

PRO MUSICA SANA
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The Miklós Rózsa Society

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NEWS:

Performances: To the upcoming Tripartita in Philadelphia and Washington (no dates yet) we add two more. Andre Previn will repeat it in Pittsburgh and then in Budapest in 1977. Alan Hamer reports on Previn's London performance in our next issue. Philadelphia (and New York) will also hear an Ormandy performance of one of Nino Rota's concert works this season. Rota Studied at the Curtis Institute there,

Publications: Claudia Gorbman has an article on Rota's NIGHTS OF CABIRIA in last winter's Film Quarterly. Dean Streit reports that many American members have failed to take advantage of his special offer (last issue) on the Palmer Rozsa biography (and Charles Rileigh has reminded us that the price is (a) not unreasonable from the publisher's point of view and (b) no higher than that of a single foreign record these days). Palmer's new book, The Composer in Hollywood will be one of a flood of new publications on film music. Composer Irwin Bazelon's Knowing the Score: Notes on Film Music (New York: Van Nostrand Reinhold) will concentrate on American composers. Alexander Broude will be a distributor; again Mr. Streit has offered a discount to members: \$11.00 postpaid (plus sales tax for New York residents). List price will be \$12.50. Due later this fall is a surprise from one of our members, Mark Evans: Soundtrack: Music of the Movies. The introduction is by Dr. Rozsa and the emphasis is on Hollywood films. Already available is Filmmaking: The Collaborative Art, compiled by Donald Chase for the American Film Institute (New York: Little, Brown). The book, which ought to do much to curb the excesses of auteurist criticism, consists mainly of interviews; its composer chapter is dominated by Elmer Bernstein, Goldsmith, Green, and North. Finally, Brendon Carroll has announced a Korngold biography project and seeks information (see the summer Sight and Sound).

Records: The many who wrote to RCA protesting rumored curtailment of the "Classic Film Score" series will want to know that it has not been cancelled; a Dimitri Tiomkin album is currently in production. The new Raksin disc (LAURA, FOREVER AMBER, BAD AND THE BEAUTIFUL) will be composer-conducted and not a part of the CFS series.

Unicorn's reissues of Bernard Herrmann's operatic, chamber, and film works will be joined by an original this fall: the 1940 Symphony.

MCA of Japan (!) has been reissuing some of the old Decca soundtrack discs lately, including ANASTASIA and BOY ON A DOLPHIN. A TIME TO LOVE AND A TIME TO DIE is on the list, but we have not seen it yet.

Members continue to ask how to obtain foreign and offbeat recordings. For anything having to do with film music at least, our experience, and that of our correspondents has led us to a clear-cut answer: A-1 Record Finders, P.O. Box 75071, Los Angeles 90075. They offer a comprehensive catalogue and up-to-the-minute supplements. Their service is highly reliable, especially in the important area of defective records. And the prices are unbeatable, with some society recordings actually cheaper than they are within the societies. (European members, of course, might do better to investigate British sources, especially for records released in that country.)

We would like to take this opportunity to apologize for failing to list the addresses of the two societies discussed in the last issue. They are Film Music Collection, P.O. Box 261, Calabasas CA 91302; and Entr'acte Recording Society, P.O. Box 2319, Chicago IL 60690. Both are, if anything, more attractive than they were three months ago.

Other: The answer to our SPELLBOUND query in the last issue seems to be that there is no answer. When Rozsa first saw the film it had a working background score, including, presumably, the Waxman. When Rozsa finished with the film it had his own ski music. But when the film opened - nearly a year later and after the famous theremin contretemps - the Waxman was back. Selznick never bothered to explain to Rozsa or, as far as we know, anyone else. A further irony of all this is that the Rozsa ski music was at the same time being nationally broadcast to publicize Selznick's picture.

Society Notes: Active (i.e. dues-paying) membership has reached 200 and continues to expand rapidly. An updated roster is included with this issue; it is the work of Ronald Bohn, who has our thanks for this and for a number of other administrative projects on which he is working.

The suggestion that we de-emphasize news and record reviews met with overwhelming disapproval and has therefore not been carried out.

Not one member asked for a reduction in dues. The consensus was that we should continue to improve and streamline the newsletter and its mailing process while saving money against future postal increases. One such improvement is our copyright, starting with this issue. It is our policy that individual authors will retain all rights to their contributions. Scores and other materials should be purchased only in cases of special opportunity or special need. For example, we recently acquired, thanks to

Frank DeWald and Michael Quigly, the piano arrangements of QUO VADIS, BEN-HUR, KING OF KINGS, and EL CID, and we are investigating the possibility of somehow making these available to members. Regarding "Difficulties", there was no general consensus save that we should not cave in to that sort of pressure.

In Memoriam: We join with lovers of film music everywhere in mourning the recent deaths of orchestrator David Tamkin and music director Muir Mathieson. But we must also ask why no one has had a word for the late Dmitri Shostakovich. He is widely considered to have been among our century's greatest symphonists, and it is worth remembering that he scored at least twenty-three films between 1929 and 1964. Few of us have seen many of them, and almost no one would claim they rank with his best work. (They must have been composed under difficult circumstances in a system even crazier than Hollywood's.) But even so, the last, HAMLET, has won the praises of Bernard Herrmann, Royal S. Brown and Christopher Palmer, among others, and cannot be ignored. We could have had much less.

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CAPTAIN BLOOD--THE CLASSIC FILM SCORES FOR ERROL FLYNN by Joseph Doherty:

Errol Flynn must have been the star best musically accompanied in Hollywood, as his swashbuckling heroics called for flamboyant scoring on a grand scale. Warner Brothers' expertise at producing his screen adventures was greatly heightened by the work of Erich Wolfgang Korngold and Max Steiner especially, and vast evidence of this expertise is captured on Charles Gerhardt's latest album.

Many of the heretofore unrecorded cues from Korngold's ROBIN HOOD and THE SEA HAWK are here in two splendid suites. I am especially glad that the heroic motif for Robin has at last found its way onto disc. With its brilliantly written passages for trumpet, strings, and horn, it is simply breathtaking in its full development in Robin's escape from the gallows. Delightful also is Gerhardt's rendition of the chorus "Strike for the Shores of Dover" from THE SEA HAWK - certainly as rousing as that on the sound track, despite the over-anxious Ambrosian Singers.

A beautiful suite from Steiner's ADVENTURES OF DON JUAN shows that Steiner could swashbuckle just as well as Korngold. Its highlight is "Parade into London" with its masterful use of bells and chimes. But for me the most interesting music on the album is the suite from Steiner's DODGE CITY. From its initial pounding, majestic statement of Western Americana to its lilting themes for Abbie and the children, it clearly demonstrates the craftsmanship of a great composer and technician. Bravo Gerhardt for a splendid recorded debut.

Apart from the mediocre Friedhofer selection, the only disappointment on the album is the choice of music to represent Flynn's war movies: Franz Waxman's OBJECTIVE BURMA. I would have preferred his superior EDGE OF DARKNESS with its more melodic main title, or Steiner's jaunty march from DIVE BOMBER. Nevertheless, it is a stirring piece and only a mild letdown in an otherwise outstanding musical memento of a great star.

An interesting footnote: although Miklos Rozsa never did get to score a Flynn film, there were two occasions when he might have. In 1949, when Flynn went to M-G-M to star in THAT FORSYTE WOMAN, Dr. Rozsa had just joined that studio. But alas, Bronislau Kaper supplied the music and had probably been contracted to do so months in advance. Two years later, Flynn returned to Metro to do the weary KIM, which was given an undistinguished score by the youthful Andre Previn. KIM was typical Rozsa material, and, had he scored it, we might have had a greater work than THE THIEF OF BAGDAD.

POLYDOR SUPER 2383 327 by John Fitzpatrick:

Miklos Rozsa has taken the composer's as well as the conductor-arranger's license to revise his old film music here, and whatever we think of the results, we can at least be grateful that he has put to rest one particular critical dead horse. Never again will it be possible to criticize Charles Gerhardt or others just because they choose not to re-create exactly what may have been heard on an old sound track. For Rozsa's revisions here are even greater than Gerhardt's and his conducting at least as free from prior concepts. "The Polydor", like any decent record, is meant to stand on its own; what we need to ask is "how well?"

The record offers two distinct approaches - the extended excerpt(s) and the suite. The first gives us the DOUBLE LIFE Prelude (with a substantial new concert ending), A TIME TO LOVE..., and the exquisitely textured solos that comprises the STORY OF THREE LOVES Nocturne. One might ask with Royal S. Brown for longer excerpts from fewer scores, but in settings like these even small jewels shine brightly. The two NAKED CITY selections also fit into the "excerpt" category even though the "Pursuit" given here (as on the Decca) offers so many changes as to constitute a completely new composition, much more tightly unified than in the film. This time Rozsa has added a few more measures just before the climax and emphasized (with the help of the Royal Philharmonic Orchestra) the staccato terseness of the music even more than he did fifteen years ago.

DIANE is a special case. The first half of its magnificent finale is her, recreated almost verbatim up through its magnificent centerpiece, those solemn and mysterious* chords

that announce Catherine's taking up the ring. But from here on Rozsa has chosen to rework things into a free fantasia on the love theme. The reverse-order recapitulation and combination of Catherine's and Diane's themes is omitted entirely, and we close on a relatively subdued statement of the love music. Still a beautiful moment, but I'm not sure I get the point.

The "suite" approach calls for some attempt to bind together a group of disparate materials. THE THIEF OF BAGDAD and KNIGHTS OF THE ROUND TABLE are the most successful instances, despite their obvious differences. THIEF is everybody's sentimental favorite, and I will probably risk the "death of a thousand cuts" for not ranking it with Rozsa's more mature work. Indeed, the array of color, gorgeous melody, and sheer high spirits here is so perfectly in tune with the picture that questions of symphonic logic are probably beside the point. Rozsa has revised extensively, extending the "djinn's" flight melody, punctuating its (voiceless) progress with drumbeats, and emphasizing Abu's rhythmical origins in the dance movement of Op. 14. KNIGHTS, on the other hand, is a controversial work, usually unmentioned by Rozsa and his critics and only recently revealed to have been something of a rush job. Last year's telecast the first American showing in more than a decade, created a storm of contradictory opinions as to the score's merits. My own feeling is that the superabundance of splendid leitmotifs, so typical of the Rozsa of the early fifties, fails ultimately to conceal the lack of real development and occasional harmonic cliches. Here, however, the whole string of themes is bound together so tightly and paraded before us with such obvious elan that we never have time to reflect. Some brass mishaps aside, it would be hard to imagine a more effective presentation.

THE LOST WEEKEND is for me the masterpiece of the pre-M-G-M years. The suite here is built around one of its great climaxes, the walk along Third Avenue, which is presented effectively, though not without some revision. The theremin is absent again, more efficient modern substitutes having rendered it obsolete and hard to obtain. (When will someone realize that the instrument was effective precisely because of its unwieldy vibrato?) Gerhardt and Rozsa have both done well by this score, so much more powerful than its award-winning little brother, but there is a lot more material in it for future explorers. Also interesting here are the tympani patterns over madly trilling clarinets toward the end. They are uncommonly reminiscent of Prince Koura, and since the WEEKEND bat was an obvious musical ancestor of the SINBAD homunculus, they suggest even greater links between the two scores than actually exist. For, alas, the drums are a modern addition by the composer in his oriental mood of 1974.

This last illustrates one of the dangers of too much revision. The other is that the concert version may fail in its own

right. YOUNG BESS is the only case where the new recording even comes close to that category. Its prelude, taken rather slowly, is cut off before the "Hatfield" theme, which is almost the heart of the score. Some of the subsequent variations on that theme might have made a fine, scherzo, but young Prince Edward's tune, rushed off after less than thirty seconds and shorn of its endearing orchestrational quirks, is vastly less effective in that role. Elizabeth's reaction to Seymour's death is the only music allowed to play to its full length in this suite and is most effective for just that reason. This leads directly into the great epilogue. The omission of the initial "Hatfield" flourish is perhaps understandable in view of the previous cuts, but I can see no reason at all for truncating the climax and substituting a final statement of the love theme. The rhythm seems to stumble after the big modulation, and the momentum is never fully recovered.

Planning, preparation, packaging, and annotation are all at least on a par with the RCA series, which has been frankly and intelligently imitated here. Rozsa's interpretations are sometimes slower and more straightforward than Gerhardt's, yet he too is not always above an occasional ritard for dramatic effect; and his hawks fly considerably and astonishingly faster. The long-established Royal Philharmonic plays very well but is surprisingly less effective than Gerhardt's recently-formed ensemble, with which it doubtless has many members in common. Polydor may have had less money for rehearsals, but I suspect the main reason is the sound, which, though very clear and well defined, does lack the weight and resonance of RCA's Kingsway Hall acoustic.

The notes are so fine, and our English friends have been so productive and so helpful to the Society that I almost hesitate to quibble with them. But much confusion will be alleviated if in closing I clear up three points of American geography once and for all:

1. Don Birnam's famous walk took place on Third Avenue, not Second or Fourth. (It is right in the notes but wrong on the jacket, in the Gramophone review, and almost everywhere else.)
2. Willie Garsa took his last dive from the Williamsburg (or Delancy Street) Bridge, not the Brooklyn Bridge.
3. The MRS is presently located in Bloomington, Indiana 47401.

* Mysterious because inexplicable. The music has appeared at only one other point in the film - during a quarrel between Diane and Henri at her words "Then I should be content with the position to which you have exalted me? - the first mistress of a king's second son!" So what is the connection? All I can guess is that both scenes show the inevitable frustration that results when love clashes with royal duty. What do readers think?

THE U.A. FIASCO by Tom DeMary:

Somebody at United Artists must be aware of the recent surge of interest in film music, as the recent spate of albums by LeRoy Holmes constitutes the second group in as many years ostensibly aimed at "collectors". Considering their mono-only reissues of last year, U.A. appears to be in dire need of some constructive feedback to explain to them why these efforts have not been satisfying. For the same expenditure of talent, U.A. could have had four fantastic albums; instead they got three duds and a passable CITIZEN KANE.

Certainly the purist who attempts to compare these "original motion picture scores" with the genuine originals will be disappointed, for there are numerous cuts and rearrangements. If one allows that the records are aimed only at the nostalgia crowd it is possible to proceed, but not very far. Surely anyone with musical awareness cannot fail to be put off by the nothingness of KING KONG (LA 373 G) and THE PRISONER OF ZENDA (LA 374 G) as performed here. Not only are they so unrepresentative of Steiner and Newman as to defy comparison with the originals, but they are also empty, bland, and monotonous enough to put off the general listener. I have not heard A STAR IS BORN (LA 375 G), but I understand that the same criticisms apply. CITIZEN KANE (LA 372 G), on the other hand, is moderately successful. It is recognizable as Herrmann and has enough atmosphere, mood, and diversity to be interesting. KANE has enough flaws with respect to the original to be unsatisfactory to a member of the MRS but it might be good enough for the general listener. The same cannot be said for KONG, any decent recording of which would probably become a "hit".

If these records sell, there will undoubtedly be more - a good reason to tell U.A. what is wrong with them. If they do not sell, U.A. will probably give up on "soundtracks", unless they figure out why. So write to them.

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ROZSA ON TAPE by John Fitzpatrick:

In spite of Miklos Rozsa's neoclassical and "Old World" musical personality, the fact remains that most of us usually encounter his music in one of two modern electronic forms: the phonograph record and the film sound track. The first of these is easily preserved, and the discographies we published in MRS 3 (concert) and MRS 6 (film) are a good starting point for anyone interested. Happily, these are now in need of a thorough updating, which will be featured in a future issue. Most of the film sound tracks are also readily available for study in the form of the TV tape. We all tend to look down on this homemade form which offers so much less glamour than the items listed below, yet the lowly TV tape is really basic to any serious understanding of film music in its natural

habitat, the dramatic context for which it was written. It is so basic, in fact, that we plan to save a discussion of its special rewards and problems for a future issue.

Our present concern in this "tapeography" is with a variety of other forms of recorded music and speech. These come from several sources:

1. Privately made recordings, whether on disc or tape, from home or concert hall, official or surreptitious.
2. Broadcast concerts and interviews.
3. Actual, unmixed studio music tracks.
4. Pirate discs and others of dubious or unknown origin which are more likely to be encountered eventually in tape form. (This category does not include a pirate release of a legitimate disc, like the old JUNGLE BOOK Suite.)

That is how the recordings have originated. How they have come into the hands of individual listeners is another matter. In most cases, many transmissions have been involved. Broadcasts have been taped off the airwaves and traded among friends. Some few of us have had tapes directly from Dr. Rozsa or other musicians and have in turn made copies of these for our own friends. And battery-powered recorders have been snuck into more than one concert hall. But the great majority of Rozsaphiles, living in far-flung locations and having little contact with others of similar interests, have not been so lucky. For them we offer this listing of what has become available. There are, however, some important caveats:

1. This list does not constitute an offer for sale.
2. It does not imply that any item here is in my possession individually or that of the MRS collectively.

I must emphasize that the MRS is not in the recording business. We would like to see that everything here is made available to any member who is interested; in some cases the MRS tape service has been able to do this, while in others there may be personal or legal restrictions. If you have a question about the status of a particular item, please direct it to Mark Koldys, who can provide members with fuller information than appears here.

My second caveat can best be explained by discussing the principles on which this tapeography has been compiled. Briefly, I have tried to catalogue every recording of the music or speech of Miklos Rozsa that is known to exist in private hands, Known and hypothetical possessions of studios, libraries, broadcasting companies, etc. have therefore been excluded. In most cases I have heard or seen the item; exceptions have only been made where I was given a full and detailed description by someone I know to be an accurate source. The corollary of the above is that my listing cannot claim to be "complete" and I do not consider this to be a fault. In any pooling of information, the first set of data is

only a basis for future work. The most important part of this tapeography may well be the additions in future issues, additions that might never be made without this humble start. These will come from (obviously) unforeseen quarters. I should, however, note some special categories in addition to the obvious exclusions above:

1. Broadcast concerts have long been a more viable tradition in Europe than in the U.S. And Rozsa performances have lately been far more frequent on the continent than here. It stands to reason therefore, that tapes of some of these concerts exist and that our rapidly growing European membership will be able to do something about recovering them.

2. Several kind but busy people have mentioned the existence of other tapes but have not yet found the time to provide full descriptions or copies. While the principles of sound bibliography dictate the exclusion of such items here, it is my intention to add them in a supplement at the earliest possible date.

3. As members know, at least one person and possibly a very few more has claimed the existence of various other items but has declined to provide further information on the grounds that his own "trading interests might be harmed. Some of these claims have been more or less verified by independent sources, but once again the principles of sound bibliography dictate their omission here.

When considering what is included here, readers will be quick to notice the overwhelming preponderance of concert works. The positive aspects of this collection are not to be denied. Preserved here are many works that have never been commercially recorded and might otherwise go unheard by even Rozsa's most devoted admirers. But the negative side cannot be dismissed: there is a relative paucity of Rozsa's much more voluminous music for films. The main reason is that little of this music has been performed in concert and still less has been broadcast or preserved on tape. TV tapes and off-the-projector recordings (including a number of overtures, intermezzi, and epilogues) will be discussed in a future article. That leaves the large and controversial category of unmixed sound tracks to be represented here by one item of less than two minutes duration. Widespread member interest, however, dictates that I treat this area in somewhat disproportionate detail.

The words "original music tracks" have an almost magical appeal these days. They have been known to set off violent emotions in otherwise reasonable people, and few of us have been immune to their aura. As everyone knows, the last few years have witnessed the appearance of quite a few tapes of just this kind. Newman and Steiner have been particularly well represented, but I have also heard many copies of Bernstein, Herrmann, and Waxman tracks. Most of these have acquired inflated reputations based more on their rarity than on their value as musical documents. The sound

quality is generally awful, partly because film studio technology is rarely what it claims to be and partly because the subsequent dubbing has usually been done under less than ideal conditions. Such tapes also tend to be erratic in content. Minor passages may be repeated several times and major ones omitted altogether. This is not surprising when you remember that such tapes may originate at any point along the assembly line from rehearsal sessions to the not quite eternal resting place of dismembered scores in studio vaults. Nevertheless, major documents have appeared from just such sources. I note in particular the authentic Newman conception of THE GREATEST STORY EVER TOLD. In the face of treasures like this, I find the widespread interest in the subject and the occasionally excessive enthusiasm both easy to understand and hard to blame.

At this point, the inevitable question is sure to arise: why hasn't more Rozsa material of this nature come to the surface? Before even attempting an answer, I should pass on an important reminder that Tom DeMary recently made to me, namely that comparisons with other composers in this area have no necessary validity at all. Newman and Steiner in particular were key figures in their respective music departments and enjoyed a very different position from that of Rozsa at M-G-M.

These facts place the very real and commendable achievements in the tape field of, for example, the Max Steiner Music Society into perspective. They are possible because Steiner actually possessed copies of his own recording. And, amazing as it sounds, this was not always the rule in Hollywood's allegedly golden age, when studios owned (as indeed - they often still do) full rights over everything the composer produced. So, while it is perhaps not surprising that over the years many people have written to Dr. Rozsa asking for a special copy of this or that recording, and while it is even less surprising that people should make the same request of the MRS today, it should be no less of a surprise to learn that, to the best of my limited knowledge, the constant answer has always been that he (and we) do not have them. Common courtesy, the obvious realization that creative people have better things to do than to sit around listening to their past triumphs, and the even more obvious realization of the logistical problem a composer would face if he did attempt to fill all such requests all ought to suggest restraint to us in the future. There is more than enough research work to go around if we concentrate on the vast holdings of the studios. Warner Brothers last year and the MSMS this year have shown us that even buried treasures may yet see the light. M-G-M, with its bankruptcy and its penchant for losing tapes and destroying scores, is a hard case, but the work needs to be done.

To close this digression on a more positive note, I can report that some of the items excluded from the present tapeography for reasons described on p. 8 are almost certainly music tracks of one sort or another. All of these, even those in the difficult third category, are bound to see the light of day before too long.

Returning to present realities, I must mention that the incredibly varied nature of the materials listed below has made it inadvisable for me to attempt a coherent descriptive essay afterwards along the lines of those that accompanied the two discographies. Detailed critical analyses would be presumptuous when most readers will not have heard the works, let alone these particular performances. Basic descriptions of all the concert works can, of course, be found in the third chapter of Christopher Palmer's recent volume on Rozsa. Beyond characterizing the performances here, I have only attempted the briefest of summary comments. It is my hope that readers will be able to amplify or contrast these in the near future. The emphasis on sound quality in these comments may seem excessive, but there is a reason. Many of these tapes are very far from the first or second generation. It is entirely possible that individual members may have some superior copies in their own possession. Anyone in this enviable position is urged to get in touch with us in order to insure that the copy shared with other members is the best one possible.

While this tapeography is only a beginning, it represents the cumulative efforts of many years and many hands. My debts go back farther than I can remember and include people I have never met and people who have never had anything to do with the MRS. After Dr. Rozsa himself, they include Rudy Behlmer, Myron Bronfeld, Nathan Brown, Page Cook, Jeffrey Dane, Frank DeWald, Ken Doeckel, David Fuller, Mark Koldys, Christopher Palmer, and Robert Ward.

A. Concert Music:

1. Violin-Piano Duo, Op. 7. Emanuel Compinsky, vln.; Sara Compinsky, p.
Very flowing and musical, though without the severe authority of Granat and Pennario. The source is a private disc from a broadcast of a live performance, and there is one very long scratch.
2. Six Bagatelles, Op. 12 (No, 2-6). David Gideon, p. (stereo)
_____ (No. 1). Frank DeWald, orchestrator; David Schripsema cond.; Michigan State University Symphony Orchestra.
I don't know who David Gideon is or where his recording of the hit five bagatelles originated. The rather hissy tape is nonetheless an important document of a fascinating minor work, one with many affinities to the Hungarian Serenade. These are also evident in the DeWald orchestration of the first bagatelle. The

student group gives a barely adequate performance (sight-reading the score), but the authentic Rozsa sound is there.

4. Theme, Variations, end Finale, Op. 13. Bruno Walter, cond.; New York Philharmonic.

5. _____ Rozsa, cond.; Honolulu Symphony (stereo).

6. _____ Eugene Ormandy cond.; Philadelphia Orchestra (stereo).

None of these versions offers serious competition to the splendid RCA disc. Walter's comes from around 1943 via a 78rpm act of unknown origin. (Ironically, the famous Leonard Bernstein broadcast of that year, though nationally broadcast, does not seem to have been preserved.) There are unusually long pauses between the variations, part of what seems to be a general tendency to emphasize the individuality and classicism of the sections rather than the emotional build of the whole. The Rozsa and Ormandy versions are unremarkable broadcast tapes except for the unusual emphasis Ormandy places on the counterpoint of the finale's climax. The Honolulu performance is part of an all-Rozsa concert given in that city in 1968, and several other works from the same broadcast are included below. The sound quality is quite good, but all the performances have been equalled or surpassed elsewhere. The Welter shows its age; the Ormandy (1971) stems from a surprisingly poor local rebroadcast and almost certainly exists in better sonics somewhere.

7. Op. 14. Leopold Stokowski, cond.; Hollywood Bowl Sym. Stokowski's best-known Rozsa performance comes from the mid-forties and has a story behind it. The conductor phoned Rozsa in advance about the possibility of doing the work only to be greeted with something of a faux pas from the flattered but surprised composer who immediately offered to let Stokowski hear an Ormandy/ Philadelphia Orchestra recording in his possession. "That will not be necessary", answered Stokowski. End of conversation. The performance that followed also marked the end of the Rozsa-Stokowski collaboration; it can only be called eccentric. The conductor stretches the episode out to 7:53, more than a minute over its normal duration. He gets some beautiful playing from the strings, but the woodwinds are unable to sustain their lines at this pace, and the performance threatens to fall apart. Our source is an acetate transcription of an old Standard hour broadcast.

8. Two Songs, Op. 16, on poems by Lord Robert Vansittart: "Invocation" ("Un Jardin dans la Nuit") and "Beasts of Burden". Ethel Armeling, contralto; Frank DeWald, p. (stereo).

The closest thing yet to an original MRS recording. DeWald

persuaded Miss Armeling of the Michigan State voice faculty to record the work with him, and the results should be entirely persuasive to anyone. The recording favors the voice, which is a very beautiful one and almost makes us forget that the text of the first song is as incomprehensible as its two titles. Even Rozsa never understood it. He asked Lord Vansittart, who gave him some evasive answers and told him to feel rather than to understand. Everyone concerned seems to have done that successfully in this beautiful bit of music making, but Rozsa is still reminded of Browning's statement on the subject: "The meaning of my poetry is understood only by me and God, and sometimes only by God!"

9. Concerto for String Orchestra, Op. 17. Rozsa, cond. Los Angeles Philharmonic Orchestra.
A magnificent document which offers many analogies to the famous Vaughan Williams recording of his own Fourth Symphony from around the same period (1943). Both works are uncharacteristically stark and violent for their composers and both performances are faster and more furious than you would think imaginable – certainly more so than any later recording. The Rozsa premiere has the added interest of containing music later cut from the published score and from all subsequent recordings. The source is a homemade set of 78s. The sound is poor to start with and gets worse near the end, and a few notes get lost between the side changes. But the brío of the performance comes through in spite of everything.
10. Two Choruses, Op. 28, on texts by Max Krone: "Lullaby" and "Madrigal of Spring". Max Krone, cond.; University of Southern California Chamber Singers.
These definitely call for a special kind of taste. Christopher Palmer has praised them, but everybody I have exposed to this particular shrill and hooty recording has expressed a different opinion.
11. To Everything There Is a Season, Op. 20. Maurice Scones, cond.; Pacific Lutheran University Choir.
Another sonic disaster, which is a pity because this performance is far superior to either of those on records. The source is the same private disc as item No. 17, but this particular tape copy seems to have lost one of its two channels and the entire concluaic of the work!
12. Piano Sonata, Op. 21 (2nd movement). John Crown, p.
Crown was the dedicatee and original performer of this powerful work. A 1960 TV program (see item No. 40) offers us the only opportunity to sample his interpretation, which is well executed, closer to Pennario than to Dominguez, and almost entirely sabotaged by wow and flutter in this recording.

13. String Quartet, Op. 22. Feld Quartet.
Intense, biting, brilliant, and beautiful. This is the masterpiece among Rozsa's chamber works, and the performance, well recorded at a live concert in the Los Angeles County Museum, does it full Justice.
14. Overture to a Symphony Concert, Op. 26a. Rozsa, cond.; Honolulu Symphony Orchestra (stereo).
15. _____. Sixten Ehrling, cond.; Detroit Symphony Orchestra
The Honolulu performance is good, but the 1973 Detroit version is probably the best ever. We could tell for sure if this AM-derived tape were not plagued by noise, distortion, and interference. A better copy certainly exists and may turn up soon.
16. Sinfonia Concertante, Op. 29. Victor Aitay, vln.; Frank Miller, cello; Jean Martinon, cond.; Chicago Symphony Orchestra
A bigger, more intricate, more spectacular work than anyone would guess from the RCA version of the second movement. This is a broadcast tape of the world premiere from the days when the CSO was on the air regularly. It never fails to impress on first hearing and to become controversial thereafter. A private disc of this same performance exists but sounds much less impressive; the broadcast was in stereo, and with luck a stereo copy of it may surface.
17. Vanities of Life, Op. 30. Maurice Scones, cond.; Pacific Lutheran University Choir (stereo).
Rozsa's second Ecclesiastes motet is more sober, more tightly knit, and more beautiful than his first. Scones's world premiere performance is taut and expressive, but our copy of the same private disc as item No. 11 again has problems, this time of distortion, balance, and limited range.
18. Piano Concerto, Op. 31. Leonard Pennario, p.; Andre Previn, cond.; Houston Symphony Orchestra.
19. _____. Pennario, p.; Rozsa, cond.; Honolulu Symphony (stereo).
20. _____. Pennario, p.; Wilfried Boettcher, cond.; Munich Philharmonic.
21. _____. Pennario, p.; Rozsa, cond.; Philadelphia Orchestra (stereo). The Piano Concerto is simpler in concept than the Sinfonia but just as explosive. This work too has its champions who consider it Rozsa's finest. The Hawaiian version has problems of coordination, but all the others have their strong points. Previn is stark and straightforward, giving a lean, analytical presentation in a clean, dry recording from a private disc. The Munich studio version (contemplated for record release) offers the best sound and the most lucid exposition of the complex scoring, but not without some cost in terms of excitement and spontaneity - and I

am not one who says this automatically of studio recordings. My own favorite is the Philadelphia broadcast of 1968. The lush "Philadelphia sound" is there, but Rozsa has it under appropriately taut control. The result is a beautifully built fabric of tension and relaxation, climaxed by the most explosive of finales and the greatest standing ovation I have ever experienced in a concert hall. Our tape is from a syndicated New York rebroadcast and therefore several stages from the original. There are problems of hiss and channel imbalance; a better copy almost certainly exists and should come to light.

22. Cello Concerto, Op. 32. Janos Starker, cello; Eliahu Inbal, cond.; Berlin Radio Symphony Orchestra (stereo).
23. _____. Starker, cello; Sixten Ehrling, cond.; Detroit Symphony Orch.
24. _____. Starker, cello; Harry Newhouse, cond.; Sacramento Sym. (stereo).
25. _____. Mark Friedhoff, cello; Shigeo Neriki, p. Sober, almost bleak in comparison with its predecessor, the Cello Concerto remains controversial among those who have heard it. Starker's cello, like Pennario's piano, is a reliable instrument, but in other respects these performances vary widely. The world premiere from the 1969 Berlin Festival sounds murky and confused in interpretation as well as recording. Sixten Ehrling's direction at the American premiere is again first-rate, but the outdoor recording fails to capture much more than the tutti. The compromise version is Harry Newhouse's with a fine California orchestra and good, clean sound. The remaining item is a student recital from Indiana University, where Janos Starker teaches. The cello part comes off reasonably well, and is naturally more exposed to scrutiny here than elsewhere, but there is no competition with the professional versions.
26. Tripartita, Op. 33. Ljubomir Romansky, cond.; Gelsenkirchen (West Germany) Symphony Orchestra. Like its predecessor, the Tripartita had a less than ideal premiere. j (Istvan Kertesz was to have conducted but died in a tragic swimming accident beforehand.) Romansky leads a reasonably idiomatic interpretation, but he is undermined by a weak provincial orchestra, whose horns in particular splay their many and important notes in all directions, as well as by poor sound. Something better is bound to turn up soon, thus enabling us to better appreciate the changing moods of this strange, kaleidoscopic, and relatively brief (20 mm.) piece.

B. Film Music:

27. THE JUNGLE BOOK: "Pursuit". Rozsa, cond.

Less than two minutes long, this is the only positively confirmed instance of a Rozsa music track in private hands. Two members, Myron Bronfeld and David Fuller, came up with it independently, but the ultimate source seems to have been the U.S. Army Signal Corps, to which the Korda organization evidently donated some of its archives for use in wartime documentaries. The question naturally arises: why hasn't anything else turned up from this source? Actually, one piece has: a very brief tarantella which may come from an early Rozsa film that no one has yet been able to identify. a lot of questions remain unanswered.

28. THE JUNGLE BOOK: Suite. Boris Brott, cond.; Heather Roberts, narr.; BBC Welsh Orchestra.
No mystery here: this is simply the most colorful and best-sounding performance yet recorded. The voice of an 11-year old English schoolgirl takes some getting used to, but Miss Roberts does a creditable job. There are two cuts: the final repeat of the animal music (which is forgivable) and a large portion of the (voiceless) lullaby (which is not).
29. SPELLBOUND: Excerpts. Rozsa, cond.; Selznick Studio Orchestra.
Of historical interest only, this is a copy of the transcription discs made for radio broadcast publicity before the film's release. The selections are analogous to the music of the Concerto (with the addition of the skiing music), though without piano. The sound (from 78s) is awful.
30. SPELLBOUND: Concerto. Leonard Pennario, p.; Rozsa cond.; Honolulu Symphony Orchestra (stereo).
The full concert version (though without theremin). This was the last item on the Honolulu program and it seems to have been the most popular with the audience.
31. A DOUBLE LIFE: Fantasy. Rozsa, cond.; Hollywood Bowl Symphony Orch.
This is now widely familiar thanks to its appearance on two recent pirate records (Sound Stage 2308 and Premiere 1201). It was first brought to our attention by Robert Ward and later by David Fuller. They describe their source as a disc, specifically an M-G-M V-disc (E-999), made evidently for some military entertainment use. The ultimate source, however, was probably a 1948 Hollywood Bowl broadcast. The disc is divided into four bands, but the music actually constitutes a whirlwind tour through seven of the score's highlights in under ten minutes. The musicians are hard pressed at times, and the sound is thin and wobbly. Still, the performance works, building to a real sense of tragic dignity at the finish.
32. TIME OUT OF MIND: New England Symphonette. Rozsa, cond.; Hollywood Bowl Symphony Orchestra.

Otherwise scored by Mario Castelnuovo-Tedesco, this film featured a concert piece by Rozsa. The Symphonette is an entertaining bit of pseudo Tchaikovsky that is actually an expanded, slowed-down version of the piano concerto from LYDIA. Like item No. 31, it appears on premiere LP 1201 and seems to derive from a similar source.

33. MADAM BOVARY: Waltz. Joseph Tura, p.
Tura, like David Gideon, is unknown to me. His Lisztian transcription is entertaining but peculiar. The same pianist can be heard to better effect in his miniature suite from THE BRIDE OF FRANKENSTEIN.
34. CRISIS: Revolution March; Village Square. Vincente Gomez, guitar. A number of discographies list a recording of guitar solos from this film by Gomez. But Dr. Rozsa denies that there was any commercial recording of his own music, so the questions of origin and authorship remain confused. Sound Stage 2308 offers the above two excerpts, the first sounding very much like Rozsa, the second not at all. Judging from the sonics, a very early LP or late 78 disc would appear to be the source.
35. QUO VADIS: "Triumphal March". William Adam, cond.; Indiana University Brass Choir.
A different and very striking arrangement for brass and percussion of this familiar work. It begins with Nero's fanfare instead of the usual one based on the theme of Marcus Vinicius; from there, it proceeds to build in a highly distinctive fashion. The brisk performance and clear recording add to the excitement.
36. BEN-HUR: Suites I and II. Rozsa, cond.; Glendale (California.) Sym. Not a new suite but rather a series of excerpts in the same form as those on the M-G-M discs. The contents: Prelude, Adoration of the Magi, The Burning Desert, Love Theme, Rowing of the Galley Slaves, Procession to Calvary, Parade of the Charioteers. There are only two revisions of any consequences a softening of the textures after the occurrence of the Christ theme in the "Procession" and an electrifying addition of three chords to the finish of "The Burning Desert". The semi-professional players make a lot of mistakes but they respond to Rozsa's direction with an enthusiasm that makes the Rome and Nuremberg performances sound feeble in comparison. Bright, clear, broadcast sound.
37. BEN-HUR: "Parade of the Charioteers". Arthur Fiedler, cond.; Boston Pops (stereo/gs-matrix quadriphonic)
This has been a Pops staple for years and has probably been broadcast many times. Our performance is not particularly subtle but has the added attraction of quadriphonic sound.

38. BEN-HUR: "Adoration of the Magi", Frank DeWald, p. and cond.; girls' chorus. (stereo).
One of the eleven little chorales from BEN-HUR and KING OF KINGS, the only one we are sure has been recorded. The music is much simplified here, and the text is less than profound, but the final effect is rather pretty.

C. Spoken:

39. A lecture on modern music delivered at the University of Southern California, probably during the late fifties. It is a very brief and general sort of introductory survey, interesting mainly for the variety of opinions expressed on various compositions, movements, and composers.
40. Keynotes. Two half-hour interviews with John Crown on a Los Angeles educational program around 1960. Fairly general discussions, one on film music, one on concert music. A number of excerpts from films and records are played, and the highlight is Crown's live performance of a movement from the Piano Sonata. First brought to our attention by Jeffrey Dane.
41. Honolulu intermission broadcast interview. Very brief, but Rozsa is in rare form on the subject of modern music and modern audiences. Leonard Pennario is also present.
42. BBC Alexander Korda documentary. Rozsa contributes a few brief reminiscences to this television documentary on the producer.
43. BBC television interview (1972). Running about twenty minutes, this talk covers a number of interesting film and biographical topics.
44. MRS interview with Ken Doeckel. Long and very rambling, but full of interesting biographical details and opinions on everything from Los Angeles to the proper language for opera performances.
45. CBC documentary (1974). Produced by Tony Thomas, this consists largely of interviews which offer considerable biographical data and recorded musical excerpts.
46. Interview with Rudy Behlmer. (1974). Made in preparation for the RCA liner notes. The questions concentrate on biography and the music to be recorded; the answers are sometimes familiar but sometimes surprising.

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THE RETURN OF A STREETCAR NAMED DESIRE by Ken Sutak:
(This is the third of a four-part series that began in MRS 9 and will be concluded in MRS 15.)

STREETCAR begins by raising hell to the level of a visual-

aural metaphor. Shrill, stinging trumpets lash at the screen and the audience, and if they remove all sense of mystery which might have clung to the lamp-lit frieze of New Orleans hovels seen on-screen, they also ingrain an aural blister on the mind's ear such that the audience may comprehend a dormant savagery in the stillness sighted. The statement is rooted musically in jazz, and while as opening information it almost seeks to comment deeply on the impending tragedy of the drama itself, it does stop short. Though the jazz fibers remain, the fabric itself turns symphonic, and the balance of the credit music assumes a less startling, more forbidding, march-like progression which is all the more effective because the severity of its expression is no longer jabbing but now annexed to the visuals. Springing from a jazz aesthetic and leaning toward applied dissonance, the music is impossible to ignore on one hand and uncomfortable to assimilate on the other, for the physical disturbance it implants races from the brain to the bowels and rivets while it repels. As the drama proper takes initial shape while this music takes introductory leave, nothing tender is musically set within the sensuality imparted to whatever implications of sanctuary reside within the first shots of Blanche's arrival in New Orleans. As a whole, the prelude is environmental in that it evokes a sense of hell entered frontally. Unlike the effect of the sleaziest section of New Orleans upon Blanche herself, STREETCAR's opening music points toward a last refuge and labels last refuge as final refuge while also laying all sense of, survival within such a refuge to rest. So the music is soaked with both the smell and the meaning of the visuals; and if the symphonic jazz thereafter subsides and turns vine-like in that small groupings of instruments determine its textures, the environment it establishes nevertheless continues to dominate the feel of the film.

In the early fifties considerable attention was paid to the jazz bases of the STREETCAR score, and even today STREETCAR's music is often discussed in terms of its jazz presences alone. Such discussion would be entirely appropriate if the integrity sad vitality of the STREETCAR music rests alone or even primarily upon North's quintessential employment of jazz as drama music within this score. I think it does not, and such localized discussion has always seemed to me to leave the heart of the score's importance ill-fathomed if not untouched.

While it is true that the extensive dramatic jazz presences of the score represented a film music first, and while it is indisputable that the score stood then and stands today as a monument to what can be done with jazz in a cinematic context by a sensitive composer, the jazz elements of the STREETCAR score serve the composer with satisfaction of an underlying - but not an overlying - dramatic purpose. For STREETCAR's jazz is dramatic only in the sense that it cajoles, lures, frightens, and occasionally and in terrifying fashion overpowers with its presence and in

association with its visual coordinate. Like Stanley Kowalski as an element in the drama itself, the jazz is haughty, derisive, somewhat enticing but ultimately brutal monster element shifting through the score. It is almost never pleasant, and it is never romantic. It eschews a musical sexuality so as to posit a literary sensuality. Initially it stings, progressively it bites, and eventually it takes shape as part of a concerted assault upon an audience's sensibilities.

Obviously, in terms of aural perception, it is what we may immediately catalogue and instantly recall. Jazz can achieve such ends, and North employs jazz bases in *STREETCAR* for particular dramatic purposes because, as molded by this particular composer, jazz assimilates peculiar dramatic powers when employed to animate peculiar dramatic actions. Stanley can hardly move about on-screen without the nervous intensity and submerged inexorability of his special, infecting rage contained musically and, for the most part, temporarily. Nor can Blanche retreat to any corner of safety which may legitimately be labeled sanctuary. Stanley may not always be present to view her movements, but North always is, and the jazz is always available to imbue all thought of sanctuary with at least a hint of superficiality. Moreover, the preset environment of which Stanley is the most obvious and most threatening member is omnipresent; it remains hellish because the malevolence musically associated with Stanley has been seeded by those musical currents which rise naturally from the physical environment itself. The gritty cling and the insect-crawl slink of source jazz seep from the street into the Kowalskis' home through open windows, or else permeate the apartment by way of radio broadcast. Let Stanley approach Blanche in such a setting and the technical distinctions between source and non-source jazz presences are obliterated, so naturally does the jazz lurk in Stanley's walk and crawl about in Blanche's wake. It is this music, then, which bases the drama. But that is not enough, because *STREETCAR* is not an ape-meets-angel potboiler, and jazz cannot be directly employed in *STREETCAR* to break the heart.

If brutalization and utter ravishment of the fragile is the body of the drama, its heart is the compassion sought and the mercy implored for the weak so ravaged. It is in the peculiar musical evocation of this literary aim that North works the very best of his magic in *STREETCAR*. For *STREETCAR*'s intellectual statements are designed to arise from an emotionally crushing dramaturgy, and *STREETCAR*'S composer, as Norman Lloyd of the Rockefeller Foundation once aptly suggested, can break the heart with fewer notes than any other composer of his time.

And no drama has ever sought to break hearts like *STREETCAR*. Williams has given us what may lay strong claim to being the greatest of female roles in 20th century drama: a woman who is a liar, a prostitute, and a fraud, who does not have the

ability to be a limited liar, a pre-meditated prostitute, or an unpathetic fraud, who reaches and scares and hurts and binds herself to an audience despite the fact that no audience can really like her (though that audience may find itself shattered for having slipped into love with her). Blanche is the most harrowing innocent that the range of dramatic innocence supports: her weakness is all the more searing because it has accrued by way of countless drains on a strength that was never very substantial to begin with. At the tail end of sanity, she is desperate for protection. If she represents the delicate and the tender creature of some then-unfamiliar social dialectic which sees beauty born of gentle origins, it is because she has been repeatedly hurt, finally hardened, and turned inside-out before we meet her. Throughout STREETCAR her beauty remains a matter of memory and last-leg physical stamina; the Blanche we watch is a helpless being progressively seeking safety, begging pity, and demanding sanctuary as a right born of past agonies. Yet in the purest terms of literary structure, her character counts for little unless answered with everything Blanche herself fears. Absolute divorce from safety is her fate, and total destruction is the last of her trials. If, then, it is the jazz which plays modern beast in the STREETCAR score, attention must be paid to beauty in entirely different fashion.

Acts of literary generosity are common in North, and the most intense of all North's cinematic givings resides in STREETCAR's non-jazz scoring. For it is the strings of the score which seek to sustain Blanche; and if they must remain silent when her destruction must be witnessed, just as surely the strings return not only to beseech compassion for but also to offer compassion to this most affecting of all 20th century theatrical beings.

The crux of the greatness of North's STREETCAR score lies about such a path, for the union of the environmental jazz and the extremely delicate, often searing, string-dominated symphonic lacing accorded Blanche's predicament serves as that self-established vehicle by which the composer enters the drama on highly personal, frankly courageous terms. There are long stretches of elegiac quiet in STREETCAR, and during such intervals it is North who carefully wraps Blanche in a musical fabric so lovely, so gentle, so piercingly sad that the fabric seems meant to protect; yet the composer also colors every such offering with either the emblem of backward looking haunt or the badge of forward looking threat. It is North who joins with Blanche to retrace memories until happier times are remembered, yet it is North who must remind Blanche, via the "Varsouviana" device, of the base of tragedy in the past and of its distended relative in the present. And when Blanche and Mitch, her suitor and Stanley's best friend, border and seemingly bridge a last and mutual chance of obtaining some happiness, North takes the strings into registers so high, so thoroughly kneaded with brief and tender melodies

which seek to take wing into still higher reaches, that the film's ambience becomes such an open ground for the exquisite quiet and subtle caresses of the scoring that one is unprepared for the taut string dissonance and the nervous jazz jolts which follow successively.

Yet follow they must, and well before the score breaks into a balletic panic, North has sewn firm theatrical ground for the crucial cinematic climax which precipitates that panic. Mitch's denunciation of and disassociation from Blanche is accompanied by music so searing, so hopeless, and so just-plain-frightening (overlapping layers of descending, dissonant string figures) that the scene winds up intoxicated with a drenching presentiment of doom. The abandoned Blanche turns facially demoniac and the music attains an internal burst of glass-smash shatter precisely at the moment when destruction is structurally settled in the drama. To say, moreover, that it is one of the most affecting of all film music moments might belittle the importance of such scoring. North has admitted to writing for the woman of the world in this sequence, and that this was an objective pursued by a male American composer some twenty years before fashion would have pointed toward the possibility, and within the most important motion picture of the time, says much for the societal insights of a composer whose concern with relating music to the social fires of 20th century experience has been as devoted as that of any other American Composer.

If the climax of *STREETCAR* is savage stuff, scored without compromise, in that the instinct to protect Blanche is denied (as, if *STREETCAR* is to work thematically, it must be), that climax contains but half of the savagery coined in the drama proper. North, like any artist associated with a *STREETCAR* presentation, must remain a part of that savagery's delivery system if *STREETCAR*'s pleas are to grow out of the savagery depicted in such a way that they stick. Thus, the rape is scored unsparingly with a jazz which grows from a quiet militancy toward a violent inescapability. All sense of protection disappears in the scoring as the environmental jazz is fully raised from the vaguest of jazz taps into a quickening effusion of war aural shrieks. The last of this music pulsates toward a merciless howl of horns and leaves Blanche to her immediate fate without alluding to even the slightest sense of protection gathering from any source. It is Stanley's rage which determines this music, and it is the final fever pitch reached by that rage which is reflected in this music. The very last of these dire jazz representations rests wholly with Blanche, however. The exhaustion which carries Blanche beyond the breaking point is decisively captured as the rape music tumbles to a standstill of played-out horns which almost bemoan that the depths just fathomed cannot be re-entered because the pain of the playing has been too intense.

The suggestion evolves as apt. North's music for the final moments of *STREETCAR* passes entirely into the realm of the

subjective and remains in that land save for one concluding objective statement. With Blanche now beyond sanity, awaiting and then accepting removal to an asylum, North makes no attempt to serve as her protector. Instead, following those undercurrents which wind through STREETCAR's eleventh hour, North's music assumes a pitying role. Almost as importantly, at the very end of the film, and in opposition to the administrative rips imposed upon Williams's dramaturgy in this scene, North's music finally assumes a protective role as to Williams's message itself.

For Blanche, North offers what amounts to an elegy for the dead. In one massively subtle act of love the composer carries his audience to honest tears by composing for the Blanche that once was, thereby inviting his audience to focus on the horror of this woman's suffering, the necessity of realizing what has been done to her, and the probability that destruction of what is personally found beautiful is a capacity which lies within all of us. And with such scoring locked to the film the STREETCAR score becomes a supremely giving artistic achievement: Blanche becomes as real a being for the emotional in North as the ideas which revolve about her disintegration become alive for the intellectual in North. Music of the most fragile emotional grace lays Blanche to rest within the one refuge she may attain as if she were a cherished child plucked from past experiences known only to the composer, while at the same time music of the most painfully committed intellectual bent delivers the meaning of the child's adult fate to an audience which just might be touched enough and tough enough to understand, to equate, and to assimilate what has been taught.

STREETCAR's very last music, however, embraces a rush to crescendo which risks a bizarre identification. It almost sounds jubilant, a touch which would be not merely improper as cinematic informational device but also hideous as commentary and loathsome as personal feeling if the texture of this finale music did not rise necessarily out of the film's closing itself.

In this respect, a necessary musical direction is to be distinguished from a natural musical direction. What is musically tendered during the closing moments of STREETCAR takes its function from a forced compromise which makes this finale music uniquely appropriate. The Breen Office, remember, would not allow the film to end as the play does. Thus, the visual track and the dialog tracks carry an ending which would be alien to STREETCAR's dramatic thesis if the music tracks did not contain a rescue.

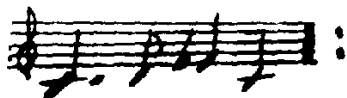
The Breen Office had insisted that Stanley be punished at the end of the film. Williams answered by declaring that every legitimate means possessed by those who were to work on STREETCAR would be employed to protect its thematic integrity. While initially the "punishment" demand was viewed by writer and director as throw-up stuff, eventually a palatable compromise was arranged and is carried in the film. But the

compromise is so adroitly manifest in the film, and accrues so favorably to the goals of writer and director, that one can only wonder if Williams and Kazan did not consider North's musical voice their hidden ace when they agreed to revise the STREETCAR script.

So we find that Stella "punishes" Stanley by announcing on-screen that she and her newborn child have left Stanley forever. The notion proffered by the Breen Office was that younger viewers would think Stella means what she says, while adult viewers would not be harmed if they were to realize that Stella means what she says in the morning but forgets come night. As put forth on the screen, however, the scene is musically underlined by North in a manner which tips the balance squarely on the side of art. The finale music is the music heard several times earlier as representative of Stanley's and Stella's union. Played forcefully as Stella runs out of the scene to end the film, the Stanley/Stella music flatly contradicts Stella's last words by betraying the permanence of the speaker's intention. It is not jubilant music, but it is victorious music. Rather than celebrate Stanley's triumph, this finale music defines the extent of that triumph. In so doing, it redefines the totality of Blanche's destruction, thereby structurally imbedding Williams's theme deep within the film's final frames. (End of part 3.)

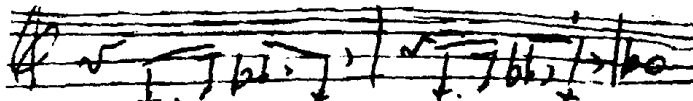
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MORE ON:



MRS 11 featured a "filmusiquiz" by Craig Reardon involving the famous THE KILLERS/Dragnet motif quoted above and attributing it to Miklos Rozsa. In MRS 13, however, Preston Jones took issue with this, pointing out that the Dragnet music was and is officially attributed to Walter Schumann. Unfortunately, the facts are somewhat more complex, and we are therefore obliged to print the following clarification, which is based on additional research and on a letter from Dr. Rozsa. Our apologies to all concerned, including Mr. Jones. His letter is essentially correct as far as it goes; the failure to realize the complexity of the matter was our own.

Rozsa's leitmotif for the title characters in the 1946 movie is as follows:



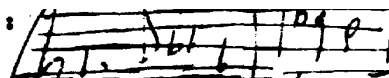
Not until several years afterwards did this become widely famous. Just how famous can be seen from the fact that the music was quoted in a Life magazine article - an article about the phenomenal success of Dragnet. Rozsa was naturally surprised to read this and called the Universal studio library to refresh his own memory of the music, especially the C-G-flat "tri-tone". "Dum-da-Dum-Dum--Dum-da-Dum-Dum-Dee" was the

librarian's instant response. "What are you going to do about it?" Nothing, said Rozsa, who of course did not own the copyright to his own music. The copyright was owned, for some reason, by Robbins Music, the joint property of M-G-M and 20th Century Fox. Rudolph Monta of M-G-M's copyright department therefore sought Rozsa's deposition in order that a suit might be brought against Schumann his publishers.

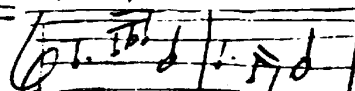
The actual conduct of the case produced several ploys:

1. Schumann's denial that he had ever heard the music of THE KILLERS
2. Suggestions by his lawyer that the music had really come from:

Brahms (Hungarian Dance):



or Dvorak (Cello Concerto):



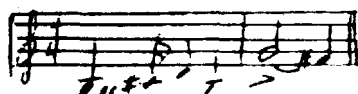
(neither of which contains the tritone).*

3. Rozsa's recollection that he thought Schumann had actually been present at the recording sessions for THE KILLERS.

This last produced a denial from Schumann's lawyers, who claimed he had not even started to work for Universal at that time. It only took an hour for Rudolph Monta to disprove that contention by means of a simple phone call to Universal. Result: a \$100,000 settlement (out of court) from which the lawyers received \$60,000, Universal and Robbins \$33,000, and Rozsa \$7,000. It was agreed, however, that the two composers would share future Dragnet royalties equally, since Schumann was the one whose efforts had popularized the theme. So Mrs. Schumann does still receive royalties for "the most famous of video leitmotifs". But so does Rozsa - exactly the same amount.

There is one remaining small point worth clearing up. Readers who compare Rozsa's notation of the music (above) with that in the original quiz will notice several differences. We should therefore point out that musical examples appearing in PMS are generally the "by ear" approximations of talented listeners rather than actual quotations from scores, which are usually unavailable to us. It should also be remembered that in short passages several different notations may be used to indicate the same sound.

 * Neither, for that matter, does the opening of Act IV of Verdi's I Vespri Siciliani, but it too is a close approximation to the leitmotif, and one wonders how Schumann's lawyers missed it :



*

CURRENT FILM MUSIC:

If P113 has not always done justice to the current generation

of film composers, there may be good reasons. Writing intelligently about a film score requires at least two viewings plus access to a tape recording. And how many of even today's best scores inspire that much interest? To stimulate some, therefore, we initiate the present feature of "first opinions". For once, we encourage writers to be as subjective as they like; our only rule is the three-sentence limit. These pieces will not preclude the possibility of a full review. On the contrary we hope our barbs will be sharp enough to spur potential writers into further action. CURRENT RECORDS (below) is an entirely separate category with the same ground rules and one more: the same writer may not deal with both a film and its "sound track" recording.

Goldsmith: THE WIND AND THE LION. Magnificent and intricate. For its stirring action scenes alone this must be considered one of the best of recent years. Unfortunately the love music, as in THE CHAIRMAN and PAPILLON, is rather trite. J.F.

Williams: JAWS. Williams's pseudo-Stravinsky works well enough at first, but pales on repetition. Other scenes are reminiscent of Copland, Elmer Bernstein, etc. Williams is talented, and nothing in this score is inappropriate; enjoyable but unexceptional. M.K.

North: BITE THE BULLET. Strangely subdued for this thoughtful but sometimes vigorous film. The approach works brilliantly for the start of the race, giving it a queasy edge that only music could create here. Boredom lurks elsewhere, though. J.F.

Television: Ellery Queen is not only the best of the new shows but also the best scored, though Elmer Bernstein had more opportunities for artful scoring when he did Owen Marshall; Swiss Family Robinson's first episodes have been given grandly symphonic scoring by one Richard La Salle. But Billy Goldenberg's music for Harry O has less of the colorful imagination heard in some of last season's episodes. M.K.

CURRENT RECORDS

Rozsa: Suites from THE JUNGLE BOOK and THE THIEF OF BAGDAD (British United Artists UAS 29725). Full of surprises. THIEF is in true stereo, albeit with channels reversed, and Leo Genn speaks an entirely different narration, one heard between, never during, the musical movements. The other side sounds exactly as it used to, except that the words of the contralto have been rendered magically intelligible. My first two copies have been defective. J.F.

Rota: Musice da Film (Italian CAM SA G 9054). Fifty minutes of Rota offers a rather high sugar content, but there are some gems, notably the Newmanesque LEGEND OF THE GLASS MOUNTAIN and the glorious TAMING OF THE SHREW. LA DOLCE VITA is the only Fellini score represented. A companion disc

(French Polydor 2393 084) features bits from all of them plus several caricatures of the composer by the director. J.F.

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MRSSS NEWS by Mark Koldys

Our new releases:

WM-22: ROZSA: KNIGHT WITHOUT ARMOUR (tv tape)

WM-23: SPELLBOUND "Concerto"; THE RED HOUSE Suite QUO VADIS Suite Erich Kloss, Miklos Rozsa cond. Frankenland Symphony (lp)

WS-9: ROZSA: LUST FOR LIFE Suite; Background to Violence Rozsa cond. Frankenland State Symphony Orchestra (lp)

WM-22 is Rozsa's first film score; its interest is primarily historic, as few of the composer's stylistic trademarks are evident. It is melodious, and holds the attention. WM-23, once considered for release commercially, includes an impressive Kloss performance of Rozsa's QUO VADIS Suite; THE RED HOUSE is also worthwhile, though lacking the unity and drive of Gerhardt's recording; the "Concerto" is nothing of the kind, being an orchestral suite of several of the score's themes in a rather soggy rendition. Sonics on both releases are rather better than might be expected for recordings from their periods. WS-9 may be available in part on a pirate disc, but the music makes a better case for itself in its self-contained entirety. Both suites contain beautiful music, satisfactorily recorded, but given lackluster orchestral performances. They are both, nevertheless, essential for any Rozsaphile.

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LETTERS:

You wondered about THE FOUR FEATHERS being the most requested score on my Rozsa album. To tell the truth, I believe that it was mostly a local New York group that kept writing to have it included. I never got the kind of mail about Rozsa that you would receive at the Society, but it seemed to me that at least half the letters mentioned this score. It may well be that a group of friends got together and wrote in, but no matter, because good things are not done by committee in any case. It is wonderful music.

I went to Rozsa's sessions at Abbey Road for the Polydor LP. It was very nice to see him conducting the RPO and wonderful to watch his way with an orchestra. You can imagine: not the showman conductor with all the tricks, but the thorough professional, which they sense at once; and you should see the response. I so much enjoyed THE NAKED CITY. The only thing we did in common was a theme from THE LOST WEEKEND, from a different part of the film, though the theme was the same. He did it so differently from me! I had already done my recording at which he was present, and he hadn't

said a thing except that he liked it very much. So when the session was over I made a joke. "So that's how it goes! Why didn't you tell, me?" And he answered, "No, Chuck, you play it like the love scene and that is completely convincing in your way. I was thinking of it as an apotheosis of the film, not from any specific scene." He has always expressed the view that if music cannot stand more than one interpretation, then it isn't worth playing. I can tell you that it is hard to write to people who complain or praise an album who are not musicians. If they think I have recorded something which isn't in the tempo of the film or doesn't sound exactly like the film, they write and say that I have "changed the orchestration". My intention is to promote good film music, and the stockholders of RCA are obviously interested in making money. So far we are both happy. The pity is (regarding the dissenters): I am quite convinced that if the rare material that is contained on any of the records they claim not to like were to appear instead on a pirate label, they would be overjoyed. In true left wing fashion, RCA, or any legitimate label, represent "big business", and is therefore not to be trusted. Don't they realize that it is always one man who makes a record, whether the company be big or small, pirate or honest?

CHARLES GERHARDT, London ENGLAND

Rozsa discographers will want to know that a SONG OF SCHEHERAZADE soundtrack album was issued in 1946 (Columbia X-272); two 10" 78rpm discs contained four vocal excerpts of "Rimsky-Korsakov music...Musical adaptations by Miklos Rozsa; Lyrics by Jack Brooks". The performances are said to be very close if not identical to the film itself. For two of the excerpts Rozsa is credited as co-composer ("Gypsy Song" and "Fandango").

KEN SUTAK, New York

After listening to the BEN-HUR tape I must agree with reader George Komar: "Victory Parade" is probably an original track. I noticed the difference in ambience between this track and the rest of the album years ago. Even on the surface it is the only track that bears any resemblance to the originals.

Members may want to know about the Soundtrack Collector's Newsletter, which has just begun publication in Belgium. The first issue (20 pp.) included an Article by E. Bernstein, record reviews, ads, and listings of recent recordings; it is supposed to be bi-monthly. Send 175 Belgian Francs (about \$6.50 U.S.) to Luc Van de Ven, Astridlaan 165, 2800 Mechelen, Belgium, for a 1-year air-mail subscription.

TOM DE MARY, Austin, TX

John Fitzpatrick/Mary Peatman: 303 E. 8th St. Apt 12, Bloomington IN 47401 (editorial/policy matters: J.F.; subscriptions/inquiries: M.P.)
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Mark Koldys 7545 Manor, Dearborn MI 48126 (tape recordings).
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