews of Classic Film Scores of Erich Korngold (Vol. I) (by Charles W. Rileigh) and Stanley Black's THE EPIC (J.F.).

MRS 5 (6pp): C.P. on Rozsa's London concert and lecture; Ted Wick on the origin of the SPELLBOUND Concerto.

Note: With MRS 6 we switched to a different format involving larger print and heavier paper. All subsequent issues have more pages but fewer words per page.

MRS 6 (24pp): J.F. on his discography of the film scores; reviews of SISTERS (Craig Reardon), Walton's Shakespearean scores (F. DeW.) and C.F.S. of Max Steiner.

MRS 7. (28pp): Ted Gilling on Bernard Herrmann's London lecture; reviews of the Angel Rozsa reissue (M.K./F.DeW.), the Turnabout LOUISIANA STORY (Mary Peatman), Orion's first Rozsa disc (M.K.), C.F.S. of Alfred Newman (J.F.) and Tony Thomas's Music for the Movies (J.F.).

MRS 8 (24pp): C.P. on Rozsa's choral works; M.K. on THE POWER; reviews of C.F.S.: Bogart, Bette Davis, and Korngold (Vol. II) (M.K.) and of Warner's 50th anniversary discs (C.R.).

MRS 9 (20pp): Rozsa on scoring SINBAD; Ken Sutak on the concept of a masterpiece in film music; Part I of the text of Herrmann's London lecture.

MRSSS NEWS by Mark Koldys:

New releases:

WS-5, WS-6, WS-7: NEWMAN: THE GREATEST STORY EVER TOLD

WM-13: SAHARA (tv tape)

Old releases, new twists:

WM-7, WM-8: QUO VADIS? (tv tape)

WM-11: THE RED DANUBE (tv tape)

TO BE OR NOT TO BE: scene (tv tape)

A mixture of old and new in this quarter's MRSSS issues, highlighted by the original music tracks, in stereo, of Alfred Newman's monumental score for GREATEST STORY. Nearly two hours in length, it includes Newman's alleluiahs which director George Stevens excised from the film. Diehard Rozsa fans who are interested in only his music will find WM-13 a sonically impeccable translation of one of his most interesting "action music" scores. STORY is music only; SAHARA is, as usual, music with dialogue and sound effects.

We have yet to find a sonically superior copy of the QUO VADIS? film track; our original offering was the best we could do at that time. Member Fred Paltridge has provided us with a new tape of the film that we find to be sonically superior to our original issue. Still not perfect (there is a continuous low-frequency rumble), it is distinctly clearer and cleaner than the earlier issue. Those who have already ordered and received WM-7 and/or WM-8 can order the new release for just the tape cost alone (\$4). As for WM-11, we neglected to note in our last issue that the tape also contains

the only Rozsa-scored scene from the classic Lubitsch satire TO BE OR NOT TO BE.

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LETTERS:

I have just returned from Hollywood where during a two week stay I had four meetings with Dr. Rozsa. We had a marvelous visit and we were able to plan in great detail the selections from his film music which he wants on his album in the Classic Film Scores series.

Dr. Rozsa gave me some copies of the publication of the Miklos Rozsa Society and I was most grateful for your enthusiastic support of the series. It was a pleasure to read such fine writing and criticism of all aspects of good music.

I can't tell you what a pleasure it was to work with Dr. Rozsa. He was eager to hear what ideas I had and was very interested in all the requests from his fans which had been received by us in countless letters from buyers of our Classic Film Scores series. He sat at the piano (he sight-reads marvelously and makes a wonderful "orchestral" sound!) and played through lots of music, He suggested we omit certain pieces which have been well exposed on records. The epic films such as BEN-HUR, EL CID, KING OF KINGS, QUO VADIS?, are currently available, and we decided to cover some of his earlier work in addition to those selections which people will naturally expect.

The selections will be drawn from nine films. FOUR FEATHERS (this is the public's most requested item), THE THIEF OF BAGDAD (love scene, JUNGLE BOOK (the jungle at night), DOUBLE INDEMNITY (a long suite), LOST WEEKEND (three selections), IVANHOE (a new concert overture which he worked out) SPELLBOUND (not the concerto, but several underscore cues which use other themes, plus show how the themes in the concerto were used in the actual film), THE RED HOUSE (a new long suite, different from the old Capitol recording, which as you know is not the sound track recording, but an arrangement. which Dr. Rozsa made for recording; the material for the old Capitol recording has since been lost), and the Overture to JULIUS CAESAR which was not used in the film.

The record will be released in January 1975 and we will be the 10th record in the series.

In addition to being a great composer, Dr. Rozsa is one of the most human and understanding (also candid and extremely witty) persons I have ever met. We hear that Wagner was such an

awful man, and no one cares because he was such a great composer. Be that as it may, it certainly does not follow that the two things must go together. The time with Dr. Rozsa was like an entire education - and that means music, philosophy, art, and his sense of life. His advice on musical matters, concert audiences, critics, producers, which he discusses with disarming candor, gave me inspiration and courage. You can imagine how all this will help me in conducting this recording.

CHARLES GERHARDT, New York N.Y.

I recently did an interview with John Houseman in which he comments a bit on Rozsa's work on JULIUS CAESAR. The relevant excerpt:

"I liked Miklos Rozsa very much. Very intelligent, very sensitive man. We both worked for Metro. Like anybody who works at a big studio, we complained about our slavery and so on. So when Rozsa was assigned to JULIUS CAESAR, both he and I protested bitterly. He said, 'I've made QUO VADIS?, I've made three pictures of this kind, and there's a limit to how many horns and drums I can use any more, and I really don't want to do it.'

"And I said exactly the same thing, that we'd tried desperately to avoid having anything that looked like QUO VADIS?. The set was QUO VADIS?, why give us the sane composer? So we both protested bitterly. Metro had him under contract for \$75,000 a year and they didn't want it going to waste.

"So we went ahead. But Rozsa was a very high class musician who was prostituting himself, so one finally didn't make too much of a scandal. One knew that he wouldn't screw you up; he was perfectly intelligent enough not to. And it's a modest score. It's not anything as flamboyant as the ones he wrote for the other great epics.

"Virgil Thomson had always said that the only man - not the visitors like Copland, but of the movie people - the only one who was a respectable musician was Rozsa."

STEPHEN HANDZO, Clifton N.J.

With regard to the music of THE POWER which is so well reviewed in MRS 8: besides the music from THE VIPS which was used in that film, Rozsa also used his main title music from WOMAN OF THE TOWN. It is the hillbilly music that you hear broadcast on the radio

WILLIAM GRAY, Ermington, Australia

Mark Koldys must have spent so much time on his superb analysis of THE POWER that he couldn't check his references to the music from

THE VIPs. There is nothing remotely resembling the latter's airport theme in THE POWER. What the motif in question (Koldys's example #10) does resemble is the "new theme, characterizing musically Paul's state of mind" that can be heard in the "Question of Pride" section of the record. The airport theme occurs only twice in the film and only once on the record, just before the finale.

GLORIA GRITTI, Rome Italy

I am interested in corresponding with anyone in the Society about the marvellous composer Miklos Rozsa. I can find no other composer who comes anywhere near his imaginative writing, though Newman and Steiner interest me also. LOST WEEKEND and BEN-HUR are among my favorite scores.

JOHN STEVENS, Albury N.S.W. Australia

[Note: Private address not reproduced for this archival version]

The band of the Grenadier Guards (who recorded the RCA Newman album with Gerhardt) have a fairly good version of the "Parade of the Charioteers" on London PS434. At least it has a lively circus sound to it.

GEORGE KOMAR, St. Catharines, Ont.

I made quite a startling discovery a few days ago at the house of a friend who put EL CID on the record player. "The Death of Gomez" was on the final track. I was telling her that this piece was not on the original when she astonished me by saying that this was the original. The sleeve and label were those of the original release, and the track was not named, but the record was the same as the re-release with "Palace Music" as part of band two. I imagine that a few of these records were cut before the sleeve was designed and then they decided to leave the track off. When Polydor came to re-release it they got the original recording without realizing it. It seems amazing that Dr. Rozsa didn't know about it.

DAY OF THE DOLPHIN is certainly worth seeing for Georges Delerue's music. I think he is the most talented and original composer to emerge since the days of the great Hollywood composers. Listen to INTERLUDE (RCA SF490) or the French LES DEUX ANGLAISES ET LE CONTINENT (disc AZ Stec 117).

Another track I can recommend and may have slipped your notice in America is hidden on a poor LP, Ron Goodwin In Concert

(EMI Columbia Studio Two 339). It is LANCELOT AND GWENEVERE and features the main title and the love theme.

MUNRO TEALE, Southport, England

Ed. note: Composer Delerue also plays a small role in the interesting and interestingly scored Truffaut film known here as TWO ENGLISH GIRLS or ANNE AND MURIEL.

Since MRS 9 presented merely the first third of Mr. Sutak's thesis, comment is perhaps premature, but a few thoughts came to me while I read, For instance, there is the unlucky lot of film composers, such as Franz Waxman, who was "not handed anything like THE NUN'S STORY until late in his life". I happen to be one of those who feel that Waxman penned at least one masterpiece very early in his film career, and it was called THE BRIDE OF FRANKENSTEIN. But I take strongest issue with the statement that "only once in the history of film music" did "the materials of masterpiece confront the artist early", with the "resulting work of art...immediately win(ning) universal recognition and awe". What about such first-time winners as Sainton's MOBY DICK or Herrmann's CITIZEN KANE? Or such early efforts as Rozsa's THIEF OF BAGDAD, Copland's OF MICE AND MEN, or Rosenman's EAST OF EDEN, to name a few? Perhaps part two or three of Mr. Sutak's article will cause me to soften my initially wary reaction to the closing statements of part one.

PRESTON JONES, New Caanan, CT.

The extravagant oratory (whose surplusage of verbosity was equalled only by its own undeniably genuine flashes of perception) that suffused Ken Sutak's sprawling contributory creation and expressed his thoughts and conceptions in terms of endless sentence structures, whose intricate integral parts formed lattices fairly crying out for their own vivisection, lead this epistolary communicator to query: Did Mr. Sutak get paid by the word?

JOHN P. LEX, Lemuria, KY.

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John Fitzpatrick
303 E. 8th St. Apt. #12
Bloomington IN 47401

Tape recordings only:

Mark Koldys
7545 Manor
Dearborn MI 48126