

PRO MUSICA SANA
QUARTERLY PUBLICATION OF
The Miklós Rózsa Society

VOLUME III. NO. 3

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MRS 15

BERNARD HERRMANN

1911-1975

The world of film music lost its most respected craftsman on Christmas Eve last year to an apparent heart attack. He was only 64. The respect came from colleagues, from modernist and avant-garde critics, and from unabashed romantics and admirers of the Korngold-Steiner school. The respect was all the more remarkable since it was focussed on a man whose personality clashed at one time or another with almost everyone he met. Yet it did come. One could be bored by his music. One could say it didn't work apart from the film (the composer would have agreed). One could dislike the idiom. Yet almost never could it be claimed that the music of Bernard Herrmann failed to provide the subtlest and most effective completion of the filmed image and sound.

Herrmann's commitment to the cinema was absolute. It led him to accept in recent years even the most abysmal sort of film assignments just so he could continue to practice his unique art. Though in extremely poor health for several years (Charles Gerhardt had to assist at the rehearsals of most of Herrmann's recent recordings), he managed to score OBSESSION for Brian DePalma last summer and TAXI DRIVER for Martin Scorsese just before he died. It was the recording sessions for that last film that brought him to Hollywood, and it was only after insisting on finishing the last cue on Christmas Eve that he died in his sleep at the Sheraton Universal Hotel. At the time he was under contract to do GOD TOLD ME TO and THE SEVEN PERCENT SOLUTION.

Bernard Herrmann had to a unique degree the respect and admiration of the members of the MRS. We will continue to report on and analyze his musical achievements in what we trust will be the lively and controversial style he would have appreciated. In addition, Craig Reardon offers below his recollections of the memorial service and Mark Andres a list (the most complete we have seen) of his concert and stage works.

ARTHUR BLISS MUIR MATHISON DMITRI SHOSTAKOVICH IRVIN TALBOT DAVID TAMKIN

1975 was a sad year in film music. Besides Herrmann and Arthur Bliss, we lost Muir Mathieson, occasional composer, conductor of VERTIGO, of much early Rozsa, and of film music by virtually all of England's most distinguished composers, many of whom were brought into films by his efforts.

Irvin Talbot was at Paramount for many years, during which time he conducted Rozsa's Paramount scores. He was also a composer.

David Tamkin is remembered as "the best orchestrator in Hollywood" (M.R. and others), but he also scored films (SWELL GUY) and composed two operas, The Dybbuk (which has been recorded) and The Blue Plum Tree. His fellow composer and friend

Hans J. Salter writes:

"I lost a very close and dear friend; the world lost an exceptionally fine human being; and film music lost one of the best, most accomplished orchestrators it ever had.

"I first met Dave around 1944, when he came to Universal, and it didn't take me long to discover what a fine musician he was. He knew the inner stresses and workings of the orchestra like no other orchestrator I have ever encountered. A real pro! And so a collaboration started that lasted until 1968.

"But what I valued most in Dave was his devotion to remain a true friend in spite of all the trials that life brought him in his last years. I believe it compensated somehow for all the disappointments he had suffered as a composer.

"I can still see the bitter smile on his face whenever I visited him during his last years. But as soon as we started to talk, the old warm feeling broke through— good old Dave. And this is the way I will always remember him."

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THE MEMORIAL SERVICE by Craig Reardon (with Preston Jones):

Bernard Herrmann was remembered and honored by his colleagues and admirers in services held in Hollywood on 28 December 1975. Herrmann's widow, Norma, was present, as were musicians Miklos Rozsa, Elmer Bernstein, David Raksin, Fred Steiner, John Williams, Henry Mancini, John Addison, Edward Powell; author-writer Norman Corwin; actor Paul Stewart; and directors Martin Scorsese, Brian DePalma, Larry Cohen, and Francois Truffaut. Eulogies were spoken by Steiner (who supervised the proceedings), Raksin, Bernstein, and Corwin.

Fred Steiner spoke first. He said, "This will not be the standard funeral service, for two reasons: first, because eulogies for Bernard Herrmann have already been spoken in magazine articles, in notes on the backs of record albums, and in entries in musical encyclopedias; secondly, because we as his friends would informally like to share some of our memories of him." Steiner remarked that for years, whenever a composer returned to Hollywood, the first thing his fellow musicians would want to share with him was the latest "Benny Herrmann story." He had one of his own to offer, about his first meeting with Herrmann. The two of them worked at CBS on radio shows which were broadcast from adjoining studios. Steiner's show was a "sustaining" program, meaning that it had no sponsor and was permitted to avail itself of the whole CBS Symphony Orchestra, Herrmann's show, "Crime Classics," was sponsored, and its budget only allowed for a very small group of musicians, usually no more than three. Steiner often dropped in on Herrmann's broadcasts, and marvelled at the novel effects Herrmann achieved using such combinations of instruments as three clarinets one week, one flute and two harps the next, or two violas and a cello the next. But Steiner didn't actually meet Herrmann until one day when he was rehearsing his orchestra and Herrmann burst in the door saying, "What the hell's going on here? I'm trying to score a show with three men and here you are with the whole damned Philharmonic!" This, Steiner later learned, was only Herrmann's way of introducing himself, having liked what he had heard of Steiner's work. Steiner noted that Herrmann was an avid collector of musical manuscripts, and he was proud to display them to visitors. Steiner's comments revealed an earnest respect for Herrmann as a musician and a deep regard for him as a person.

David Raksin then spoke eloquently, with only the slightest recourse to notes. He spoke of Herrmann's affinity with things English, and he said he felt Herrmann fancied himself a latter-day Samuel Johnson, and that now his surviving friends must be his Boswells. He spoke of Herrmann's baleful eye, and his habit of twirling a lock of his hair between his fingertips. He acknowledged the legendary

aspect of Herrmann's rages, saying Herrmann made it easy for you to disagree with him," and that "you could provoke a scathing tirade from him with no effort." But, he said, "although Benny was outspoken, he was never arrogant." The crucial difference is that he was genuinely devoted to music, to his art. Raksin said that Herrmann's knowledge of obscure composers and their music was more thorough than most musicians' knowledge of famous composers and their works. Raksin noted that before music served the art of cinema, it was an art unto itself, and that Herrmann never overlooked this. He refused to make the little compromises many of us make in daily living, and this was particularly the case with his approach to his art: he could never suffer fools gladly, nor allow laymen to tell him how music should be used in a film. "Heaven help Billy Friedkin or Stanley Kubrick if they meet up with Benny in the hereafter." Herrmann's convictions about what constitutes good music were firm and clearly drawn; he found little to like in music written after 1940 and never bothered to curry favor with academia. Raksin expressed himself with an articulate grace that did not disguise the fact that he was suppressing strong emotions. He closed by simply saying, "We love you, Benny."

Elmer Bernstein then took the dais. He said he wanted to avail himself of prepared notes, "for I shall have to answer someday to Benny for the remarks I make here today and will need this record to refer to." Bernstein stated that he regarded Herrmann as the master of film scoring, whose work had had a profound influence on his own life and career. He spoke affectionately of Herrmann's unpredictable personality, saying that the first time he incurred Herrmann's wrath was in thanking him over the phone for recommending him for a film assignment. Herrmann snapped in reply, "If I didn't think you had the talent, I wouldn't have done it!," and hung up. Bernstein spoke of his pleasure in visiting Herrmann in England earlier in 1975, recalling that Herrmann had been in a mellow mood, and spoke of his youth, and of working as a pit musician in the Yiddish Theatre. He eventually inquired about certain Hollywood colleagues, and Bernstein said he was able at last to hear from Herrmann the words of appreciation which all his colleagues had oft longed to hear from the "master." Bernstein described how he spent subsequent weeks living with one of Bernard Herrmann's scores (THE GHOST AND MRS MUIR) in order to make a recording, how he found himself in a world of beautiful, fragile sensations and feelings. He also acknowledged Herrmann's strength of character by saying that wherever he is now, Herrmann is giving them a piece of his mind. Then he concluded saying that inasmuch as Bernard Herrmann usually enjoyed the last word during his lifetime, it was appropriate for him to have the last word once more.

Fred Steiner then introduced For the Fallen, identifying it as a concert work Herrmann composed in 1945, in memory of the soldiers fallen on alien fields of battle. A radio transcription was played of this moving piece.

Norman Corwin then arrived, apologizing for having been unavoidably detained. So it was Corwin who had the last word, as he spoke in a wry, humane, and affectionate way about his working relationship with Herrmann at CBS radio. Corwin described how he and Herrmann had once shared an apartment in Hollywood when they were both bachelors, and how he had enjoyed Corwin's outspoken and well-informed views on a whole cornucopia of subjects, from art to literature. He said Herrmann was extremely well-read, and a provocative conversationalist. He also said that, although Herrmann was renowned for malapropisms in his conversation, he always wrote extremely well. Then he told how CBS once allowed him a large enough budget on a particular project for his unit to employ a whole symphony orchestra. Herrmann looked up at him over the rims of his glasses, giving him a fishy stare, and said, "So who the hell needs the whole symphony orchestra? I've read your script and I've already decided on this," and handed him a list of instrumentation. Corwin said, "And I'll read to you what it said: 'one mandolin, one guitar (one player doubling both instruments), one piccolo, three harps, and tympani.'" Corwin recalled that he once

was summarily ignored by Herrmann for almost an entire year, only to have him come up to him one day and resume communication as if nothing had happened. He acknowledged Herrmann's substantial efforts on behalf of unfashionable music, and his role in bringing the music of such composers as Charles Ives to the fore. "His early services to the music of Charles Ives cannot be underestimated." And in closing, Corwin said simply, "Art and music have lost a precious champion."

It was evident from the testimonials that Herrmann had an enormous impact upon his colleagues. In spite of, or perhaps because of the fact that he would not tolerate anyone who did not live up to his own high standards, he gathered to himself admirers and even genuine friends. Yet even those who could not warm to him personally respected his singleness of purpose, and recognized the unstinting dedication of a true artist.

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HERRMANN WORKS FOR STAGE AND CONCERT HALL compiled by Mark Andres:

- 1932: String Quartet
Marche Militaire
Aria for Flute and Harp
Americana Revue (ballet)
- 1933: Aubade for 14 Instruments
Orchestral Variations on "Deep River" and "Water Boy"
Prelude to Anathema for 15 Instruments
- 1934: City of Brass (symphonic poem)
- 1935: Sinfonietta for Strings
Currier and Ives Suite
The Skating Rink (ballet)
The Body Beautiful (ballet)
- 1936: Nocturne and Scherzo for Orchestra
- 1937: Violin Concerto
- 1940: Fiddle Concerto
Johnny Appleseed (cantata)
Moby Dick (cantata)
- 1941: Symphony #1
- 1943: For the Fallen
Welles Raises Kane (ballet)
Echoes (string quartet)
The Fantasticks (song cycle)
- 1950: Wuthering Heights (opera)

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NEWS:

Performances:

The dates for the American premiere of the Tripartita are 13, 14, and 15 October. Antal Dorati will conduct the National Symphony. The Philadelphia performance will take place later next season. The Violin Concerto will also be given later this year in Santa Monica with Rozsa conducting.

Jerry Goldsmith conducted the Royal Philharmonic in a program of his own works in October. He also directed the Glendale Symphony in a five-part suite from THE WIND AND THE LION on 3 January.

Recordings:

Tony Thomas has produced a disc release of The Vintner's Daughter (orchestral version) and the Hungarian Serenade. Thomas will also speak the narration for the former work. The record should be available from A-1 in February. Polydor is considering two other concert works for possible recording: the North Hungarian Peasant Songs and Dances and the six songs (the five published works plus "Lygia.")

In film music, the 'unlikely' hope of MRS 1 has become a reality: Elmer Bernstein will record YOUNG BESS as the fifth release of his Film Music Collection. Miklos Rozsa will record yet a third Polydor anthology this summer, including FIVE GRAVES TO CAIRO, THE RED DANUBE (deportation scene and nocturne), THE KILLERS (notturmo), and THE PRIVATE LIFE OF SHERLOCK HOLMES. Additional music will be chosen from the overflow of the Polydor II sessions. American distribution of these Polydor records is expected to be taken up by DG.

Bernard Herrmann recorded one final film music anthology for London before his death. It will include ESCAPE ME NEVER (Walton), THE 49TH PARALLEL (Vaughan Williams), THINGS TO COME (Bliss), OLIVER TWIST (Bax), and ANNA KARENINA (Lambert). Some of Herrmann's recent Unicorn releases may appear on open-reel tape if Barclay-Crocker's new contract with that label comes through. Express your interest to B-C in New York. Those who feel that open-reel is the ideal recording medium will also want to express their continuing support to Russell Fields, Ampex Tape Society, P.O. Box 178, Elk Grove Village, IL 60007. Ampex is still undecided about continuing with open-reel, and consumer support is needed now.

Reissues:

Polydor will combine the best of THE VIPs and the M-G-M Great Movie Themes on one record. Still no sign of the QUO VADIS tapes needed for a reissue. Says Rozsa: "maybe the Roman gods didn't like my music and destroyed the tapes." The Japanese A TIME TO LOVE has not appeared and may not exist. English RCA, however, will soon reissue an even more important record: Rozsa Conducts Rozsa.

Publications:

The Festive Flourish for brass and percussion and the Op. 35 Chinese Poems will be published by Broude Brothers. Breitkopf and Härtel (London) will issue Rozsa's five published songs in one volume. Ken Sutam's Great Motion Picture Soundtrack Robbery will be appearing in book form. Focal Press has finally released the new, expanded edition of The Technique of Film Music, and we hope to review it. Christopher Palmer's Rozsa is now selling for \$4.98 at Larry Edmund's Cinema Bookshop, 6658 Hollywood Blvd., Hollywood CA 90028.

Other:

The Oakland Museum will present a tribute to The Art of Film Music from 12-14 March. Elmer Bernstein, David Raksin, Fred Steiner, and Lalo Schifrin will participate. Hollywood offered its own tribute to Max Steiner during the last week of December: a star in the pavement of Hollywood Boulevard. Miklos Rozsa and Elmer Bernstein were among those present for the ceremony.

We have learned that some of the Rozsa works long thought to be lost still survive (full score and parts) at Universal. According to Preston Jones these include CRISS CROSS, A DOUBLE LIFE, THE NAKED CITY, and SONG OF SCHEHERAZADE, as well as works by Salter, Skinner, and Stevens from the same period. Finally, the recent discovery of the score that Bernard Herrmann wrote for TORN CURTAIN raises hopes that someday it too might be recorded.

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TRIPARTITA IN LONDON by Alan Hamer:

The 18th of May was worth the wait. Andre Previn conducted the London Symphony in this challenging new work with both zeal and alacrity, and went on, incidentally,

to give a beautiful rendering of Vaughan Williams's Fifth Symphony in the second half of the concert. Previn seemed to display an empathy not always evident in his conducting of other scores of Eastern European inspiration, and Hugo Cole (in The Guardian) rightly said that the "expert use of the conventional orchestra showed off the virtuosity of the LSO to admiration."

It is interesting to note the Tripartita's overall structure, with each successive movement longer than the one it follows. This is unusual for Rozsa, but I find, it effective in supporting the concise features of the work. It is an active composition, with a sharp and varied sense of rhythm and a melodic content less buoyant and transparent than much of Rozsa's writing. Deryck Cooke's informative programme notes compare it to Bartok's Concerto for Orchestra, "though with a greater tendency toward brilliance and display." This similarity is especially evident in some of the concertante effects and in the elegiac Intermezzo, subsiding eventually into silence. But Rozsa has many influences, and I think he successfully fuses them here to stunning impact.

The opening, relentless Intrada began quietly as Previn established a slower, more deliberate rhythmic foundation than Romansky in the Gelsenkirchen performance. This resulted in greater power and some fine climaxes in one of Rozsa's most fascinating opening movements, full from the outset of the sense of panic which remains in the work through the final barrage of the concluding Allegro.

The Intermezzo Arioso received a sympathetic treatment illustrating how gently a magical nocturne by Rozsa can really sound. The big climax was tainted with just a little too much emotion to produce the required urgency, so well displayed by Romansky and his German orchestra, but the long, hushed coda was quite breathtaking, and the leader of the LSO, John Brown, played the solo part impeccably.

Deryck Cooke writes that "the brilliance and excitement of the Finale are so great as to make analysis a waste of time." Suffice it to add that Previn's tempi were well chosen, particularly the easily flowing pulse of the contrasting, lyrical passage for woodwinds just prior to the resumption of the rhythmic attack. This, in the words of one critic, "gave the orchestra an opportunity which they enthusiastically grasped."

The resultant applause was clearly indicative of much more than polite appreciation, almost as if the audience was gratified to acclaim a new work that was lively, lyrical, and, for a change, not obscured by an atonal mask of cold inner secrecy.

I have already mentioned some of the critical reactions. Only Stephen Walsh in the Times was prone to vulgarity and clichés about celluloid and Bartok. Perhaps Rozsa's years of composing for the screen and his grounding in folk traditions have unjustly become a millstone around his neck in England, at least. But Kodaly has said that "there is no fertile soil without traditions," and I know of no composer who has done more than Rozsa with original, folk-oriented ideas in "classical" music. It is to be hoped that Dorati and Ormandy will conduct the Tripartita with the same spirit as the LSO displayed. I for one will try to attend.

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EARLY WORKS by Charles W. Rileigh:

One of the recurring questions of 20th-century music is the question of Neo-Classicism versus Romanticism. Neo-Classicism is that school of musical composition which began around 1920 and generally implies a return to 18th-century ideals of musical style: objectivity, clarity, and the revival of such

techniques as the fugue, toccata, and passacaglia, while employing modern harmony, rhythm, melody, and timbres for expression. Romanticism, of course, is familiar to most of us: the use of sweeping, lush melodies, tonality (as opposed to the atonality of Schoenberg), and wide dynamic range. Both of these schools have influenced 20th-century composition. But how is one to categorize such composers as Rozsa and Korngold? Were they under the influence of Romantics like Reger, Mahler, and Strauss; or were they, in fact, really opposed to Romanticism and more classical in outlook?

Orion ORS 75191 would lead one more in the direction of Neo-Classicism in the case of Miklos Rozsa. Here in the String Trio and Piano Quintet are evidences of Neo-Classicism, sometimes tempered by Romantic elements. As Christopher Palmer points out in his jacket notes, these two works are compositions of fine craftsmanship, fine feeling, and a distinct Hungarian profile. But the influence of the Romantics can still be heard in the Piano Quintet, with its dark chromaticism and interesting harmonies. Palmer (in his Rozsa) seems to find the authority of Reger, a powerful late Romantic composer whose work is little known outside of Middle Europe. But the String Trio is far more restrained, more objective than the Piano Quintet, whose melodies are quite expansive and whose textures are rather thick, often combining features of such composers as Richard Strauss and Reger with typical Hungarian folk elements (at least elements which recall Hungarian folk idioms). Unfortunately, one cannot really answer the question after hearing these two youthful compositions. Later works reveal Rozsa as a definite Neo-Classicalist, particular the concertos; however, in the early Quintet and Trio, the elements of both Romanticism and Neo-Classicism are readily heard. Even so, the composer is asserting his own individual personality, presenting his own ideas and emotions regardless of outside influences, be they Romantic, Neo-Classical, or Hungarian. This assertion, with the integrity to stand strongly for what he believes regardless of the cost, is central to the composer's creative achievement.

Genesis OS 1055, Orion ORS 74166, and Delos DEL 25402 present five major early works by Erich Wolfgang Korngold, including Much Ado About Nothing, the Piano Sonata #2, Fairy Pictures (1910), and first recordings of the Violin Sonata (1912) and the Piano Trio (1910). Much Ado has been recorded three times before (at least), and is probably familiar to most. Like the other works, it reflects the composer's own Romantic attitude toward composition. Some have speculated that the influence of the boy's father, Julius, Vienna's most powerful music critic at the time, motivated Korngold toward Romantic expression; equally possible is the fact that the composer was far more attuned to the late Romantic musical philosophy of the early 20th-century than to the new dissonant school of Schoenberg, Berg, and Webern.

The Genesis Piano Sonata #2 reveals Korngold's deep sensitivity toward the idiom of the Romantic piano sonata. One hears echoes of Liszt and Brahms, particularly in the huge octaves in the first and last movements; yet the thirteen-year-old Korngold achieves a unified composition which reflects his own warm melodic style, coupled with highly charged passion and harmonic chromaticism, unusual in an era when one realizes that the musical world was just beginning to discover Schoenberg, Berg, and Webern's dissonant outlook toward musical style. Many of the same elements can be heard in the Fairy Pictures ("an eclectic circus" as Glenn Gould calls them). Korngold's Violin Sonata (on Orion 74166), as Tony Thomas appropriately notes, stretches Romanticism to the limits of tonality, far beyond the territory staked out by Rozsa in the early works described above, yet never venturing into Schoenbergian atonality. The work is complicated, heavily textured, and so long as to be abridged in this recorded premiere.

The Piano Trio, Op. 1 is oddly paired on Delos DEL 25402 with Charles Ives's Piano Trio (1911). Korngold's work is firmly traditional; there is an unending flow of melody, and themes appear to be defiant at certain times, while at other

moments they seem meditative, particularly in the Larghetto. In contrast to the work of the twelve year old Korngold, Ives's Trio is experimental, microtonal, and throws in many old familiar hymns from New England, including "Shall we gather at the river" and "Rock of Ages." One's first impression upon listening to this disc might be to dismiss the Korngold as the product of a mere boy; this would be unfair, for the Korngold is every bit as good as the Ives. The juxtaposition of the two provides an excellent opportunity to survey the changing musical outlook of the time - from rich Romanticism to experimental atonality (although Ives would never have desired the comparisons drawn between his work and that of Schoenberg, since Ives was relatively unfamiliar with the Viennese musical scene).

All of these works receive fine performances. Rozsa's Piano Quartet and String Trio were recorded by Orion in Leonard Pennario's home. The artists are completely involved with their music making, and play as a deeply committed group of musicians. Pennario in particular brings authority, sweeping passion, and joy to his work in the Quintet, moving his fellow musicians to Olympian heights. The String Trio, by its nature, is much more reserved, and the performance it receives conveys this impression accurately. But there is no skimping on involvement and responsibility, and the result is a disc with which the listener will be quite pleased. Perhaps the presence of Miklos Rozsa at the recording sessions had something to do with the brilliance of these performances. Did the artists give so much of themselves because of the presence of the composer? One can recall such music making with Igor Stravinsky on the podium, with Paul Paray when he recorded his Mass and performed his symphonies, and with Strauss when he recorded his works. The sound of the disc is spacious and warm, and the pressing itself excellent.

Anton Kubalek supplies a well played, passionately interpreted reading of the Korngold Sonata, excellently recorded. One should notice how he handles the thick textures of the first movement, particularly in the development section. The Fairy Pictures also display Kubalek's virtuosity, although Korngold's own interpretation of two of these vignettes (on an ancient Masterseal disc) is far warmer and more richly detailed, as is the composer's performance of the Sonata's slow movement. The Violin Sonata benefits from Endre Granat's virtuosity, and Harold Gray handles the piano part with professionalism and agility. But it takes more than a bare statement that the piece is "long" to excuse the wholesale cuts made in this performance, especially since this is the sole recording of the work. With this sole reservation, this well-recorded release is a fine addition to the Korngold catalogue. So is the Delos disc of the Piano Trio, the Pacific Art Trio turning in a performance of flair and intelligence, ripe with rich Romanticism. (The Ives on the overside is more carefully performed, with less flamboyance.)

In sum, Orion has given us a Rozsa recording that belongs in every music lover's library as well as a fine example of early Korngold; Delos has also done well by the Viennese master. But it is the Genesis that offers the best synthesis of the Korngold style: Romanticism and an urgent wealth of melody. It belongs with the Orion/Rozsa disc in any collection of recordings encompassing the careers of two of Hollywood's most respected (adopted) sons.

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A NEW FILM MUSIC BOOK by Mark Koldys:

Among the many recent books on films and film music is an unexpected publication from Hopkinson and Blake (New York): Soundtrack: The Music of the Movies, by MRS member Mark Evans. This 300-page opus (which lists at \$10 hardcover, \$6.50 softbound) presents an overview of the role of music in films, beginning with the

silents and continuing right up to the 1970s. The treatment is chronological rather than individual; each period is discussed separately, with specific composers and scores singled out for more detailed commentary. The book concludes with a "philosophical" discussion on the nature and purposes of film music, a glossary, and an index.

Evans's book will find its greatest use as a guide for the newcomer to film music. All of the major composers are given their due, along with a goodly number of minor ones as well. Their styles are differentiated, their techniques clarified. The brief commentaries on their major scores, despite flaws, will serve to introduce the novice to them while simultaneously alerting him to the points upon which he should focus.

But the reader whose knowledge of film music is any more extensive may find Evans's book, at least in part, a disappointment. There is no doubt that Aaron Copland, Gail Kubik, and other such composers tend to be overlooked in the film music partisan's eagerness to promote and explicate the Hollywood masters; the discussions of these somewhat neglected musicians will be of value to novice and expert alike. But the remarks on Korngold, Waxman, Herrmann, Rozsa, *et al.*, tell us virtually nothing new. There is a curious sense of deja vu to the initiated in reading that Steiner had the ability of "'catching' the minutest detail of screen action" in wording more than slightly reminiscent of the Films in Review career article on that composer. Other passages remind of other articles, notes to record releases, and so forth. And how can one explain Evans's error in asserting that Norma Desmond's descent of the staircase (in *SUNSET BOULEVARD*) is accompanied by "a solo violin play(ing) a subtle and ironic tango accompaniment" except for the fact that the error was originally propounded in the Films in Review career article by Page Cook (Aug-Sept 1968: "...as Norma descends the staircase...the solo violin expresses both the scene's irony and its pathos.")? The scene is in fact lushly scored for full orchestra.

It is in the descriptions of the scores that the book is least effective. They are simple in the extreme, often verging on unrepresentative. It is a distortion to claim that the Overture to *CAPTAIN FROM CASTILE* "consists of a dialogue between strings and brass," period. It is no more helpful to state that, for *ADVENTURES OF A YOUNG MAN*, Waxman "wrote dissonant battle music," without some further elaboration or clarification. Where Evans does get more specific, it is where specificity is least justifiable, in the discussion of a given composer's (Korngold's) overall musical style - Evans refers to Korngold's use of "sequential resolution of appoggiaturas," a phrase left undefined and certain to confuse nearly all readers. And the discussions are occasionally misleading, as with *BEN-HUR*, where the implication is made that Rozsa uses the organ at only one point in the score because Christ appears only once in the film.

It is also unfortunate that a stronger editorial position was not taken by Evans in this book. Music of Lalo Schifrin and Toshiro Mayuzumi is discussed along with that of Rozsa and Newman, without the author making any mention of the vast gulf that separates commercialism from genius. Surely it is a misuse of judgement to apply the same sort of adulatory adjectives to Shostakovich's *ZOYA* as one applies to Waxman's *PEYTON PLACE* or Rozsa's *BEN-HUR*. It is true that the important composers do get a larger proportionate share of space in this book, but why cannot the preferences that the author surely has be clearly stated, so as to provide additional guidance to the newcomer?

For these reasons, I cannot recommend Soundtrack: The Music of the Movies to the aficionado who is looking for new revelations about film music; it will serve well, however, as an introduction to the field of movie music to those previously unacquainted with it, and for that purpose it is warmly recommended.

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IRWIN BAZELON'S KNOWING THE SCORE by Mary Peatman:

The increased interest in the film score and its composer is frequently attributed to a wave of nostalgia for the so-called "golden age" of the Hollywood studio score. And the recent death of Bernard Herrmann cannot help but remind us of how much is in fact behind us, Irwin Bazelon's new book, Knowing the Score, is not mined from this vein of nostalgia, however, no matter how much it might ultimately benefit from it. In many ways Bazelon is a rebel; he doesn't exactly eulogize what he calls the "lush, symphonic style of the golden age" (p. 89). ("For the most part, pure schmaltz.") On the contrary, he is interested in how music as sound can contribute to the primarily episodic nature of the film medium. As he puts it: "One small kernel of imagination... can be stated and restated, fitting scene after scene...and fulfilling the dramatic requirements more or less satisfactorily" (p. 9).

This attitude may seem both extreme and defeatist (has the talented composer no place in films?), but in Bazelon's case it has something to recommend it, precisely because it comes from a composer who has worked with films (documentaries) as well as in the concert hall, and who cares enough about the present and future state of film music to both teach and write about it. The book is biased, and people who, in disgust at the present film music scene, turn to Korngold and Rozsa for relief will be rather stung by some of Bazelon's attitudes. And I think justly so. Fortunately, he doesn't waste too much time tearing down that period, however. He is admittedly weak in the "history" chapter, where he falls into shaky generalizations, but this can be passed over, since most of us do not require that information anyway. Once he gets down to what he wants to talk about, things become much more interesting - and specific.

The thrust of the book is aimed at the psychological effect that a moment of music (or sound), which involves a specific pitch, timbre, and pace, has when it is combined with a certain visual concept. Bazelon says little about the non-stop score or even the score that, because it "hangs together" apart from the film, tends to adapt well to disc. Rather, he deals primarily with isolated moments in films when a sound or fragment of (often dissonant) music adds an unduplicated dimension to the visuals. Hence, the book is not organized around scores or composers, but rather around psychological experiences in the theater. "What does music actually do?" he asks in the heading of one chapter, and in his attempts to analyze this evasive phenomenon, he points to many bits and pieces from an enormous range of material, traditional as well as avant-garde. Anything from - yes - Rozsa (an embarrassingly erroneous analysis of a moment from LOST WEEKEND) to Hans Werner Henze (MURIEL) is grist for his mill. In fact, he might be justifiably criticized for quoting excessively from obscure or inaccessible scores, including his own. But the breadth does add weight to his point: we may not know every piece he mentions, but we certainly know some of them, and we are alerted to what might be worth knowing in the future.

An example might be in order. In discussing color in instrumentation, Bazelon cites Goldsmith's score for PLANET OF THE APES, reminding us of the nature of the low, stopped piano tone that hovers eerily behind Heston's preparation for his "future awakening." "With the simplest economy of means and a brilliant stroke of imagination in his choice of timbre, the composer...puts (us) in another time and a different place within the... space of only a few bars of music" (pp. 102-03). The book is based on this kind of approach. The drawback, if any, is that his examples almost run away with his arguments, but better too many than too few. The sweep is impressive, and while the perspective is slanted (he is not above citing his own works as "in the right direction"), it is nevertheless refreshing.

Bazelon's six chapters cover 161 of the nearly 350 pages of the book. A sizable chunk of the remaining 190 is devoted to a set of interviews with no less than 15 composers who fall into several distinct categories: what he calls the "contemporary American concert composer," in which category he includes himself (Paul Glass, Gail Kubik), the time-honored but "maverick" type (Herrmann,

Raksin), and a young, more or less jazz-oriented group (Barry, Mandell), among others. (Rozsa is not among those interviewed.) One of the more valuable aspects of these interviews is that the set of questions asked remains basically consistent throughout. Some are not the questions many of us would think of, but most of them have value, and all of them expose an interesting range of views. The issues raised include communication problems between studio heads (and directors) and composers, methods composers use in scoring for films, and the lack of participation in the film score by many active concert composers.

There are also ample examples from scores and cue sheets, which might be of help to those who can read music. Perhaps the most interesting of these is a bit from North's rejected score for 2001 (in Bazelon's opinion far superior to what finally went into the film).

The book is important. It is flawed - again, Bazelon has some regrettable dislikes - but it is also serious in its effort to serve the interests of film music and musicians. A steep \$12.50 for the hardback (\$11.00 for MRS members, however, through Alexander Broude in New York) might make one want to talk one's local library into getting it, rather than buying it oneself. But it deserves attention.

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FILM MUSIC COLLECTION: A POSITIVE VIEW by Craig Reardon:

Controversy exists over the quality of the albums being offered by Elmer Bernstein's recording society, and the first three releases have been panned by Royal S. Brown. I think another viewpoint is needed and I intend to offer one. I have not, however, heard the first two releases (frankly the titles did not interest me), so I shall confine my comments to THE SILVER CHALICE and THE GHOST AND MRS. MUIR, two scores that are very popular and regularly cited as outstanding examples of film music art.

First, the format. There are different schools of thought on how film music should be presented for separate listening. The more popular one advocates rearranging the disconnected film music into coherent concert suites. I have heard such suites, and they are often excellent; but they usually must sacrifice precious bits of ingenious music written to punctuate precise dramatic moments and are consequently too fragmentary to be integrated smoothly into a suite. Bernard Herrmann, in particular, is excellent at underlining nuances with brief but striking musical statements. I would rather have these fascinating bits preserved, even if they don't lend themselves to the smoothest musical progressions. And that is what Elmer Bernstein does. With THE GHOST, for example, he simply edits the existing cues into a series of musical modules which faithfully reproduce the Herrmann score as it was heard in the film. Even those who still prefer a suite will admit that its assembly should be the province of the composer, and in neither case was that practical for these albums.

Bernstein has done an admirable job conducting the anonymous orchestra. His tempi seem suitable and are in any case very similar to those observed by the respective composer/conductors in the original sound tracks. An exciting, quasi-fugal chase from THE SILVER CHALICE is skillfully performed at a brisk tempo which complements the driving rhythms. "Basil Loves Helena" features delicate wind and string and coloristic harp and celesta writing in music of a queasy character which comes off very well. One is able to follow Waxman's impressive contrapuntal textures without difficulty, due to the careful articulation of the players. The beautiful "Deborra's Lament" is played with classical poise, its pungent oboe melody thrown into chiaroscuro relief by dark, unexpected shifts of the ground bass. This is contrasted by the fresh, happy "Basil the Slave," where the orchestra sings.

Having seen the film several times, I think this record represents the score's content very well. And since the sound track is very poorly dubbed, this recording really opens it up and allows you to appreciate Waxman's skills.

Herrmann fares as well by Bernstein's presentation of THE GHOST AND MRS. MUIR. The score has been well edited, preserving the outstanding sequences and many attractive nuances inaudible on the sound track. "Sorrow" is very passionate here and comes as a surprise, since the same sequence is so softly dubbed in the film as to seem more subdued. One major sequence, the serene meditation near the end when Mrs. Muir talks to her daughter, is omitted, but this gorgeous music, along with several recognizable excerpts from early Herrmann film scores, can be heard in the recording of his opera Wuthering Heights.* Bernstein gets exceptional playing from the orchestra, though his conducting style is less assertive than Herrmann's.

The recorded sound is not "state-of-the-art" as with Herrmann/London or Gerhardt/RCA, but is clear, realistic, and of ample quality nonetheless. There has been some criticism of the physical quality of the discs, and I can confirm RSB's report about the first issue of CHALICE. It was defective. But another pressing was made, and I received a replacement copy that was quite satisfactory. The pressings are by the domestic arm of United Artists, which certainly doesn't compare to the superior English U.A., nor to the Entr'acte, RCA, or London pressings. THE GHOST has some groove noise, but I don't find it too distracting. Nevertheless, it would probably be a good idea for Bernstein to avail himself of another company in the future.

I am optimistic about Bernstein's directions and I look forward to future releases. He is trying to preserve virtually complete film scores which have never been recorded commercially and he is doing so on a regular basis. I think he deserves encouragement, understanding, and support so long as he continues to do this good a job.

*Ed. note: The Act IV orchestral interlude is detachable from the opera and can easily be spliced into THE GHOST. Chronologically it belongs between "The Passing Years" and "The Late Sea," but musical reasons might dictate a different placement.

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NEW JOURNALS AND SOCIETIES by John Fitzpatrick:

If the sheer quantity of writing is any indication, the film music renaissance is in a healthy state; I have no fewer than five new organizations to report on. In contrast to the recording societies discussed in MRS 13, these groups are primarily involved in the publication of various journals.

The Miklos Rozsa Cult becomes the third organization to honor this composer. Its newsletter is ostensibly a quarterly but has published two issues in the last three months. These are relatively brief but handsomely printed with many photographs. Billy Wilder and Alfred Newman were emphasized in the first two issues and William Wyler is to be honored in the third. Other contents are extremely varied, but the influence of the Max Steiner Music Society is evident. Membership is completely free! Write to John Stevens, 480 Wilson St., Albury, New South Wales, Australia.

Yet another Rozsa society may be in the works in France. Bertrand Borie is working on it, and future developments will be reported here.

Also in France is L'Ecran Sonore. Past issues have featured some excellent Rozsa reviews by the former editor, B. Borie, who, however, will not be participating in the future. Other contents include essays and filmographies on Goldsmith and Ortilani, current reviews, and quite a few reproductions of movie posters. Write to 8, Rue Gambey, 75011, Paris, France.

From New Zealand comes Film Music Bulletin, which we have not seen. Write to C. A. Adamson, 35 Jenkin St., Invercargill, New Zealand.

Finally, there is (Soundtrack Collector's Newsletter), published bi-monthly in Belgium but in perfect English (most of the contributors are American). The many record reviews and very thorough discographies offer the best coverage available of the European recording scene, but, in spite of its title, SCN is not just for "collectors." There is a genuine attention to musical values as well, as evidenced by the interviews (Kaper, Goodwin) and superb critiques, like W. F. Krasnoborski's of THE TOWERING INFERNO. Write to Luc Van de Ven, Astridlaan 165, 2800 Mechelen, Belgium.

At their best, these new journals offer some real insight into music and recordings. And even at their worst, they do reflect a healthy cosmopolitanism. In one recent publication, three writers were asked to cite the "ten greatest" film scores. Twenty-six different titles were named, none of them unreasonable. But all but one were Hollywood films! The new journals ought to do much to eradicate that sort of provincialism. Good luck to them all.

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THE RETURN OF A STREETCAR NAMED DESIRE by Ken Sutak (conclusion)

If Alex North's score for A STREETCAR NAMED DESIRE arrived as a stunner which instantly heralded the powers of a true musical artist, it also came as a shocker which set off musical mines in altogether unprecedented fashion. Essentially, there were three explosions fired by North's STREETCAR music, and these were not beyond carrying some personal danger to the composer.

The first was basically linguistic and arose out of the jazz bases employed in literary style throughout the score. There have been few linguistic breakthroughs established in film music history, and they have not always been beneficial to film or to film music. Nor have many of them been immediate, or even penetrating, in their impact.

The greatest breakthrough in this respect was the generic one. Scores like Steiner's CIMARRON and Newman's STREET SCENE and, to a much greater extent, scores like Steiner's KING KONG, Waxman's BRIDE OF FRANKENSTEIN, and Korngold's CAPTAIN BLOOD, established original movie music as a language within the sound film art. Such achievements rise - when they do rise - to the level of classic for purely musical or technical reasons: they promoted a new way of structuring literary statements in films without being great literary statements themselves. Linguistic breakthroughs following the generic advance are more specific, of course. One thinks of Copland introducing the warm grains of an American musical naturalism in OF MICE AND MEN and OUR TOWN, of Rosenman making a substantial and serious film music language out of serialism in EAST OF EDEN and REBEL WITHOUT A CAUSE, and of Mancini putting first the basest and then the most sophisticated elements of pop music to undeniably effective use in TOUCH OF EVIL and the Peter Gunn teleseries, respectively.

North's post-Copland, pre-Rosenman linguistic achievement lay with a dramatic film music aesthetic forged from jazz; as such, it was far more immediate and extensive in its impact on film music than the Copland or Rosenman incursions. Copland's progeny (alas, the composer himself never became a much in-demand film artisan) did not begin to come on strong in films until the '50s, while Rosenman has always been something of a one-man show where substantial, regular dives into serial music are concerned. (That North's impression with jazz has been less immediate and less extensive in its impact than Mancini's impression with pop has more to do with reasons of commerce than with anything related to inherently artistic new directions.) North's jazz dramaturgy fired imaginations and sparked growing employment possibilities for an entire new wave of film composers, to which a number of already veteran film composers responded enthusiastically and

even experimentally. In this vein, the contributions of Bernstein, Gold, Previn, and Fried during the '50s, and the sojourns of Stevens and Duning, and even of Antheil and Waxman during the same era, are familiar enough to require no cataloguing here.

The second musical eruption of great importance stirred by STREETCAR is much less simple to detect than any advance in linguistic expression. There is no handy word for it; it arose out of North's successful and somewhat different consummation of that merger of the emotional and the intellectual which no artist has ever been able to fully claim and which few artists, whatever their medium, have ever been able to achieve. Not only the ideas of STREETCAR, but also the helpless heroine of STREETCAR, had become as alive for North as any living creatures whose lives depend on the degree to which one forges a protection out of great strains placed on intellect or soul, and always upon physical strength.

In the broad sense of such a merger's operation - which sees dramatic action approached emotionally and the ideas which spring from dramatic action approached intellectually, and which involves very important dramatic actions, very important ideas - STREETCAR's music was not the first instance of this type of movement by a composer working in the American film industry. Steiner had waded successfully into such waters in GWTW, as had Young in FOR WHOM THE BELL TOLLS. Newman had been moving in this direction on inviting projects at least as early as THE SONG OF BERNADETTE. Two years prior to STREETCAR Rozsa had achieved the merger in MADAME BOVARY, and in the very year of STREETCAR Rozsa initiated a series of epic excursions into such depths with the scoring of QUO VADIS.

What distinguished the STREETCAR score in this noble continuum was North's narrowing of the twin directions manifest in the merger. Where the merger had been made prior to STREETCAR, emotional generosity had attached to dramatic action while intellectual gifts remained wedded to purely ideational moorings. With the scoring of STREETCAR, North pushed the merger aesthetic to its exhaustion point: for the first time in American film music, an artist's emotional reserves were fully devoted to a character while dramatic action, along with the ideas generated by dramatic action, were cast as purely intellectual concerns. North had composed for Blanche as if she were a person come alive and come to him for help, and he had given to her as much as any artist can ever give to any character who exists only within the imagination or memory. And he had followed such a path knowing that Blanche, together with his own very deep emotional preferences, would have to be entirely sacrificed toward the end of such a path if the all-important ideas of STREETCAR were to receive their intellectual due.

This is something that had never really been attempted in film scoring, though certainly emotion or intellectual commitment to a cinematic character had been previously established in film music. Herrmann, for instance, had literally poured out his heart to Lucy Muir, just as in the same quantitative fashion he had devoted almost nothing but his intellect to a dissection of Charles Foster Kane. There is nothing necessarily lacking about such distinctions; the intellectual demands placed on the composer of THE GHOST AND MRS MUIR are slight as compared to the emotional invitations extended by that film, and it is arguable that the intellectual demands placed on the composer of CITIZEN KANE are all-consuming. Even where bonds of emotion might have been forged between composer and character while intellectual ties could have been established between composer and dramatic action prior to STREETCAR, in the end they were not. A very good film version of MADAME BOVARY, for example, would have afforded the opportunity; a lackluster version, deprived of an effectively written and affectively performed Emma, could not, as Rozsa's devotion of emotional resources to BOVARY's dramatic action, as well as the composer's intellectual commitment to Flaubert's thesis (Rozsa's score for the film does indicate that he, at least, read and understood the book), make clear.

STREETCAR, however, extends a peculiar challenge: it allows both artistic directions to be pursued by its composer, but it allows these directions to be pursued in such a way that in the end they present a conflict to that composer's most vital sensibilities. For if the composer gives of himself to Blanche for much of the drama, he serves both his personal instincts and the impact of the film. But if the composer gives of himself to Blanche for all of the drama, he serves his personal instincts at the expense of the impact of the film. And if the composer gives great and gentle chunks of his own reserves of love to Blanche until that moment when he must and does abandon her to brutality, he adds enormously to the impact of the film, but at the expense of the best of his emotional instincts. So, then, STREETCAR's peculiar challenge is a frightening challenge, and North responds to this challenge by going straight to the heart of Blanche with that musical reach which binds his heart to her own. If, by ultimately withdrawing his protection from Blanche, he serves the larger enterprise by breaking our hearts, it is equally apparent that prior to the decisive attack upon our hearts the composer has broken weighty pieces of his own.

To be sure, something very splendid and very sublime lay in such a journey, but the multiple communications established in the STREETCAR scoring can only have been attained at the price of a number of serious, painful expenditures. Composers, particularly young ones anxious to build new bridges in film music expression, seemed to quickly sense what had occurred in the scoring of STREETCAR, and ever since STREETCAR's release words like "personal" and "private" and "statement" have been commonplace in explanations from the horses' mouths as to what a given composer had attempted in a given score. To be sure, pretensions abounded, and still rear their heads. Nevertheless, STREETCAR pointed to a brave new world in Hollywood movie music making, and North himself was projected as that world's leading hero. That North has many times since STREETCAR plowed the same kind of field in appropriate musical vehicles accounts, I think, for the general adulation and growing guru status accorded North within Hollywood's serious musical community today.

The third musical disruption associated with STREETCAR's scoring was entirely political. As such it had very little to do with the music itself. Certainly STREETCAR is not a political score in the sense that North's magnificent scores for SPARTACUS and CHEYENNE AUTUMN essentially are. However, North happened to arrive in Hollywood at the height of the movie colony's Red Scare insanity, and he came as the composer not only of STREETCAR but also of DEATH OF A SALESMAN, screen adaptations of the two American plays which had earlier been singled out in certain circles as corrosive of "American ideals" and of what was rather absurdly claimed to be a national "way of life." That he also arrived speaking in part a musical language (though indigenously American) long associated with the poorest and most socially deprived of America's social segments, and that he further came from the political no-man's-land of New York after having spent part of his youth studying in Russia, were seen in some quarters to be cause for concern, particularly when the manipulative gifts he possessed were perceived to add noticeably to the psychological impacts of films as mighty in their cachet as STREETCAR and SALESMAN.

As much as his contributions to these films were applauded, North did find himself looking into the lion's widening mouth. Genius has a way of frightening, and North, in far more serious a development than that which had led to Herrmann's being booed at the 1942 Academy Award ceremonies when his CITIZEN KANE nomination was announced, was not without his detractors. The Catholic Legion of Decency did not at all like what North had done in STREETCAR, and issued an unprecedented objection. The American Legion, which had been waging war for years against anyone who had anything to do with Salesman in any form, emitted a collective choke and questioned the patriotism of everyone involved when the film version was completed and began to penetrate movie houses in the year of STREETCAR. If North was the most talked-about composer in Hollywood as 1951 came

to a close, he was also a musical outrider in the winds of those politically grave-digging excesses which shook Hollywood from the mid 40s to the mid '50s. For no specific reason and certainly for no reasonable reason, accelerated question marks hung about his new career, threatening the extent to which the first genuine film music hero of the new era would be allowed to remain in Hollywood.

Almost as quickly end as senselessly as they were hoisted, the question marks were swiftly and responsibly hauled down and buried. For North had affected Hollywood's musical community in a way which no composer ever had before, and the composers themselves would have no truck with the reaches of a political climate which could threaten their newest and possibly their most important member. Alfred Newman, perhaps sensing in North the genius that Newman was always to deny in himself, moved quickly to bring North to Fox. There Newman insured North enough immediate assignments to allow the composer of STREETCAR and SALESMAN to give dazzling evidence of the full range of his cinematic talents and literary interests. The composers themselves collectively fired off those unprecedented two-out-of-five Oscar nominations for the STREETCAR and SALESMAN scores, and these no doubt were as much devised to reflect a communal political insistence that the crap be cut vis-a-vis film composers, as they were designed to mirror the acknowledged brilliance of a composer who was to lead a whole new generation through the door opened by STREETCAR. Within a year North was the most in-demand composer in Hollywood where obviously literate productions were concerned. The progression from musical confrontations with Williams and Miller to musical pacts with Steinbeck, McCullers, Hugo, Anderson, Nash, Faulkner, Ardrey, Fast, Hellman, and Albee was underway.

Some 25 years have passed since North rode his STREETCAR into position as the most important of all film music works composed in the decade following the end of the second world war. Today, some 23 albums, a dozen Oscar nominations, and half a hundred major film scores later, North remains firmly ensconced in the film industry, thereby maintaining both his two-scores-per-year preference and an uninvited tag as the last great film composer associated with the Golden Age to be regularly employed in film-making during the era of chrome sensibilities.

To be sure, movies and movie music have changed greatly since STREETCAR heralded important changes astir in both arenas, and North, always in the forefront of film music activities where developments have been welcome, has borne his share of the brutalities where those developments have been unfortunate. In recent years, the composer has seen his score for SOUNDER go junked, his score for POCKET MONEY go bust with the film, his scores for ONCE UPON A SCOUNDREL and THE REBEL JESUS go unheard when the films went unreleased, and his scores for WILLARD and SHANKS go unrecorded despite initial plans for album releases. The recent seasons of film music chaos have not been without their personal triumphs for North, however: the recent Oscar nomination for SHANKS (stunning, since the film hardly played anywhere and was not even screened for Oscar consideration); Page Cook's recent anti-North-to-pro-North switch (a matter, pure and simple, of the critic's new freedom from Henry Hart's "editing"); the regular sound stage gatherings of Hollywood's best young film composers whenever North records a new score (assemblies led, appropriately enough, by the composer's most inspired disciple: Jerry Goldsmith).

If there is any further justice lying in wait through the rest of the '70s, the panoply of North's professional distinctions should continue to expand. If there is any truth to the rumor that contemporary American film music has entered the midst of a genuine turnaround so as to substantially return to seriousness, North's professional clout probably will continue to expand. Currently covered with critical kudos for his contribution to the highly successful BITE THE BULLET, and with his score for JOURNEY INTO FEAR a recent offering as well, North is presently fashioning his fourth symphony out of the score originally written for 2001: A SPACE ODYSSEY but ejected from that film prior to release. The smart

money has it that the new work could be to concertized film music what Of a Fire On the Moon is to novelized journalism. Should the celestial symphony indeed fulfill that ripe potential, the effort will take the most naturally ordained of all musical positions which inhere in the galaxy of North's artistic ventures. For a continuum begun by meeting Williams's fragile survivors on terms established by Hemingway's brave will have come full circle to the point of the composer's quarter-century-old artistic departure, leaving the new work to arrive in an age now inordinately populated with Blanche DuBois's psychological offspring and at a moment in time which musically belongs - quite necessarily - to a composer reared in the aesthetic of Hemingway, experienced in the exhaustions required when confronting the aesthetic of Williams, and very much needed in an era wherein aesthetics have been turned loose, emotions have been turned inward, and intellects have been turned out where they have not already turned moribund.

In such a context, it is altogether appropriate to have STREETCAR returned to the marketplace by Angel Records (S 36068). The 25 minutes of music recorded here derive - in parallel "suite" format - from the ballet of the same title structured by North from excerpts from the film score and presented in New York in the early '50s. The disc's antecedent (Capitol P 387) bears the distinction of once having been one of the most expensive collector's items among all records ever issued. Certainly the STREETCAR recording is one of the most intensely cherished discs ever marketed, what with jazz fanatics, "classical" devotees, and film music crazies having forced something of a mythology to grow up around the recording since the mid '50s, when it disappeared from stores. Once available on 78s, EPs, and 10" and 12" LPs, the STREETCAR recording has been returned in the package setting which some claimed never existed to begin with - as a 12' L.P backed by three short suites drawn from Max Steiner's Oscar-winning scores. The reissue is in mono, the sound is fine considering the age of the recordings, and the extensive interior notes by Rory Guy are excellent, managing even to deliver the names of those soloing musicians who collectively inspired a long-running guessing game in jazz circles. The Steiner music is vintage Max, historically interesting at the very least and either energy-charged or quite beautiful at the very best. Annexed as it is to the North, it does place STREETCAR in perspective.

The full range of that perspective cannot, of course, be reflected by a mere recording, but the reissue will wear its welcome warmly if it manages to inspire renewed interest in North's first score, and it could even compel the uninitiated to examine the composer's later scores, many of which are genuine musical treasures indeed. Despite SPARTACUS, STREETCAR can arguably be labeled North's greatest work and can probably be identified as his most important work.

In any case, the personal heroism which races to quintessential heights in SPARTACUS is locked more quietly but just as profoundly in STEETCAR. If the latter began the shaping of that matrix by which North has repeatedly penetrated people and ideas as if some private keeping of his own soul lay in the confrontations and the communions, it has also emerged as the one benchmark by which the history of movie music may be neatly divided into two. I think this first and most crucial of North's theatrical film scores will continue to be studied long after we have seen and heard the last of North's theatrical film scores. If meanwhile it is a continuing benefit to have the composer still with us in very active fashion, it is also an uncommon joy to have his STREETCAR returned to us in the form in which it may most readily continue to compel, to excite, and to affect. For North's STREETCAR is a work of multiple dualities which range from the purely musical to the purely literary, to the consummate union of the musical and the literary which is the essence of film music, to the delicate balance between emotional commitment and intellectual responsibility which is the essence of artistry. The kindnesses extended by its composer run as

deep in this score as do the pains ultimately born by its composer, such that the composer himself may be discerned as a man who was no stranger to art when he undertook the scoring of STREETCAR. And so - in the midst of a dialectic which sees conflicting aesthetics harmonized only to the degree to which the artist will tax his courage and place upon the block if necessary his emotional preferences and even his emotional privacy - the score may be said to stand, perhaps at the height of its distinctions, as indicative of a psyche in which Blanche without fear could have placed her trust had she, indeed, been real.

Ed. note: This concludes Mr. Satak's four-part article. Reader reactions, aside from a few in MRS 10, have hitherto been withheld, but we plan to offer a large selection in MRS 16 and invite contributions on any aspect of the article.

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CURRENT SCORES:

("First Hearings" by our members, not meant to preclude the possibility of a full review in the future.)

Sondheim: STAVISKY. Cool, smooth, elegant, and functional; one has come to expect all this in a Resnais film. Nothing on first viewing to excite, but a second might be welcome.

Goldsmith: THE WIND AND THE LION. Still the best of the recent scores, it improves with each rehearing. Page Cook calls it "one hell of a score" and it is; even the love music, which J.F. found "trite" sounds more impressive all the time. M.K.

Television: Alex North's Rich Man, Poor Man appears to be the sort of inchoate hodge-podge of styles one might expect from this composer; everything from unattractive jazz to an accordion rendering of a theme that sounds like a bizarre variant of "My Country 'Tis of Thee" (as a leitmotif for a murdering, thieving father!) has been heard in just the first four hours of this twelve-hour extravaganza. But for television scoring at its finest one must still turn to Elmer Bernstein's delightful music for the delightful Ellery Queen series, or to the late-Friday-night reruns of early episodes of The Rookies, also the work of Mr. Bernstein. M.K.

CURRENT RECORDS:

Herrmann: THE BATTLE OF NERETVA (ERS 6501). Shades of Shostakovich! Has B.H. met his Waterloo at the Battle of Neretva? This record could hardly inspire much admiration for Herrmann on its own merits. The truly sad thing is that it is still a standout among recent scores. Super stereo captures it all. F. DeW.

Herrmann: The Mysterious Film World of B.H. (London Phase-4 SPC 21137; London/Ampex LON 421137 open-reel, Dolby tape). Disappointing. THE 3 WORLDS OF GULLIVER is a faithful enough representation of a typically colorful score, but JASON AND THE ARGONAUTS and MYSTERIOUS ISLAND simply offer an unimaginative, discordant demonstration of what not to transfer to grooves. Even some of Herrmann's music can sound boring without the images it was written to accompany. A.H.

Herrmann: Norman Corwin's On a Note of Triumph (Mark56 704). Corwin's overdone, monstrosity of a radio broadcast celebrating the end of WWII sounds cornball at best and repulsive at worst when heard in the 1970s. Herrmann's score, conducted by Lud Gluskin, is functional, even musical, but rarely artistic. Of definite historical interest. M.K.

Herrmann: PSYCHO (Unicorn RES 336). Psycho is an important score, and a truly complete recording of it is an extremely valuable addition to the Herrmann discography, particularly one as warmly and resonantly recorded as this one. In this respect it surpasses Herrmann's Phase-Four recording, but the earlier effort remains much more coherent, and a more satisfying listening experience as pure music. M.K.

MRSSS NEWS by Mark Koldys:

WM-24: ROZSA: THE FOUR FEATHERS (tv tape)
WS-10 ROTA: Variazioni Tema Gioviale
THOMSON: THE LOUISIANA STORY: Suite
Philadelphia Orchestra, Riccardo Muti (Rota), Eugene Ormandy
(Thomson), conducting. (concert performances)

Our new releases continue our series of Rozsa's Korda film scores with one of his most highly respected efforts from his early period. WM-24 presents music that is as obviously Rozsa as it is obviously early Rozsa. The taste that Charles Gerhardt offered on his RCA album should lead many to investigate the entire work, which clearly and importantly displays the composer's stylistic trademarks in their first incursions on his compositional structures. WS-10, on the other hand, offers "concert hall" music by two composers of differing backgrounds and approaches; yet the two works are startlingly similar: Rota's a light-hearted, free-wheeling set of variations in the Romantic vein he so often employed in his filmusic, Thomson's a concert suite drawn from a film score widely considered among the finest of its type (see MRS 7). The Rota is otherwise unrecorded; the Thomson has up to now been represented by an idiomatic but sonically substandard Ormandy disc, and an up-to-date sonically but interpretatively substandard Turnabout release. This brilliantly performed and recorded suite should solve that problem.

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LETTERS:

TOM De MARY, Austin, Texas:

A point raised by John Fitzpatrick and Charles Gerhardt could stand considerable expansion. What does one expect from a new 1975 recording of a filmusic classic? Gerhardt has been criticized for tinkering with the music he records. Rozsa made extensive revisions in his own music. If nothing else, Herrmann has been slowing his tempos considerably on his Phase-4 series. It is hotly debated in musical circles whether "film music" has any merit detached from films, and there are those who ask if it has any merit at all. Meanwhile it seems that Page Cook, Royal S. Brown (to some extent), PMS, and virtually anybody else who reviews these recent recordings with some knowledge of the original works compares them, and this seems to be the sole basis of the criticism (sometimes creating such a furor as to keep some persons from buying the recordings altogether). J.F. allowed that we must judge the music on its own merits, but the bulk of the criticism was again comparing the Polydor to the originals. My own feelings are that so long as a new recording captures the mood or the "sound" of the original I am satisfied (and here I must refer to the original performance). An artist creates; he does not re-create. Rozsa must surely now have a different view of his music from his view when he created it. Gerhardt could hardly feel much satisfaction in giving "sound-alike" performances. Furthermore, considering the time, pressures, financial restrictions, and requests from directors, producers, and their wives, it must be rare that a composer is completely satisfied with his final work for a film. Witness Bernstein's treatment of THE MIRACLE (no chorus and a new ending).

The composer and/or conductor is probably more restricted than usual in rerecording film music, since he is expected to balance the musical and dramatic aspects (which are thoroughly interwoven). The omission of a few bars, or of a theme in counterpoint, can remove characters or situations from the "drama." I don't think it is possible to say such changes are better or worse than the original, though there certainly is a difference. Those who demand a recreation of the original will have to content themselves with the original tracks, and even there lies confusion when one finds sequencing not used in the film, missing

from the tracks, stolen from some other film ("Ski-Run"), or edited together from other sequences.

John Fitzpatrick replies:

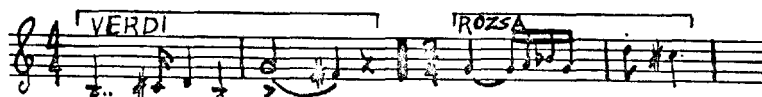
As much as I agree with Mr. DeMary's thesis, I cannot go so far as to deny comparison with the original altogether. Granted, changes have to be made for dramatic extracts to work in concert form. It still remains true that some changes will be effective (Wagner's concert ending for the Tristan prelude) and others will not (Humperdinck's for the "Rhine Journey"). The listener deserves to know about such matters, and he can only make an intelligent judgement if he has all the facts at his disposal: exactly what music has been selected, what has been cut, what openings and cadences have been devised, etc. All of this is the province of descriptive or comparative criticism and, I think, the legitimate concern of any listener. It need not imply any negative judgement. Of course, any further evaluative criticism must consider other grounds as well. Even then, if one version is clearly superior to another, why not say so (with reasons)? This is still a far cry from the "critic" who throws a tantrum merely because what he hears doesn't exactly coincide with what he thinks he remembers. On that sort of behaviour I agree with Mr. DeMary entirely.

BERTRAND BORIE, St. Cloud, France:

I have a different theory about DIANE than the one J.F. proposed in MRS 14. For me, the two scenes revolve around a common idea: the "official" situation of Diane. The first instance is the affirmation of her failure: she is only "the first mistress of a king's second son." But in the second case, Catherine's gesture in a sense blesses the love which has united Henri and Diane. In the plan of the film this explains the contrast between Diane's anger with Henri and her changed emotions of gratitude and almost hope for Catherine in the end. Hence the theme which concerns us is stated briefly in the beautiful musical progression that occupies the center of the finale (in which a note of hope gilds the tragic strains). It is an interesting problem, though, and I would like to know what other readers think.

JEFFREY DANE, Brooklyn, NY:

Regarding Dragnet: I couldn't help noticing the similarities between the Verdi excerpt and the cymbalom theme from THE POWER:



A further similarity can be illustrated as follows: although the rhythm is different and the tritone absent, the intervallic relationship of the first four notes is the same in the Dragnet theme as it is in the opening bars of this well-known master-work:



HANK BRINKER, Denver, Colorado:

In the 1976 Winter Olympic competition in figure skating, the choice and editing of the music is of crucial importance. Although tradition dictates that "concert" music be used, the U.S. team produced a few surprises. Alice Cook and Bill Fauver mixed EL CID with Gliere in the pairs competition, and Tai Babilonia and Randy Gardner made electrifying use of ON THE WATERFRONT in the same event. But the most filmusical program was that of U.S. champion Dorothy Hamill: a montage of film scores by Erich Wolfgang Korngold. What better for Innsbruck, Austria?

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