

PRO MUSICA SANA  
QUARTERLY PUBLICATION OF  
**The Miklós Rózsa Society**

Volume IV, No. 4

©1976 The Miklos Rozsa Society

MRS 16

IN THIS ISSUE:

- NEWS: Performances, Recordings, Publications, and other recent developments and events of interest. p. 2
- BOOKS: John Fitzpatrick looks at some recent books on film music, including the new edition of a classic study of the art. P. 4
- PROKOFIEV'S SCORE FOR IVAN THE TERRIBLE: An exhaustive and important survey of a neglected score by critic Mary Peatman p. 6
- CAVEAT EMPTOR: Our members report on the questionable morality of a mail-order organization specializing in sound tracks, and discuss the availability of "pirate" tapes of Rozsa scores. p. 19
- OFF THE BEATEN TRACK: A new feature; in this appearance, Preston Jones focuses on THE LUCK OF THE IRISH and THE GLASS MOUNTAIN. p. 20
- CURRENT SCORES: From Handel and Mozart to Williams. p. 21
- CURRENT RECORDS: Mark Koldys reports on new releases by Herrmann, Raksin, and Thomson, among others. P. 22
- MRSSS NEWS: Music of Rota and Newman. p. 23
- LETTERS: Reactions to STREETCAR, the film music of Vyacheslav Ovchinnikov, Palmer's Rozsa, and recent "pirate" LPs. p. 25

NEWS:

Performances:

Tripartita: 13, 14, 15 October in Washington; also later next season in Philadelphia and in Pittsburgh and Budapest in 1977. Notturmo Ungherese and Violin Concerto: 28 March in Santa Monica (see below). Violin Concerto: 10 April in Winterthur, Switzerland (Catherina Hardy, vln.): 1977 in Vienna (Detlev Frevesmuh) with the Vienna Symphony). Piano Concerto: 8, 9 January (1977) in Milwaukee (Leonard Pennario, p., Kenneth Schermerhorn, cond. Milwaukee Symphony). QUO VADIS Suite: 21 February (1976) in Fort Worth (Tens Christian University Symphony).

Recordings:

June is the release date for Polydor II. American distribution of Polydor I by Deutsche Grammophon appears to be set. RCA has commissioned new liner notes for Rozsa Conducts Rozsa, but no reissue date has been announced. A new, Rozsa-conducted BEN-HUR for Decca/London Phase-4 is being planned. Arista has released an LP of Herrmann's TAXI DRIVER.

Publications:

The MRS (along with the Film Music Collection) received a rave review in the March American Film. The April issue of this new journal of the American Film Institute is a tribute to William Wyler and contains a brief essay by Miklos Rozsa on his BEN-HUR experiences with Wyler.

Bernard Herrmann has received many deserved tributes lately in addition to his extraordinary one, in the end credits of TAXI DRIVER. Among the most notable are Christopher Palmer's in two recent issues of Crescendo (the first part of which is an unusual personal view), Irving Zolodin's in the Saturday Review of 6 March, and Page Cook's in Films in Review for March and April (which finally cites sources for some of the statements in Cook's 1967 Herrmann article). All three contain unfamiliar photographs as does SCN #5.

Ken Satak's The Great Motion Picture Soundtrack Robbery has been published by Archon Books, The Shoe String Press, Hamden, CT, for \$10 (111 pages, hardcover).

Karol Kulik's new biography of Alexander Korda, The Man Who Could Work Miracles introduces a couple of errors into its filmography. Miklos Rozsa did not work on THE DRUM (1938) at all and was not the principal composer of TO BE OR NOT TO BE (1942). Rozsa, by the way, considers the book "atrocious" and unworthy of its subject.

The new interest in film music has led to increased coverage in the mass media. Whereas Time or the New York Times used to devote only an occasional column to the subject, they now offer full-scale, articles. But the journalistic orientation remains the same, and so does the blend of interesting contemporary fact and historical distortion. See, for example, Thomas Maremaa's "The Sound of Movie Music" in the New York Times Magazine for 28 March. The French film magazine Ecran devoted its entire September 1975 issue to "Film and Music 1960-1975." Articles ranged from a discussion between Georges Delerue, and Jacques Deny to "Soul Music and the Cinema." An extensive biographical dictionary of composers offered brief sketches and filmographies for dozens of artists active during this period. The issue is an erratic performance on the whole, but one full of valuable information about many of the less well-known European composers.

## Events:

Two recent California events offer an interesting case study in the frustrating business of running an active film music society.

(1.) We learned of Miklos Rozsa's Santa Monica concert well in advance but did not discover the exact date until early March, i.e., too late to include in MRS 15. Thus we had just two weeks to notify members who might want to attend. Craig Reardon made a valiant effort to contact everyone in Los Angeles and environs but only met four members at the concert. How any others were present and unknown to each other we have no way of telling. At least the free concert, which also included works by Liszt and Todaly, was a popular and critical success, with much praise going to violinist Dorothy Wade.

(2.) We did publicize the Oakland Museum's tribute to the Art of Film Music in advance, but only because of a remote chain of circumstances: Mr. Fitzpatrick happened to be in San Francisco in December and happened to look in the back pages of a local newspaper on the right day! We still have no idea how many members may have attended. The participants, at least, report that the affair was a great success. These included Elmer Bernstein, David Rsksin, Ernest Gold, Lynn Murray, and Fred Steiner, but not Lalo Schifrin as previously reported. A unique feature of the three-day symposia was the opportunity to view films and hear concert performances of the music immediately afterward. In one case, David Raksin even demonstrated the craft of conducting to a "live" screening of a film. The Oakland Museum has hopes of making this an annual event, but right now even the first concert is in the red because of musicians' fees. They are appealing for donations. Contact Jill Steiner, California Artists Concerts, The Oakland Museum, 1000 Oak St., Oakland, CL, 94607. Anyone who gives \$20 will receive a copy of the large, illustrated, forty-page commemorative catalogue, which includes background and interviews with all five composers.

The conclusion to be drawn from the above is simply that advance knowledge and local organization are the keys to success in any film music event. There are many fine, new publications in this field, but most of them are, like PMS, slow-moving quarterly reviews. Is it too soon to propose that someone put together a cheap, fast film music newsletter that could provide advance notice of all coming concerts and events? Through it, local coordinators might be able to set up meetings, conventions, dinners, or anything else that seems appropriate. The MRS stands ready to cooperate in such a venture. For one thing, there are concerts coming up in Washington, Philadelphia, and Milwaukee.

Other,

Preston Jones reports that Frank Skinner's ABBOTT AND COSTELLO MEET FRANKENSTEIN, THE FIGHTING O'FLYNN, and HARVEY, Hans J. Salter's APACHE DRUMS and THE GOLDEN HORDE, and Leith Stevens's All MY SONS are among the orchestral scores still preserved at Universal.

Oa 31 January Miklos Rozsa received a Golden Scroll award in Hollywood for his contributions to fantasy and science-fiction films. Fritz Lang and make-up artist William Tuttle were also among those honored for long-term achievement. Mark Evans made an introductory speech, and a clip from THE THIEF OF BAGDAD was shown.

Finally, Bertrand Borie reports that L'Association Miklos Rozsa-France is officially established. Contact him at 44 Quai Carnot, 92210 St.-Cloud, France.

Errata:

MRS 15 was bedeviled with more than its share of editorial blunders, for which we apologize to all concerned. to start with, it belongs to Volume IV, not III. Collectors of back issues should be reminded in this connection that MRS 7 should be labeled Volume II, No. 3.

On page 2, line 12, read "smile" instead of "smirk".

On page 3, last paragraph, line 5, read "Herrmann's" instead of "Corwin's".

On page 4, line 5, read "overestimated" instead of "underestimated".

Finally, although Mark Andres's list of the concert and stage works of Barnard Herrmann remains the most complete we have seen, Craig Reardon and others have pointed out some errors and omissions. Omitted were the 1942 concert suite from THE DEVIL AND DANIEL WEBSTER, the late-60s (unsuccessful) musical comedy 4aa the Schnorrers (with Diane Lampert), and the 1967 Clarinet Quintet. Echoes was composed in 1965-66, not 1943. And, of course, no attempt was made to cover Herrmann's extensive radio and television work, even though the latter included two operas, A Christmas Carol and A Child is Born, in the mid-50s.

BOOKS by John Fitzpatrick:

Roger Manvell and John Huntley, The Technique of Film Music  
Second edition revised and enlarged by Richard Arnell and Peter Day  
London: Focal Press, 1975  
New York, Hastings House, 1975 (\$18.50)  
Rome: Edizioni di Bisnco e Nero (Italian edition not seen)

Three years have passed since I described this book as "essential" and much has happened in film music to suggest the need for a reevaluation. Aside from the new journals and the new awareness in the established publications, we have also had Tony Thomas's familiar but useful biographical sketches of some Hollywood composers in Music for the Movies. Thomas's volume had few pretensions toward musical or cinematic analysis, but more recently Mark Evans (Soundtrack: The Music of the Movies) and Irwin Bazelon (Knowing the Score) have moved in that direction. About both of these I am in general agreement with my colleagues (see MRS 15): Evans weakened his genuine insights by trying to cover too much, the result being a different kind of thinness. And Bazelon, while often providing more acute musical thought in a single page than the others did in an entire chapter, also let his barely disguised prejudice in favor of a particular school, "the contemporary American concert composer," lead him into some grotesque historical distortions and critical nonsense. So, while I can recommend any of the above works for different purposes, Manvell and Huntley remains the central volume for everyone - even though the new edition has some problems and the 50% price increase has been accompanied by the addition of only a few pages to the total length.

In a sense the revisers, composer Riobard Arnell and film maker Peter Day, were unlucky in their timing. Their new edition bears the date 1975 but has a cutoff point for critical and bibliographical material at the end of 1972, i.e., before the onset of the current film music renaissance. As a result, they inevitably faced some problems of historical perspective. A consideration of the original volume will help to explain these.

Technique first appeared in 1957 (cut-off, end of 1955). It offered two good chapters on the history of the art to 1935 and then a massive critical and technical discussion of the ways in which music functioned in many outstanding scores of the decades 1935-55. There followed a look at sound studio technique, a large selection of composers' viewpoints, and four solid appendices: an outline-history of film music by year (mostly a list of important scores and awards), a huge discography, a pair of model essays in film music criticism (too infrequently imitated since), and the best bibliography ever compiled on the subject. The authors received everywhere the guidance of an able British Film Academy committee that included Muir Mathieson and William Alwyn. These in turn sought and received comments from many of the leading composers of the day, so that the volume was full of observations by Rozsa, Herrmann, Vaughan Williams, Friedhofer, Raksin, and many others.

The new version revises very little and omits almost nothing. yet where material such as that concerning recording techniques is declared obsolete it is qualified only by additional paragraphs at the end of the chapter. The only substantial cut is the 55-page discography. This is understandable. The old list was mostly concerned with 78s and the earliest LPs and could have only (considerable) historical value today; a new one on the same scale would plainly have been impossible. This space and more (the book has been expanded to 310 pages) is taken up not only by an extension of the other-r appendices but also by many new sections on filmed lives of composers, new techniques in electronics and animation, further composers' and - strikingly - film makers' view, and a chapter on what are supposed to be four key scores since 1955.

It is this last that best illustrates where the revisers went wrong. They rightly point out in an introduction that pop, electronic, classical-borrowing, and even non-musical trends have become dominant in recent years and they understandably feel that this fact should be met with serious discussion rather than the hysteria popular in some quarters. Yet there is not really very much to say about 2001, and on ZABRISKIE POINT the comments seem curiously unconcerned with the final musical and dramatic value of the pop songs chosen by Antonioni (who has earlier in the volume indicated his basic lack of sympathy for real musical expression in films). Good points are made about Peter Maxell Davies's THE DEVILS and about SECOND BEST, but the latter (scored by Arnell) is obviously too little known for illustrative purposes.

Thus, with examples from only the last four years of the period, do Smell and Day attempt to characterize seventeen years of film music. It is easy to see what must have happened. Eager to pinpoint the most recent trends, the revisers lost their sense of perspective and let those trends strangle them. The years 1988-1972 struck them as the beginning of an era whereas they now seem more like an unfortunate transitional period. It is significant in this connection that the Technique, alone of the four volumes I have mentioned, never once uses the term, "Golden Age of Film Music." I have never really understood this peculiar concept. If it is meant to imply that the Hollywood, or any other, system regularly turned out an invariable succession of musico-dramatic masterpieces, then I seriously question the sanity of anyone who believes in it. But if it means only those years when some composers of recognised ability produced their best and most mature works (and usually got them recorded), then I would submit that the real "Golden Age" occurred not as is usually imagined in the 30s and 40s, but rather precisely during the first decade of Arnell and Day's seventeen year period, 1956-66. What really happened,

I believe, is that the traditional film score crested during those years and declined in the late 60s only to rise again after 1972. Only time will tell about this last point, and the revisers, at any rate, cannot be blamed for failing to predict it. But about the first there can be little dispute. Just consider the key works of these years for only a few Hollywood-based composers: Rozsa: LUST FOR LIFE, BEN-HUR, EL CID; Newman: THE DIARY OF ANNE FRANK, HOW THE WEST WAS WON, THE GREATEST STORY EVER TOLD; Herrmann: TEE SEVENTH VOYAGE OF SINBAD, PSYCHO, VERTIGO, FAHRENHEIT 451; Waxman: PEYTON PLACE, THE NUN'S STORY, THE STORY OF RUTH, TARAS BULBA, and so on. Even younger composers like Bernstein and North may have done their best work during these years: SPARTACUS, CLEOPATRA, DESIRE UNDER THE ELMS, THE MAGNIFICENT SEVEN, TO KILL A MOCKINGBIRD, HAWAII, etc. Individual cases may be argued but surely not the entire trend. Yet not one of these scores discussed in the new edition. Instead there is the absurd generalization that the "symphonic" approach has been preserved in Shostakovich's scores for Kozintsey (p. 245): By the most restrictive definition of "symphonic" this is still nonsense; even the early 70s, after all, brought us the maturity of Goldsmith, PATTON and PAPHILLON; THE PRIVATE LIFE OF SHERLOCK HOLMES; and LADY CAROLINE LAMB.

This same sort of imbalance pervades the extended appendices, where BANNING, JIGSAW, THE FROGS, and ESCAPE FROM THE PLANET OF THE APES are mentioned but not most of the scores cited above. I do not quarrel with, indeed I welcome, the international character of the list here. Nor do I object to the need to recognize historically influential landmarks like BREAKFAST AT TIFFANY'S, THUNDEHBALL, BUTCH CASSIDY AND THE SUNDANCE KID, or A HARD DAY'S NIGHT. But I do feel something is terribly wrong with the focus of the revision. The very composers cited as masters in the original text are here dismissed both as authorities and as examples. History need not be displayed in a book on technique, but a sense of history is essential to its writing. Arnell and Day are defective in this sense.

Perhaps the bibliography offers an explanation. There are some shocking omissions, e.g., the composer biographies in Films in Review which, whatever their musical merits, were the most complete available in 1972. (Mention is made of Page Cook's "Sound Track" column but nothing is made of it or of the "Records" column in Films and Filming). Yet the revisers do manage to come up with much valuable material from other even less likely sources - everything from The American Cinematographer to Bianco e Nero. That, after all, is what a bibliography is for, and this one, for all its faults, is the best in print. And so is the book. The reader who can keep matters in perspective will find a superb work imperfectly extended. Perhaps one such reader will have the perspective needed to prepare the third edition in 1993.

PROKOFIEV'S SCORE FOR IVAN THE TERRIBLE by Mary Peatman:

IVAN THE TERRIBLE is surprisingly neglected in this country. It has suffered particularly from being discussed in the context of Eisenstein's other films, of which THE BATTLESHIP POPEMKIN and ALEXANDER NEVSKY tend to capture stage center (although there are exceptions which may be heralding a change: Yon Baroa [Eisenstein] and Peter Harcourt in his recent book, Six European Directors, have done such to redress this situation). Such is perhaps even more the case with IVAN's score. How often has

Prokofiev's contribution to film been praised - and yet how few people really know the music for IVAN. It is ALEXANDER NEVSKY whose score is known, thanks to frequent and successful performances and several recordings of the cantata. For various reasons, some - of them justified, the IVAN Oratorio hasn't received this kind of attention. Unfortunately for IVAN, concert ball fame seems to be a necessary prerequisite for the public success of a Prokofiev film score: one of his most famous concert pieces, in fact, is from a film still virtually unown in this country, LT. KIJE (although according to Jay Leyda in his Kino: A History of the Russian and Soviet Films, this score made a second appearance in THE HORSE'S MOUTH, a British film directed by Ronald Neame and released in 1958).

The essay that follows is an attempt to redress the balance. My own feeling is that in many ways the score for IVAN is superior to its predecessor, ALEXANDER NEVSKY; among other things, it strikes me as more closely integrated with the drama and its visualization. (I am not alone in my opinion; Bernard Herrmann stated more than once that he felt IVAN's score was the greatest ever written for any film.) To present the music's function to readers who might be unfamiliar with the film poses problems to which I have tried to respond in the essay. For anyone of a more ambitious bent, however, Simon and Schuster published the script (cutting continuity) in their Classic Film Script series in 1970, a paperback that is still in print. My short references are keyed to that text. Also, there is a recording of the Oratorio, about which more later.

To compose for historical or costume epics is to face special problems above and beyond those confronting musicians who score films with contemporary settings, Both William Walton (concerning HENRY V) and Miklos Rozsa attest to the need to take into account historical authenticity while at the same time avoiding stilted archaisms. Rozsa formulated the problem as follow:

[The music] has to be stylised, as the very nature of dramatic music excludes, the verbatim usage of music of periods:... With the melodic, rhythmic, and harmonic elements of the past, [however,] the modern composer can create a dramatic language of his own, which fits the style of the screen-drama.<sup>1</sup>

Both ALEXANDER NEVSKY and IVAN THE TERRIBLE posed problems of this sort for Serge Prokofiev. In tackling them, he put special emphasis on two points: the time period and national differences. In NEVSKY the music portraying the Teutonic Knights stands in contrast with that of the Russians; and while IVAN is full of old Russian themes, folksongs, and music for other rituals, the Tartars and Poles have a different sort of music. Like Walton (in HENRY V again), Prokofiev alternates between more obvious archaisms (melodies that are easily recognized as stemming from an ancient, nationalistic tradition) and materials of his own invention which are tailored to "fit the mood" The former category includes such items as the song "Have Mercy O Lord," which is sung by the people when they come to Alezandrovakaya Sloboda to call Ivan back to Moscow at the end of Part I (people familiar with the Russian Orthodox service or Tchaikovsky's 1812 Overture will recognize the melody). The most obvious instance of the latter group is, perhaps, the music accompanying the death of Vladimir in Part II.

Before the music of the film is considered, some attention should be given to Prokofiev's background with respect to film music - that of IVAN in particular.

It seems that the composer had at least a hand in film projects dating back as early as 1933 (the year of his return from abroad and usually considered the advent of his "Soviet" period), the first being *LT. KIJE*, directed by A. Feinzimmer. Apart from *NEVSKY* and *IVAN*, this is the film for which Prokofiev is best remembered, primarily because of the suite he fashioned from that score. His other major films are as follows: *QUEEN OF SPADES* (1936) (not an adaptation of Tchaikovsky, but an original score for a screen adaptation of Pushkin's play), *PARTISANS IN THE UKRANIAN STEPPE* (1942), *KOTOVSKY* (1942), *LERMONTOV* (1942), and *TONIA* (1942).<sup>2</sup> Needless to say, most of these films (including *LT. KIJE*) are not familiar outside the Soviet Union. However, the point to be emphasized here is that Prokofiev did have experience in this area prior to his association with Eisenstein. Also noteworthy is that Eisenstein approached the composer shortly after the completion of *NEVSKY* in hopes of getting him to work on his film *FERGHANA CANAL*.<sup>3</sup> That Prokofiev, who was in the midst of composing the opera *Semyon Kotko* at the time,<sup>4</sup> was unable to consent and sent Eisenstein his regrets in a letter dated 30 July 1939.<sup>5</sup> As it turned out, the project never materialized, proving to be another of Eisenstein's "unfinished symphonies."

It is to Prokofiev's credit that he took film composing seriously; it wasn't something to be done on the side while waiting for something better to come his way.

With his characteristic directness, he asserted the rights of the composer in the cinema, sharply criticizing the "anti-musical" tendencies of culturally underdeveloped directors...

"I still consider the motion picture the most modern art," he maintained in a letter [to Eisenstein].<sup>6</sup>

And Eisenstein is to be commended, too, for realizing that he and his films would benefit considerably if he worked with Prokofiev from the outset, rather than calling him in after the material was shot. We find the following letter from Eisenstein to Prokofiev, dated December 1941, reading:

I am writing hurriedly... Facts: *TERRIBLE* is to be shot....  
Currently I am completing the scenario and will send it to you on the next occasion. At the beginning of next year, it will already be possible to come to agreements - to get together, etc.  
It has two parts - entertaining at the highest level.  
Comrade Composer is offered great freedom in any direction.<sup>7</sup>

Their actual method of work has been described in depth by Eisenstein himself; his essay entitled "P-R-K-F-V" is anthologized in Notes of a Film Director (New York: Dover Publications, 1970).

The discussion that follows does not aim to be all-inclusive, but rather to present the various approaches that Prokofiev employed in putting musical expression into filmic material. For his was not an exclusive method. He combined the use of the "leitmotif" with that of the tone painting; he also composed a vast amount of on-screen ("actual" or functional) material, some of it strikingly operatic in quality.

Before we enter into this discussion, however, a brief plot sketch might be in order. The film as we have it (it is incomplete) is in two parts. Part I represents Ivan's coronation as the first Tsar of Russia in the face of much opposition from the Church and the boyars (nobles), his marriage, his conquest of the outlying territory of Kazan, his illness and consequent anxiety about his infant son's succession, the illness and subsequent poisoning of his wife by the leader of the boyar opposition



(Ivan's mannish aunt, Efrosyniya Staritsky), and Ivan's ultimate decision, in the face of treachery, to form a private bodyguard, the Oprichnina. Part II represents the continuing internal problems of Ivan's rule: the Tsar recalls a former friend-turned-monk, Philip Kelychev, from his monastery only to discover in him a new enemy, and he learns that Efrosyniya, in addition to having poisoned his wife, has hopes of installing her own backward son, Vladimir, on the throne. But Ivan retaliates: at a sumptuous banquet he plies Vladimir with liquor, coaxes out of him a confession of the plot and, dressing him up in the Tsar's regalia, sends him to the cathedral and the knife intended for the Tsar,

The richest category in terms of expressive development of the music for IVAN is that of the "tone paintings." Prokofiev's opportunities in this area were unusual in that he was able to compose large stretches of uninterrupted music - music that conveys moods that are visually suppressed. This is perhaps the most difficult test of the sensitivity, function, and effectiveness of music in any film; Prokofiev more than rose to the occasion.

The major sequences so accompanied include the Moscow uprising, its music standing in violent contrast to the gay, festive melodies of the wedding scene that precedes it; the approach to and attack on Kazan (this involves the development of several pieces of material); Ivan's plea that the boyars honor his son; Anastasia's illness (the musical composition embraces two overlapping scenes); a scene set at the court of King Sigismund of Poland; and Vladimir's death. In most cases the themes do not function as leitmotifs; rather, they are relegated to the one instance and developed, more or less, within that situation only.

The music accompanying Anastasia's and Ivan's last moments together provides a good working case. Seated in the throne room, Ivan holds attendance on the boyars and the ambassador to England. With the boyars he shows a loss of patience and strong inner turmoil, finally losing his temper altogether. He seems to regain it again in part when he meets with the ambassador: he acts to all appearances as though strategy games are his cure. But when the ambassador also departs, leaving Ivan to himself, a second mask seems to fall as well: he suddenly seems wisened, old, and terribly alone. It is at this point that the music takes over the role of "projecting" this sense of Ivan's suffering and threatened loss.

Up to now we have been given no clue about Anastasia's sickness, but the music prepares us in advance for the upcoming scene by setting its mood at the same time it conveys Ivan's own shift in thought and tempo. The music is tuneful, gentle, and delicate, but it also bears a suggestion of mournfulness, conveyed by the minor key, the slow, almost funereal, pace, and the legato line. The melody suggests much tenderness (Ivan is very close to and dependent on his wife) and the instrumentation - strings alone - contributes to this quality as well as to the sense of fusion. (a).

This theme has a counterpart, the basic quality of which is more agitated, even though it is an intrinsic part of this music as a whole (b). The tempo tends to pick up and the instrumentation is different: the new melody (b) is carried by an oboe. Given sufficient intensity (including an increase in volume), it hints at trouble, and trouble indeed comes - in the form of the arriving messenger, who runs in to the tune of this variant.

(a)

Adagio  
pp

etc.

(quoted from the piano reduction of the Oratorio, published by Soviet Composers in Moscow, 1962.)

(b)

p dolce

(c)

ff

Such is Prokofiev's basic material in this episode; by means of it he carries us through the one scene and into the transition and preparation for the next. The passage begins right after the ambassador's departure. With it, we feel, has gone all of Ivan's presence as Tsar; what we see now is only the human figure, very much dwarfed by the great size of the hall. He draws his cloak closer about him and sits back - weary? Troubled? The melancholy nature of the music certainly suggests this.

The next series of shots orients us. We are taken, rather briefly, to Anastasia's room - bed - and to her face in closeup, showing her stirring in troubled sleep with Efrosyniya, shrouded in black, hovering over her like a bird of prey. The music has continued steadily throughout, its only change being one of volume as it swells and recedes once again.

It continues as we return to Ivan in the throne room, still in an attitude, of exhaustion. Helplessness is further suggested in the manner of his departure from the room a minute later. By the time we have returned (with Ivan, this time) to Anastasia's chambers again, we know the music has fulfilled its initial function as a foreshadowing device (we realize, what is bothering the Tsar); now it takes over the role of a mood gauge until the messenger arrives. Here again, though, the music tells us even before Ivan reads the letter that evil tidings have come. The potential of the (b) theme is brought to fruition by a sudden increase in tempo and volume, carrying a heightened sense of agitation which easily translates into disaster. The sound of running steps, followed by the sight of the messenger (bringing news of boyar treachery) dashing up the stair, reinforces this sharp shift in mood.

At times throughout this long musical passage we are acutely aware of its effect on us as it alters the pacing; at others, it reinforces the mood already dominant in the scene. Such is the case during most of Ivan's conversation with Anastasia, although here, too, there is added emotional depth. The exchange between the two is one of the few tender moments in the entire film, and the music does not let us forget it.

Three other sequences are outstanding for the extended musical treatment they entail: Ivan's plea to the boyars, the scene at the Polish court, and the death of Vladimir Staritsky. Of two - Ivan's plea and Vladimir's death - something should be said here.

Pacing is vital in both, and this is governed in great part by the music. In the case of Ivan's illness, the two dominant visual rhythms are carried by Ivan's intense but futile efforts on the one hand (he is, of course, very weak) and the sluggish movements of the heavily overdressed boyars on the other. The music, speaking for Ivan's pain and impotence, ebbs and flows as his actions reach passionate intensity and then cease in exhaustion. This pattern occurs twice, but the second climax, involving a change of attitude in Ivan, carries with it a dramatic shift in tone. Seeing himself betrayed, he whispers a curse, low and burning with anger, at which point the music shifts from the pathetic portrait of the "plea" to a series of heavy menacing chords quite appropriate for a consignment to the nether world (c).

The murder of Vladimir in Part II is highly ritualized and unreal - nightmarish in the true German Expressionist tradition. The procession to the cathedral which precedes Vladimir's death is quite long and uninterrupted; suspense is built gradually but with irresistible pressure through a steady increase in the volume of the eerie music which includes the humming of the (offstage) chorus which becomes

open-mouthed until, an instant before the stabbing, the music ceases altogether on the conclusion of a climactic phrase. The killing is performed in a terrifying split-second sequence broken only by Vladimir's death cry - a short, pathetically high-pitched "ah!" This is followed by a plunging violin scale, repeated once and lasting only a few seconds; then silence, musically, as Efrosyniya rushes forward to proclaim - mistakenly, of course - Ivan's death.

Here again we are dealing with an uninterrupted musical "composition" of some length which governs much of the tempo and mood of the scene. Curiously enough, the effect is in a certain sense one of a silent picture with an orchestral accompaniment added, and for two good reasons: no other sound to speak of is heard on the track, and a significant part of the sequence is in long shot. As a result one is extremely conscious of the overwhelming richness of the texture of the music, and it becomes increasingly "present" in the awareness of the viewer as the tension builds. We see all the plotted moves in a way that conveys a sense of omnipresence; three high angle long shots are of particular importance in this respect, especially the one of the murder itself. Consequently, we find ourselves mentally ahead of those "beneath" us and almost directing the next inevitable move - but the invisible yet seemingly omnipresent Ivan guides our minds in turn. And all the while we are enveloped in the resounding chorus - "heavenly" in the sense of being invisible and omnipresent but hellish in its horrific quality - which pressures us on to the destined end.

This supernatural effect of the chorus is further aided by another factor. Because of a set of previous associations (the chorus and the dance staged earlier), we think momentarily in this scene that the humming is coming from the Oprichniks (Ivan's bodyguards) themselves, who are the on-screen emissaries of death (Peter Volynets, the actual killer, is a mere tool). Yet these figures are so impersonalized, so cold, as to become detached from the singing. (Usually their faces are not seen, and when they are, they are quite stony; one never thinks of "chorus" in the human sense.) On the other hand, the music itself is immediate; it is not governed by the sound laws of the cathedral, whose acoustics we are acquainted with through previous exposure in the film. The result is disconcerting.

In all three cases considered the music involves very little basic material: its effectiveness depends mostly on what is done with it. The regulation of the dynamics, the coordination of the musical phrase with the rhythm of the action, the split-second timing of a climax: all serve to work on the spectator. Sometimes we are aware of it, sometimes not. The rest of the secret lies, of course, in the rightness of the themes themselves: their worth both as music per se and as music for a particular occasion.

A great deal of the music in the film is written as "actual music" - that is to say, music performed within the visual confines of the set itself (a choir heard but not seen within the cathedral would still be a case in point). Much of the sense of "opera" comes through the presences of several "set" pieces of this sort, some of which are treated in a manner bordering on the Italian (not Wagnerian!) operatic tradition. Such, for instance, is Efrosyniya's "lullaby" to her son, Feodor's song and the Oprichnik chorus that punctuates it and the song of the three innocents in the Chaldean playlet sequence.

Even so, these are not operatic numbers per se. One of the most important tensions built into the film's structure is that between the stage and filmic elements, and the music reinforces this ambience. Efrosyniya's song has a claim both to realism (mothers do sing lullabies to their children) and to borderline histrionics (this is not what one would expect a mother to do given this situation; nor, literally speaking, is Vladimir a child). Tavern choruses are also common enough in reality; that the Tsar's men should sing a rousing song and dance to it is not in itself so strange. The context, however - the threat of murder and the scheming that is developing on both sides - strikes one as anything but apropos and so casts an air of nightmare.

As for the scene of the Russian-style "mousetrap" (the Chaldean playlet sequence), the entire episode involves the play-within-the-play; the chorus of the three "innocents" is thus thoroughly ensconced in a theatrical situation. (The monk, Philip, has arranged to have the story of Nebuchadnezzar's attempted burning of the "three innocents" [Daniel 3:12-30] acted out before Ivan in the cathedral in the hope that the Tsar will recognise himself as the "terrible pagan king" and desist in his "outrageous" behavior. But Ivan reacts differently than is anticipated: angered, he declares that "I will be what you call me-I will be terrible." This is the only time in the film proper his appellation is mentioned.) One must look elsewhere to reach the more realistic element, namely the motivation behind the instigation of the playlet and the countermotives aimed against it. And even at this level the whole thing is still a game of sorts, even though the moves are in deadly earnest.

The music in these cases heightens the operatic elements, but equally important is the manner of its execution. In the Chaldean playlet the three "angelic cherubs" are in fact inexperienced boy sopranos, nervous for fear of mistakes (they haven't had much rehearsal time, after all) and perhaps also afraid of the reaction of the "terrible Tsar - one is quick to notice their forced notes, which are a little too loud, and their exaggerated efforts to keep together. Their execution is quite seamy of course (we are perhaps reminded of our own experiences with amateur youth performance), but it has its affect on us - and on Ivan - for precisely this reason. Set against this piping treble are the booming, sneering voices of the two Chaldeans, always heralded by the cymbal crash; finally, Ivan's demonic laugh, echoing ominously through the cathedral, cuts through all.

The case of Efrosyniya's lullaby is different, but beneath the differences the effect is remarkably similar. In this instance, true, we have no intervening boundaries of "play" with which to set the episode apart. But the reality is undercut, even so, both by her lyrics ("did she make them up?") and by the effect they have on Vladimir (they are anything but soothing). Indeed, the question of realistic expectation breaks down altogether at this point. But then why have a lullaby at all? To what purpose?

The purpose is ironic. That the "lullaby" is anything but comforting is exactly the point, both what Efrosyniya sings and how she sings it make this clear.<sup>9</sup> The lyrics are rousing, not quieting - stimulating and exhilarating to her, hideous to the point of being unendurable to him. The sequence underlies again and again the basic differences between mother and son: she shows increasingly glee, almost bloodthirstiness, as she warms up to the rhythm of the song; while Vladimir ends up breaking away from his position of cuddled security and, darting the swift glances

of a pursued animal, runs out of the "sanctuary." As he becomes more child, Efrosyniya become's less mother, transported as she is from any semblance of tenderness by the idea of using Vladimir as a tool for her own material ends.

The manner of the delivery of the song is the other half of this scene's effectiveness. While physical movement is pretty much confined to knee-bouncing and glittering eyes (she maintains, ironically enough, a "mothering" attitude throughout), the voice is most expressive.<sup>10</sup> The rendition comes nowhere near an operatic performance, but the tune is carried with spirit and vigor. The very roughness helps convey Efrosyniya's own characteristics: she is quite indelicate here, and she becomes more so as she describes her son's own ascension to the throne. The song conveys perhaps better than any words her basic desires.

One of the most startling aspects of this episode is the sudden and totally unnaturalistic entrance of a strong, robust chorus in support of her final phrase, There is no way one can really link this chorus with any other in the film, but a possibility that bears some weight both plotwise and in terms of certain tonal resemblances is to link it with the Oprichnik chorus itself as it functions throughout the film. (From all I can tell from the consistently poor sound tracks I have heard, both choruses are all-male.) In this case the chorus is invisible - indeed, untraceable for us as for Efrosyniya. Whether or not she actually hears it is again an irrelevant because naturalistic issue. Its function is twofold, first, as an externalization of her wish-dream; and second - ironically - as a foreshadowing for us of the disaster that is to befall her in the death of her son. The implication behind the visual-aural linkage of these two moments is that Efrosyniya is blind to the danger both times; only after it is too late does she waken to the irony.

The lullaby has its aftermath in Vladimir's death scene as well, Prokofiev is superb in conveying irony or dramatic reversal in musical terms (a case in point will be considered in depth shortly), and a fine example is heard after the murder. At this point, having discovered that it is in truth her son and not Ivan who has been killed, Efrosyniya begins again to sing the song (and again she casts an image of motherhood as she holds the dead body of Vladimir in her arms), but now her voice has lost luster. Broken with shock, she finally gives out altogether when her son is taken from her.

The case of Faodor's song and the Orpichniks' chorus is traditional enough to be grasped easily in terms of its function in the film. However, Prokofiev employs the material established by the song for an ironic and satirical purpose that is worth attention. Furthermore, this also involves the use of what could rightfully be called a leitmotif. When a given fragment of music occurs in various dramatic situations, it conveys to us information that we might not (often should not) grasp otherwise by linking elements in incident "two" with parallel elements in incident "one. In so far as it is transformed, the music also conveys additional information, too. This is the strict function of a motif. Before considering the example mentioned above, it should be pointed out that while Ivan himself has a "theme" which is heard frequently throughout the film, it doesn't usually function as a motif.



This music both opens and closes the film and is used extensively in the interim, but while it even undergoes variations on occasion, it usually fails to function even in these cases in a dramatically informative way; if anything, it tends merely to underscore the obvious. While the music per se is appropriate and effective, Prokofiev's use of it often falls short of its potential worth.

The case referred to above, however - Feodor's song and the Oprichniks' chorus - is different. It is arguably the best example of this type of film scoring in the work; one perhaps regrets the absence of more instances of similar quality.

Feodor's song at the banquet comprises three verses.<sup>11</sup> The first carries obvious hints of the campaign against the boyars which is in progress even as he sings; the second describes the invasion of a castle during a banquet (at which "golden goblets" are "being passed hand to hand"); and the third describes the burning of that castle (and presumably its inhabitants) as the guests depart. References are oblique at times, but a basic corollary might be set up as follows. Vladimir is of boyar stock and is the unwilling spearhead for all their schemes - hence a potential victim of verse one; he has been invited by means of an ornate goblet to a banquet which, while not "invaded," is nevertheless attended by men determined to do harm to the boyar faction (above all Vladimir) (verse two); and at the end of the masquerade/banquet Vladimir himself is destroyed, though not by fire but by sword (verse three).

The basic music of the song, repeated once per verse, is a vigorous 2/4 piece in the major key, and the first two verses are sung at a rousing pace. In the third round, however, Feodor suddenly slows up considerably, singing softly and with a sinister air to the end of the verse; only with the return of the chorus ("Burn! Burn! Burn!" etc.) to the original volume and tempo return.

The song is interspersed with snatches of Vladimir's "friendship" argument with Ivan which ultimately results in the latter's decision to array his cousin in the Tsar's robes. As Vladimir is guided by Ivan onto the throne the music of Feodor's song starts up again; but here, while the tempo is close to the retarded pace of the third verse that was sung earlier, it is in other respects completely changed. The rousing, punctuating rhythms have become mere dots and dashes - the reduction is almost tantamount to the effect of looking through the wrong end of a telescope - and the music is carried by a single oboe in a distinctly mocking fashion. All the orchestral support, not to mention the chorus, is gone. There is a brief entry of a soft choral support at the end of this long passage, but it has no resemblance to the earlier choruses. The phrase concludes with the ominous tolling of a distant bell, after which Ivan finally speaks.

The music conveys much in this moment. This is Vladimir's one crack at Tsarship, his sole opportunity on the throne, a role he wouldn't mind, were it not for the bloodshed. But he is not a Tsar, nor has he the makings of one. Now, seated on the throne, he contends with giddiness and lack of self-control on the one hand and increasing delight at being where he is on the other (his effort at hitching his haunches speaks eloquently for itself). The music brings home quite well the mocking irony and loaded satire of the situation, the Oprichniks, and of course Ivan with them, are certainly getting their laughs. But Vladimir's doom is also hinted at. The lyrics of Feodor's song have already implied trouble for boyar-affiliates, and the recurrence of the melody at this point, played to the tune of Vladimir's total victimisation, supplies the final clue.

There are other motifs in the film. One is the musical phrase linked with Efrosyniya's poisoning of Anastasia, which is first heard when Efrosyniya informs the boyars that Ivan must be separated from his wife (Part I, shot 627). At this point we don't know her plan, but we do know that she intends no good to Anastasia, and we associate the music with this specific threat. The motif recurs three times: first, when Efrosyniya prepares the cup in the bedroom and puts it surreptitiously on the balustrade; second, when Anastasia drinks; and finally, when Ivan discovers that treachery was indeed the cause of his wife's death (Part II, shot 256). In this scene the image of the cup and Feodor's whispered information and guidance allow for a moment of dawning recognition to be conveyed through Ivan's face and gestures even before he exclaims the partial truth. The music cuts in after his cry ("They poisoned her!") and so is not informative; but it is highly reinforcing.

Another theme worth mentioning is one which, for lack of a better term, I have called the "Threat against the child-Tsar." It is comprised of a fast descending-reascending violin scale which ends on four sustained rising notes:



Its first appearance supports Ivan's retaliation as a child against the boyar Shuisky (II: 198-210), and we associate the music with a sense of victory for the boy. The motif's other two appearances, however, give a twist to this relatively simple concept. Both are connected with the false "child-Tsar," Vladimir; the first accompanies Malyuta's delivery of the goblet to Efrosyniya just as she is celebrating the Staritakys' "prosperous cause" (II: 481, etc.); and the second points up the imminent threat to Vladimir's (not Ivan's) life, namely, Peter Volynets (II, 578, etc.). The irony becomes evident only with the unfolding of the situation, but the sinister nature of each of the three moments is underlined by the mere presence of the motif itself.

While a fuller analysis here would only serve to underline points already made, it is nevertheless worth remarking on some general points in conclusion.

In all fairness, this is not the ideal film score. There are imperfections, overstatements (Ivan's theme being perhaps the worst offender in this respect), and abortive motif developments. But these transgressions are minor, given the tremendous assets of the score. There is a great deal of music, most of which serves to point up or strengthen elements or impressions that might otherwise be lost. As for the "operatic" effect: personal preference might make a viewer draw the line at this point, perhaps on so-called "filmic" grounds; but the intent is deliberate, nevertheless, and deserves high praise for its execution.

The overall quality of the music is also worth remarking. To say it is "Russian" might be to beg the question, but in so far as Prokofiev had his ultra-modern "French" foray as well, this does have some meaning. The music is very nationalistic, and at times Prokofiev actually quotes material (this is especially true of the liturgical music, one instance of which I have mentioned). More important, however, is the color evoked - not the national color, but the emotive quality underlining the music. The key to much of it is Expressionism. True, it is difficult to define



musical Expressionism in a "pure" form (although the term is most closely linked with the avant-garde works of Schoenberg and Berg), but in many instances the score conveys a sense of tension, fear, and inner conflict - some of the most important impressionist goals. A fine example is the eerie, string motif discussed above, the "Threat against the child-Tsar." There are others, too. The music associated with Ivan's threat to the rebellious crowd (I: 218, etc.) and with the moment of his mother's abduction; the poison motif; the music accompanying Vladimir's death. All these reinforce grim, even harsh dramatic crises, several of which stress the sense of isolation and inner confusion.

Much of the credit for this work goes to Eisenstein. He and Prokofiev obviously worked together very well, and Eisenstein is to be commended for giving the composer his freedom. Not very many film composers can boast of this; nor can they boast too often of working with musically acute directors from the near-inception of the film. More than one Hollywood composer, in fact, has looked on the Eisenstein-Prokofiev collaboration with considerable envy.

A final note: the music does have a history apart from the film proper. In 1958 Abram Stasevich, the conductor for the original sound track, arranged parts of it (including some music eliminated from the final print of the film) in oratorio form. It was first performed in Moscow in 1962 in honor of the 70th anniversary of Prokofiev's birth. The American debut - also conducted by Stasevich - took place with the St. Louis Symphony on 29 March 1968. It was also recorded in Moscow a few months previously and released here as Melodiya/Angel B 4103 (two discs, still in print). Herbert Marshall translated the script both for the libretto and for a published score (a very limited edition, and not generally available in this country, it as published by Soviet Composers in Moscow, 1962). Unfortunately, this oratorio "reduction" leaves a great deal to be desired: the narrator ("Ivan") tends to interfere with the music, which proves especially distracting to the listener who knows the sound of Nikolai Cherkasov's voice in the screen role. Also, the selection of music sight have been better, although this is perhaps a matter of personal opinion. More irritating, however, is the fact that several selections - most notably the wedding song and the music for the taking of Kazan - are out of sequence. The record does have its value despite these setbacks, but it is no substitute for the film itself.

---

<sup>1</sup>Roger Manvell and John Huntley, The Technique of Film Music (New York, Hastings House, 1957), p. 113 (1975 edition, p. 125).

<sup>2</sup>Israel Vladimirovich Nest'ev, Prokofiev, trans. Florence Johas (Stanford: Stanford University Press, 1960), p. 513.

<sup>3</sup>FERGHANA CANAL was a sweeping film project about the history of Central Asia from antiquity to the present day. Like so many of Eisenstein's ideas, it never bore fruit: a short docusantary was fashioned out of preliminary footage, but that was all.

<sup>4</sup>Serafima Birman, the actress who played Efrosyniya in IVAN, directed a performance of this opera, replacing at the last moment the ill-fated Meyerhold; her observations on the experience are recorded in the collection of Prokofiev's writings entitled Autobiography, Articles, Reminiscences (Moscow. Foreign Languages Publishing House, n.d.).

5Ronald Levaco, ed., "The Eisenstein-Prokofiev Correspondence," Cinema Journal, 13, No. 1 (Fall 1978), p. 10.

6Nest'ev, Prokofiev, p. 249.

7Eisenstein-Prokofiev Correspondence, p. 10.

8Generally speaking, Eisenstein was much more deeply influenced by Wagner's theory of the Gesamtkunstwerk - the total work of art, in which there would be no "division" of poetry and music or stopping of the action (by, for instance, an aria aimed at displaying the singer's talent at the expense of the ongoing drama) - than he was by the traditional Italian (and French) approach that Wagner's theory had tried to refute. Indeed, Eisenstein produced, during a rare period of tolerance toward Wagner in the USSR (the brief Nazi-Soviet pact) a performance of Die Walkure and so came to grips with the composer first hand, so to speak. Eisenstein was very interested in the possibilities that film held out for the synthesis of the arts, and he realized that the new medium offered opportunities beyond Wagner's wildest dreams. While IVAN was conceived in part to prove this very point, however, Eisenstein didn't go about it in a very Wagnerian fashion: he does stop the action for lullabies, three-verse choruses, songs, and so forth. Thus my point here. Note, however, that information is conveyed at such moments, even though less economically than in other instances.

9This is the "lullaby" that Efrosyniya sings on what she believes is the eve of her son's ascension to the throne (the plot to kill Ivan has been set in motion):

A black beaver was bathing / In the river.  
In the frozen Moskova River.

He didn't wash himself cleaner / He only got blacker.

Raving taken his bath, the beaver  
Went off to the capital's / High hill to dry himself,  
Shake himself and look around  
To see if anyone was coming to look for him.

The hunters whistle / Searching the black beaver.  
The hunters follow the scent. / They will find the black beaver.  
They want to catch and skin the beaver  
And with its fur then to adorn / A kingly mantle  
In order to array Tsar Vladimir.

The "black beaver" is, of course, Ivan.

10In an interesting note, Serafima Birman indicates that the singing was dubbed, although for exactly what reason she does not say. One is inclined to suspect that her voice was either too good or totally atonal; in any event Eisenstein and Prokofiev were obviously after a deliberate effect. (Prokofiev, Autobiography, p. 267.) Bernard Herrmann also tells of the difficulties involved in obtaining a special vocal quality in singing; his efforts relative to the creation of the "opera star" Susan Alexander in CITIZEN KANE are worth reading about (see MRS 9, pp. 14-15).

Ireodor Basmanov (a leading Oprichnik and a "favorite" of Ivan's) sings the following:

The guests have assembled / In the courtyard of the boyars  
The axes skim the necks of the boyars  
(refrain:) Holla! Holla! Speak! Speak!  
Strike with the axes!  
Hey, burn, burn, burn, burn.....

The gates have split down the middle;  
The golden goblets pass from hand to hand.  
(refrain, above)

And when the guests are parting,  
Having drunk their fill,  
They set fire to the castle.  
(refrain, above)

\*

#### CAVEAT EMPTOR:

One of the unfortunate by-products of the current widespread interest in film music is the potential for commercial exploitation of the unwary by those whose interest and whose record collections go back a little farther than the rest of ours do. At its simplest, this takes the form of selling old records for more than their list price, a practice which needs little comment here, as the purchaser knows exactly what he is paying for and submits to the overpricing voluntarily. There are, however, a number of more insidious practices, especially where tape recordings are concerned, that demand special treatment. We get many letters about this sort of thing and feel obliged to pass some of them on for the benefit of our members. Today, it would seem, a musical society needs to be a consumer advocate as well. In that spirit we publish the following two letters and we invite our members and those of other organisations to join us in identifying and combatting similar abuses in the future.

The first describes a straightforward sort of rip-off that is nevertheless advertised in respectable magazines. The second is something more subtle, more along the lines of the "Difficulties" described in MRS 13. In fact, this letter should be read as a comment on that article and as an addition to the Rozsa tapeography in MRS 14, since it confirms the existence of several items only rumored in those issues. The abuses described here can only be fought by strict non-cooperation with such "friends" and by open sharing among those who really do wish to preserve and expand the recorded heritage of film music.

GARY BRUNO, Cliffwood, New Jersey,  
Members might want to be warned about "Amalgamated Records," one of the outfits that always advertises in Stereo Review. They claim to have 20,000 complete soundtracks, which they will sell on records at \$15.50 per thirty minute disc. I bought their EL CID, however, and the quality was very poor on several counts. A good tv tape would be much better. I complained without results. They also sent lists of commercially released sound tracks, but I don't know if these are the original pressings or just their own copies.

(Name withheld by request):

I have a friend who has agreed to sell me studio tapes (i.e. music tracks without dialogue). I have heard the tapes and all of them have extremely good sound. They are: HOW GREEN WAS MY VALLEY, THE SONG OF BERNADETTE, DAVID AND BATHSHEBA, THE HURRICANE, DRAGONWYCK, WUTHERING HEIGHTS, LEAVE HIM TO HEAVEN, KEYS OF THE KINGDOM, FALL OF THE ROMAN EMPIRE, THE GREAT ESCAPE, THE BIG COUNTRY, THE PRISONER OF ZENDA, THE BLUEBIRD, THE MAGNIFICENT SEVEN. (Ed. note, the author also describes the length and degree of completeness here.)

He is going to sell me all 14 scores for \$700. Needless to say this is a great deal of money, much more than I have been able to raise. My proposition is this:

1. I will pay \$350, if the MRS will contribute the other \$350.
2. If yes, I will give the master copies to the MRS to offer to all members through the subscription service.
3. All I ask is that after the MRS receives the master copies, they please make copies and return them to me....

(Ed. note: Needless to say, the MRS declined the offer for the simple reason that the author's own descriptions confirmed what we had suspected - most of these tapes have been in private hands for years and freely exchanged among friends for no cost whatever. The author's "friend" had been taking advantage of his ignorance of this fact in order to make a huge profit off of him. We were able to avert this particular deal by advising the author of the true situation. To others in similar circumstances we can only say caveat emptor!)

(from a second letter):

I showed your letter to my "friend" but he says he values his tape collection too much to copy it for free. Of special interest is that he has several Rozsa studio tapes that I have heard but he will not even consider selling these. These include THE LOST WEEKEND (45 min.), SPELLBOUND (over an hour), and BEN-HUR (over two hours, portions in stereo). Some interesting items by other composers are equally valuable. He has Waxman's STORY OF RUTH (complete in stereo), Alex North's CHEYENNE AUTUMN, CLEOPATRA, and SPARTACUS (all in stereo and each over two hours).

(Frustrating as this situation is, one can only hope that these tapes will see the light of day.)

\*

OFF THE BEATEN THACK:

Along with our duty of citing the outstanding scores of today, the MRS recognizes the need to draw attention to the many older works that have not received the attention they deserve. For this series, which Preston Jones has initiated, we suggest a 200-word limit. There are no other restrictions, and even this one may be broken in the happy event that someone chooses to provide a feature article on some unjustly neglected gem of screen or concert stage.

Mockridge: THE LUCK OF THE IRISH by Preston Jones,

While THE LUCK OF THE IRISH is neither Tyrone Power nor director Henry Rooster at his best, this 1947 fantasy/comedy contains two superlative elements, the tender, whimsical leprechaun of Oscar-nominated Cecil Kellaway, and the music score of Cyril J. Mockridge. When the story calls

For an other-worldly approach, Mockridge supplies motifs that are not merely spooky but most specifically Irish-spooky, and the more lively scenes are treated with sprightly, lyrical high spirits that I find delightful. Because of Mockridge's close professional association with Alfred Newman, I at first wondered if some of the romantic string passages (especially Powar and Anne Baxter's Manhattan farewell) might not have been penned by an uncredited Newman, writing in his best HOW GREEN WAS MY VALLEY vein. However, Mr. Lionel Newman, who conducted the LUCK music, has since assured me that the score, while utilizing a few folk tunes, is entirely the work of Mr. Mockridge. For an unpretentious comedy, Mr. Mockridge has created an endearing score with the skill of a master.

Rota: THE GLASS MOUNTAIN by Preston Jones,

Oscar Levant once wrote of attending a script conference for one of those planning-the-perfect-crime films where the caper being concocted by the writers seemed so ingenious that Levant was moved to exclaim, "The hell with the movie - let's do the robbery!" Every time I hear the excerpts from a non-existent opera provided by Nino Rota for THE GLASS MOUNTAIN, a film about a composer's romantic problems, I almost wish someone on the production had decided, "The hell with the movie - let's do the opera!" The composer who was to become Fellini's musical spokesman sparked this 1950 British picture with themes both dynamic and gentle, then utilised them in what amounts to a miniature three-act opera in the climactic opera house sequence. The alternately tender and impassioned yearning of the doomed, on-stage lovers is expressed with an appropriately Pucciniesque lyricism, and the whole work covers a lot of emotional territory in a short time-span. (Some of this music, minus the words, can be heard on Rota's recent Italian disc of his film music.)

\*

CURRENT SCORES:

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

Mozart: THE MAGIC FLUTE.

A joy and a must for anyone interested in film or music, even those who, like myself, find the 18th century temperamentally remote. The musical performance is unfailingly pleasant, and the acting standards are less those of the opera house than those of Bergman, i.e., the best in the world. Far from being "stage-bound," this production actually offers more cinematic fluidity and inventiveness than some of the director's other recent films. J.F.

Jaubert: THE STORY OF ADELE H.

A real curiosity. Truffaut has resurrected fragments from the music of a film composer of the 30s (ZERO DE CONDUITE, L'ATLANTE) and put them to more subtle and effective use than the Mozart in ELVIRA MADIGAN or the Truffaut-mangled Herrmann in THE BRIDE WORE BLACK. But the emotional temperature of the music here does seem rather cooler than what the new film would appear to require. J.F.

Handel, et al.: BARRY LYNDON.

Leonard Rosenman seems to have helped Stanley Kubrick avoid none of the earlier pitfalls of his "grab-bag" classical approach. None of this music

is over-familiar, and all of it blends in smoothly with Kubrick's concept. In short, the music "works." Whether the same can be said of the concept itself is another matter. J.F.

Barry: ROBIN AND MARIAN.

John Barry's contribution to Richard Lester's attempted defusing of the hero myth is as such a boring misfire as is the film itself. Most of the time the score grunts and groans in the style of TEE LION IN WINTER, but with note of that score's very real melodic inspiratica. The one exception is a rather attractive love theme that would have been an asset had it not been rendered unwelcome by over-repetition. M. K.

Williams FAMILY PLOT.

Maybe Hitchcock knew what he was doing after all when he severed relations with Bernard Herrmann. Compared to that composer's last score, this work by John Williams is a veritable cornucopia of melody and rhythmic vitality. Although the mood is predominantly light, with much use of the harpsichord, the score also aids in creating the film's most potent sequences of suspense, demonstrating again this composer's ever-increasing maturation. M. K.

CURRENT RECORDS:

Friedhofer: VON RICHTOFEN AND BROWN; PRIVATE PARTS (Delos 2542).

There may be more boring scores than these two by the "composer's composer," as Hugo Friedhofer has been called, but if there are I am unaware of them. The first is fairly standard stuff; PRIVATE PARTS is atonal, with "rock-jazz" elements. Both may be affective in their respective (obscure) films, but in these monophonic recordings of performances by "The Graunke Symphony Orchestra of Munich conducted by Kurt Graunke" the impression made is not good. M.K.

Herrmann: TAXI DRIVER (Arista AL 4079)

Those who see TAXI DRIVER and hear Herrmann's score in context probably wonder how a record could be released of a score so repetitive and unvariegated. The answer is: fill up side one with jazz arrangements (not by Herrmann) of some of the score's themes. Side two is authentic Herrmann, beginning with the music for the mass murder sequence, over which is superimposed narration from an entirely different part of the film! What follows is of considerable historical importance, but a great disappointment musically. M.K.

Raksin: LAURA; THE BAD AND THE BEAUTIFUL; FOREVER AMBER (RCA ARL/ARD 1-1490). RCA has afforded composer/conductor Raksin the same sumptuous sonics and impressive packaging allotted to Charles Gerhardt's recordings (Gerhardt is the producer of this album). The idea of longer suites from fewer films is a good one, but only FOREVER AMBER (24:49) has the musical substance to benefit from the extended treatment. Raksin's conducting is authoritative, which ought to satisfy the "purists who would have probably decried these very same performances had the name "Gerhardt" been listed as conductor. M.K.

Shire: TEE HINDENBURO (NCR 2090).

In its quieter moments (Main Title, Colonel Ritter and the Countess, End Title) David Shire's evocation of flight and fancy is some of the loveliest scoring we have heard in a long time. When things get tense, however (Fin Repair, The Letter), Shire's pseudo-Herrmannisms become

repetitive and ineffective. But the beauty of so much of this score is too memorable to allow its less successful elements to stand in one's way of enjoying this, well-produced recording. M.K.

Thomson: PLOW THAT BROKE THE PLAINS; THE RIVER; Autumn, (Angel S-37300). These new Neville Marriner-conducted performances of two Virgil Thomson film classics, recorded in SQ-quadriphonic sound in the acoustically superb Ambassador auditorium in Pasadena, California, reveal a chamber-music delicacy not stressed in Stokowski's coupling (Vanguard 2095, still in print). Partially because the Los Angeles Chamber Orchestra does not have the tonal finesse that Stokowski's Symphony of the Air displays, and partly because of a preference for the larger approach of the earlier recording, I continue to favor Stokowski's definitive readings. These new interpretations have their own validity, however, and the spacious quadriphonics, coupled with the first recording of a lovely piece for harp, strings, and percussion, make this record a valuable release. M.K.

RECORDING OF SPECIAL NOTE:

Rozsa: The Vintner's Daughter, Op. 23a; Hungarian Serenade, Op. 25.  
Nuremberg Symphony  
Citadel CT 6001 (stereo) P.O. Box 1862, Burbank, CA 91507  
(Also available from A-1 Record Finders for \$4.50)

This is an important release. The performances are idiomatic in style, if undistinguished in execution, and the music is very beautiful indeed. The Juste Oliver text for Vintner is included in Rosa's score and therefore an authorized presence here, even though some may find Tony Thomas's mellow delivery occasionally at odds with the high-spirited music. These passages are spliced closely between the variations, but not so closely as to prevent listeners who choose to do so from removing them. Thus we are left with the best of both worlds. Any objections here or with the sound, which is scarcely better than that of the M-G-M release, are heavily outweighed by the fact that this music is now widely available on disc for the first time (M-G-M SE 3645 having been scarcely even released at all - see MRS 8). Good notes with another Nick Rozsa photograph of the maestro and producer/annotator/narrator Thomas. J.F.

MRSSS NEWS by Mark Koldys,

WM-25: ROZSA, LADY HAMILTON (part 1)(tv)  
WM-28: ROZSA, LADY HAMILTON (part 2)(tv)  
ROZSA, MEN OF TB! FIGHTING LADY (inc. "Blind Flight") (tv)  
WM-27: NEWMAN, DAVID AND BATHESHEBA (original music tracks)  
WS-11: ROZSA, BEN-HUR; EL CID; KING OF KINGS/Cinema Sound Stage  
Orchestra (lp)  
ROZSA, BEN-HUR: "Adoration of the Magi"/chorus, Frank DeVald  
cond.  
ROZSA, BEN-HUR: "Parade of the Charioteers"/Boston Pops  
(concert)  
WS-12: NEWMAN: CAPTAIN FROM CASTILE: Concert Overture/Richard Bayman  
cond. (lp)  
NEWMAN: SOUTH PACIFIC: "Liat" (music tracks)  
NEWMAN: CAMELOT: "Investiture of Lancelot/Act I Finale" (music  
tracks)  
NEWMAN, LOVE IS A MANY SPLENDORED THING: Suite (music tracks)  
NEWMAN: HOW THE WEST WAS WON, Prelude/Hollywood Bowl, Newman  
cond. (lp)

This quarter's releases are calculated to offer something to please everybody. Our series of tv tapes of Rozsa's Korda films continues here with a complete version of LADY HAMILTON. The score is particularly stirring, and the most melodiously rich of Rozsa's non-Oriental Korda works. Rather than edit out a single note of this score we have spread it out over two releases, coupling with it MEN OF THE FIGHTING LADY, which includes Rozsa's orchestral tone-poem "Blind Flight," heard during the film's critical sequence involving a pilot who must land his airplane after having lost his sight. It is dynamic and exciting, and once again is complete, unlike the recant network telecasts. WS-11 offers something of a curiosity. "Wide-Screen Spectaculars" was a Stereo-Fidelity lp that offered excerpts from three Rozsa scores as "transcribed" by ballet composer Romeo Cascarino. The transcribing generally consists of an added voice, instrument, or harmony; the end result is vastly superior to the Mantovani-type treatment but still not totally authentic Rozsa. It's great fun as a party record for cognoscenti, however: how many changes from the score can you spot? And how many goofs in the incredibly inept orchestral performance can you hear? Much more rewarding are the other items on WS-11: Frank DeWald's lovely rendition for accompanied chorus of the "Adoration from BEN-HUR, and Arthur Fieldler's super-bombastic "Parade" (which is recorded in QS-quadriphonic sound).

In the face of numerous requests for the music of Newman we present WM-27, which includes most of his score for DAVID AND BATHSHEBA. These are original music tracks (without dialogue). The high point is easily Newman's setting of the 23rd Psalm, recorded by the composer in a brass choir arrangement on Angel S 36066, but here heard in its original choral setting. WS-12 includes representations of this composer's incredible versatility in everything from musicals to period swashbucklers. The Overture for CAPTAIN FROM CASTILE is a brief amalgam of many of the score's main themes, in a rousing interpretation by the Manhattan Pops Orchestra from a long-deleted Time lp. From SOUTH PACIFIC comes a vignette of Newman's background scoring that shows how a gifted composer can so transform a theme or themes that they take on a new identity. Though based on themes from the score (this sequence was nicknamed "Newman's Variations on a Theme by Rodgers" by musicians working on the film), the sound is pure Newman, and prompted Richard Rodgers to consent on the "really fine orchestration" heard in this purely instrumental composition. The CAMELOT sequence is also based on themes from the musical, but again so transformed as to be reborn; the voice of Richard Harris is also heard in this passage. The suite from LOVE IS A MANY SPLENDORED THING spends a lot of time on the Sammy Fain title song, but there is also some original Newman and a good deal of Newman harmony throughout. Finally, the HOW THE WEST WAS WON Prelude here receives its only complete recorded performance, from a long-deleted lp of a Hollywood Bowl concert - a fitting conclusion to a rewarding program of Newman classics.

We would like to remind members interested in Rozsa's total musical output that we offer the WX series of recordings; please send a stamped, self-addressed envelope to the address given on the last page for this information if you have not already done so. We also welcome suggestions for possible future releases; and we always welcome copies of rare recordings, such as the Rozsa music tracks mentioned in the caveat emptor article. Our aim is to disseminate the music of Rozsa to our members without ripping anyone off.



LETTERS:

The first few items here deal mainly with portions of Ken Sutak's four-part essay on A STREETCAR NAMED DESIRE (in issues 9, 12, 14, and 15). Some early reactions were also printed in MRS 10, and we hope there will be fuller consideration in MRS 17.

WIN SHARPLES (in American Film, March, 1976),

The sprawling essay manages to be both totally unique and a peak of attainment in film music writing for which we should all strive.... In the impressive output of PMS, several articles stand out. Mary Peatman's on LOUISIANA STORY, Frank De Wald's on "Filmusic and Film Music", the Fitzpatrick-DeWald-Koldys critique on THE GOLDEN VOYAGE OF SINBAD, Koldys's exhaustive analysis of BEN-HUR, and the Sutak four-parter deserve inclusion in any film theory anthology.... If PMS devoted its next four issues to a sixteen-part essay by Ken Sutak on FUN IN ACAPULCO and the FMC made as a condition of my membership that I purchase six copies of an embossed leather, gold inlaid album of CAT WOMAN OF THE MOON on two overpriced LPs, I would still support them.

CRAIG REARDON, Redondo Beach, California,

(1974) I enjoyed part I. I wish I could think Alfred Newman achieved a sort of "romantic" triumph in the recognition of his music for THE GREATEST STORY EVER TOLD as a masterwork after his death. In fact, idiots-at-large still dislike the score. Judith Crist insulted it when she did a blurb for TV Guide... I think Rozsa created a standard for Biblical-epic film music which Newman did not choose to adhere to. And I think both BEN-HUR and TGSET are musically brilliant and entirely different from one another. Most critics probably listened to Newman's score expecting a BEN-HUR texture and couldn't appreciate Newman's introspective and compassionate approach.... Newman's admirers, number one being Page Cook, realised the importance of the score from the beginning, but unfortunately I doubt that the world at large remembers or cares about Newman. In fact, as rock music assaults my ears daily from a thousand sources, I doubt whether more than a handful of people, relatively speaking, appreciate any good film music at all. Therefore if Sutak feels that a masterpiece is an artistic experience that is entered in the vast memory bank of mankind's collective experience, and that Newman's TGSET is a masterpiece by this definition, I don't believe his definition works. It seems to me that great works of art are appreciated subjectively, and that even the greatest works languish in obscurity in the great unwashed minds of most of the human race. This is a world in which there are people who would attack the Pieta with a sledgehammer or scratch "I.R.A." on a Vermeer. I think a profound discussion of art is futile because it cannot alter these things. Some will retain unmoved; some will even destroy. Others will receive a feeling too profound to be expressed. Ultimately there is the work itself, which must be met and enjoyed and savored, and personally assimilated. Or not. The reason I think our society is important is that it makes available news about artists we all admire, making their work more easily available to us, and perhaps increasing our pleasure through specific discussion. These things stand apart from too-sweeping generalizations about Art. Nevertheless, Sutak's article is passionate and very intelligent, and I've enjoyed this much of it....

(1976) I liked Satak's writing, but I disagree with his thesis. I feel North's STREETCAR is no more effective than those other scores which he cites as being namely "intellectually" (CITIZEN KANE) or "emotionally" (MADAME BOVARY) effective. Plus, North is an erratic composer. I think it's a series of very subjective decisions that Satak made, which he triad to argue in an objective fashion. Although I appreciate the surface intelligence, of his prose, I can't respect his conclusions or methods. As for BOVARY, I don't see how emotion can be separated from intellect when it is so handsomely portrayed in musical terms. And as for KANE, well, I can't believe anyone can sit through the finale of that score, supposedly "intellectual" according to Satak, and not be profoundly moved, emotionally stirred. For my money, that film, its story, and its magic are all more affecting and thought-provoking than STREETCAR and its components.

JOHN STEVENS, Albury, New South Wales, Australia:

Fantastic: The notes of this article are extremely well written. I particularly like the phrase, "Rozsa's scores for QUO VADIS and BEN-HUR almost lead one to believe that their creator had private communications with God during their creation..." Satak seems to sum up Rozsa's genius very well here:

JOSEPH ALTMAN, Brooklyn, New York:

After the long ride on Satak's STREETCAR, I think I'll stick to the N.Y. subway.

CRAIG REARDON, Redondo Beach, California:

Bernard Herrmann's complete recollections of Charles Ives (excerpted on one disc of the four-disc Ives 100th anniversary set marketed by Columbia last year) are printed in Remembering Charles Ives. by Vivian Perlis. Jerome Moross and Lucille Fletcher also receive separate chapters.

FRANK DEWALD, East Lansing, Michigan:

Does anyone know why Christopher Palmer listed certain film score suites end not others? BEN-HUR was included but not the Mark Hellinger Suite, LUST FOR LIFE, or THE THIEF OF BAGDAD. And he makes no mention whatsoever of Themes and Moods, described on the back of the BEN-HUR piano score as "Rozsa's outstanding work for concert band, containing principal selections from QUO VADIS, MADAME BOVARY, and GREEN FIRE." Could the whole work have been the product of some M-G-M publicist's over-active imagination, or perhaps some hack arrangement which Robbins was anxious to plug for themselves? If it truly exists, perhaps I could get our high school band to perform and record it (they are quite good). Incidentally, Palmer is guilty of perpetrating a mix-up in the opus numbers of Rozsa's Piano Sonata and To Everything There Is a Season. He has reversed the two numbers. Looking further, I found that the fifth edition of Grove's might be the source, since it lists the Sonata as Op. 21 but doesn't list Seasons at all. In any case, the scores are quite clearly marked, Sonata Op. 20 and Seasons Op. 21.

JAMES MARSEALL, Shelton Lock, Derby, aglend,

Readers who have never heard of Vyacheslav Ovchinnikov might welcome some of his "other" credits for films released in the West:

1962 IVAN'S CHILDHOOD (d. Andrei Tarkovsky)  
1965 THE FIRST TEACHER (d. Andrei Mikhalkov-Konchalovsky)  
1966 ANDREI RUBLEV (d. A. T.  
1967 WAR AND PEACE (d. Sergei Bondarchuk)  
1989 A NEST OF GENTLEFOLK (d. A. M.-K.)

Incidentally, Shostakovich was the original choice for WAR AND PEACE, but, understandably, found himself overcommitted and unable to devote the necessary time. (In the Soviet Union, the picture played in four parts and ran eight hours and twenty-seven minutes

(Ed. note, Ovchinnikov also composed the music for Tarkovsky's first film, THE ROAD ROLLER AND THE VIOLIN [LE ROULEAU COMPRESSEUR ET LE VIOLIN is the official French title] which he submitted as his diploma piece at VGIK [the State Cinema Institute in Moscow] in 1960.)

ANDREI RUBLEV was televised here in March - the full three-hour slog, no less. Conceivably it could show up on U.S. TV soon. I was fascinated to compare Ovchinnikov's score with two of my old favorites, the Auric MOULIN ROUGE and the Rozsa LUST FOR LIFE. The three painters depicted, Toulouse-Lautrec, Van Gogh, and Rublev, are all vastly different and so, naturally, are the scores. I think the highlights in each case are the montage sequences (series of stills of the actual paintings) and, for Rublev, Ovchinnikov chooses a "heavy" choral backing, such a contrast to Auric's gay, jaunty accompaniments, or Rozsa's explosions into colour.

(Ed. note, Spurred by Mr. Marshall's erudition, I asked him if he knew anything about the composer of ILYA MOUROMETS, the first Soviet wide-screen film, which was made in 1956 and released here in 1981 as a children's film entitled THE SWORD AND THE DRAGON. The colorful, if rather broad, score had intrigued me at the time, and several members have also expressed their interest in it.)

ILYA MOUROMETS was released here in 3-D in 1959 under the title THE EPIC HERO AND THE BEAST. Not surprisingly (with that title) the film flopped, and I missed it. I do have two references: The Monthly Film Bulletin of Dec. 1959, and Donald C. Willis's excellent Horror and Sci-fi Films Checklist (N.Y.: Scarecrow Press, 1972). The music is by I. Morczov.

KEN DOECKEL Berkeley, California:

I don't agree with Mark Koldys's comment about JAWS and I'm tired of hearing that "pseudo-Stravinsky" comment. (Page Cook also refers to The Rite of Spring.) The reference, I suspect, is to the "Dance of the Adolescents," which is remotely comparable only rhythmically, but the timbres and tempos are quite different. Williams's score is one of 1975's best, convincing aesthetically and intoxicating musically. It is not innovative, but it is not "pseudo-Stravinsky" either. I think JAWS is Williams's most mature score to date, filled with terror, unique instrumentation, rich melody, and high-seas spirited excitement.

MICHAEL QUIGLEY, Vancouver, British Columbia:

The supposedly "extremely rare" George Duning score, CHINESE ADVENTURES IN CHINA, can be had from Marbeck's Record Shop, 15 Queen's Arcade, Auckland 1, New Zealand. (One U.S. dealer wants \$100 for it! I had to pay \$4.99 plus \$2.25 postage and insurance - all in NZ money (\$8.25 Canadian, slightly less in the U.S.).

Come January, I will have a two-hour, weekly radio program on CFRO-FM, a cooperative radio station in Vancouver which started full operation recently. I did one film music special and plan others for the future.

(Ed. note: Regular programs on film music include Mark Koldys's in Detroit on WDET and James Whaley's in Atlanta on WABE.)

TOM DeMARY, Austin, Tens:

On the recent pirates: IMAGES is probably an unreleased commercial lp; it has good sound. THE NIGHT DIGGER has one more track than the tape which has been floating around and sounds much better - so does Currier and Ives. LOST COMMAND lacks only the initial track, which ends with an explosion on my tape. The Newman is sort of a dud. Two of its sixteen bands are from TV (THE MARK OF ZORRO and TWELVE O'CLOCK HIGH). Most of the material is pirated from Newman's Decca Serenade to the Stars, which has never impressed me, The rest is from various Mercury albums, which are quite good renditions. A track from THE SEVEN YEAR ITCH is mislabeled as A LETTER TO THREE WIVES. I'm not sure where HOW GREEN WAS MY VALLEY came from; it's arranged for piano and chorus.

\*

MRS DIRECTORY;

Inquiries, subscriptions,

Mary Peatman  
303 East 8th St. Apt. #12  
Bloomington IN 47401

Editorial material, policy matters:

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

Tape recordings:

Mark Koldys  
7545 Manor  
Dearborn MI 48126

\*