

PRO MUSICA SANA
QUARTERLY PUBLICATION OF
The Miklós Rózsa Society

Volume V, No. 2

©1976 The Miklós Rózsa Society

PMS 18

IN THIS ISSUE:

NEWS: New Rózsa scores completed; forthcoming concerts; Rózsa to speak at film conference; EL CID and FOUR DARK HOURS credits clarified; record plans; other.	p. 2
TRIPARTITA JOURNAL John Fitzpatrick and Mary Peatman report on the recent events in Washington D.C. and New York.	4
LONDON HAPPENINGS: Alan Hamer on the BEN-HUR record- ing sessions and other matters.	8
WASHINGTON D.C. AND NEW YORK PHOTOS	11
THE VINTNER'S DAUGHTER: The English premiere of the original version: a report by Alan Hamer.	14
WUTHERING HEIGHTS: John Fitzpatrick comments on the Bernstein recording and the questions it raises.	14
TIOMKIN RECONSIDERED: Mark Koldys attempts to locate Tiomkin's place in film history.	16
CURRENT SCORES:	19
CURRENT RECORDS:	19
OFF THE BEATEN TRACK:	20
FILMUSQUIZ:	21
MRSSS NEWS:	22
LETTERS:	23
DIRECTORY:	24

NEWS [November, 1976]:

Performances:

Miklós Rózsa conducts three times this spring in the Los Angeles area: the *Piano Concerto* with Albert Dominguez and the Santa Monica Symphony on 27 March, the *Concerto for Strings* with Henri Temianka's orchestra at UCLA in April, and the *Sinfonia Concertante* with Alice and Eleonore Schoenfeld and the American Youth Symphony at a date and place to be announced. Members who wish to attend these concerts together should coordinate their plans with Ronald Bohn at the UCLA Department of Physics.

Piano Concerto in Milwaukee (Leonard Pennario, p., Kenneth Schermerhorn, cond., Milwaukee Symphony) on 8 and 9 January. Mark Koldys will attend and, probably, John Fitzpatrick and Mary Peatman as well. Those who wish to join us should coordinate with Daniel Guenzel, 2757 N. 50th St., Milwaukee, Wisconsin, 53210.

Violin Concerto in various Swiss cities (Katharina Hardy, vln.), in Vienna (Detlev Frevesmühl, vln., Vienna Symphony), and in London (Ralph Holmes, vln., Royal Philharmonic) on 16 April.

Toccatà for Cello Solo (see Indiana Conference below).

Korngold *Symphony* in Milwaukee (Schernarhorn, cond.) on 28 April and later in Carnegie Hall in New York.

New Works:

Dr. Rózsa has said he "doesn't like to cackle before the eggs are laid" and has therefore asked us not to write about works in progress until they are more or less complete. Even after finishing a concert work, he likes to take a year or so to ponder details of orchestration and simply allow for second thoughts. So now, after our long silence, we have no fewer than three new compositions to report on.

The brief *Toccatà for Cello* was written for János Starker about a year ago. It was designed as an encore or display piece, but its world premiere will take place in March under rather different circumstances (see below).

The *Viola Concerto* is for Pinchas Zukerman, the famous violinist who is now following in the great tradition of taking up the larger instrument with the smaller repertoire. Rózsa's attention to detail will doubtless occupy him for some months before any performance and publication can be planned.

In contrast to the above is the third new work, composed in Paris between 17 October and 20 November and scheduled to be recorded in London at the end of the month. This is the score for PROVIDENCE, Alain Resnais' first film in English, from a script by David Mercer and starring Sir John Gielgud, Dirk Bogarde, Ellen Burstyn, David Warner, and Elaine Stritch. A greater contrast to Rózsa's previous film could scarcely be imagined, for Resnais is the controversial, intellectual director of such difficult works as HIROSHIMA, MON AMOUR; LAST YEAR AT MARIENBAD; and STAVISKY; and Mercer's plot concerns the dreams and memories of a famous writer dying of cancer. Rózsa was asked to view the film only just after the September BEN-HUR sessions (and prior to his return to America for the *Tripartita* concert). The contract allowed for only a month to compose 45 minutes of low-key, restrained music, and Rózsa found the film's mood coming over him

already in Washington. Resnais turned out to be familiar with Rózsa's music even back to the 78 rpm era and had precise suggestions about what he wanted. The results of the collaboration should reach the screen sometime next spring. They should be interesting: Resnais' films have usually been very well scored (by, among others, Eisler, Fusco, Henze, and, most recently, Sondheim).

Recordings:

For a report on the successful BEN-HUR sessions, see page 8. Elmer Bernstein will record THE THIEF OF BAGDAD for his Film Music Collection in January. Christopher Palmer has done the necessary reconstructions. RCA has reissued what is probably Rózsa's most important single record on its budget label in England (see p. 19). Charles Gerhardt reports that the *String Quartet* and *Sonata for Two Violins* may follow in the spring. Fred Steiner recorded a full-disc KING KONG in London for Entr'acte. The scheduled "Americana" disc was also made at that time. A reception for Mrs. Lee Steiner was held after the sessions. Among those present were Al Bender, Charles Gerhardt, Alan Hamer, Ray Harryhausen, Mrs. Norma Herrmann, John Lasher, Christopher Palmer, Fred Steiner, and Tony Thomas.

Indiana Conference:

There will be a Conference on Film Studies at Indiana University from 31 March to 2 April, 1977. "Film and the Other Arts" will be a major topic, and Miklós Rózsa will deliver the keynote address on the first day. There will be screenings of THE LOST WEEKEND, YOUNG BESS, and, just possibly, PROVIDENCE, among many other films, and the Conference will feature the world premiere of the *Toccata for Cello* by a student of János Starker. Address inquiries to Professor Harry Geduld, Film Conference, Comparative Literature, Ballantine Hall 402, Indiana University, Bloomington, IN 47401. Members who plan to attend should also advise Mary Peatman.

Publications:

The British journal of the Max Steiner Music Society has ceased publication, and there is some fear that the American organ may do the same for lack of support. This would be a pity. The MSMS was the first film music society and the first successful one. We all learned from it, whatever we may have thought about the editorial policy. We hope it will pull through.

The September/October *Film Comment* featured an article on Bernard Herrmann. Don't rush to get it, though. Almost every paragraph is error-ridden, and our analysis turned up four pages of corrections. Evidently the film music journals still need to get their message across to the general run of film scholars and critics. One step in the right direction is Harry Geduld's survey of film music scholarship in the May 1976 issue of the new *Quarterly Review of Film Studies*. Also worth noting is the interview with Elmer Bernstein in the forthcoming winter *Media Montage*. It was recorded at the recent University Film Association Conference where Bernstein was a guest speaker.

Other:

Dr. Rózsa may write his memoirs (with Christopher Palmer) for a London publisher.

FOUR DARK HOURS, the film we "added" to the Rózsa canon in PMS 17, turns out to be familiar after all. See James Marshall's letter on p. 23. Obviously one who would revise a filmography without consulting Mr. Marshall does so at his peril.

Craig Reardon advises us of a recent Jerry Goldsmith profile in the Los Angeles Times. It turns out that Carol Heather, the mysterious lyricist/vocalist of THE OMEN, is none other than Mrs. Goldsmith. CBS Television's *Camera Three* recently featured David Raksin's documentary tribute to the late Bernard Herrmann. Herrmann's CITIZEN KANE manuscript score, which was about to be broken up and sold piecemeal by a California dealer, was rescued recently by the Library of Congress for more than \$15,000. The Library is now working along with Win Sharpies, Jr. Administrator for Preservation at the American Film Institute, on the protection of old film music as well as old films.

Finally, Dr. Rózsa explained to us recently the curious Italian credits of EL CID. It seems that producer Samuel Bronston, after engaging Rózsa and installing him in palatial living quarters in Spain, required a small favor of the composer. The film was a Spanish-Italian co-production; it would be politic, therefore, to have some Italian names in the credits. Would Dr. Rózsa consent to sharing screen credit with a noted Italian film composer? It would be on Italian release prints only, and there would be no actual tampering with the music. Rózsa agreed to this, while expressing some amazement that a reputable composer would accept such credit for music he had not written. During the recording sessions, however, Rózsa had a better idea. Carlo Savina, then known primarily as an arranger/conductor, was his musical assistant on the film. Wouldn't it be better to give him the credit for his genuine contribution than someone else who wasn't on the project at all? And that is why the Italian credits read, "Musica composta di Carlo Savina e Miklós Rózsa." The final irony is that Savina's career as an original composer really took off after 1961. Among his genuine credits: THE SWORD OF EL CID!

TRIPARTITA JOURNAL by John Fitzpatrick and Mary Peatman:

The events surrounding the first American performances of opus 34 went so well in Washington D.C. and so confusingly in New York that a coherent account of them will probably interest everyone who attended in either city. And for those who couldn't make it, we offer this summary and the photographs on pp. 12-13 as the next best thing to being there. Let us hope the lessons learned will be of use to other groups in other cities before too long.

Sept. 17:

Mark Koldys was in the process of preparing PMS 17 for mailing when an unexpected phone call from Jeffrey Dane in New York broke the news that

the *Tripartita* was not to be performed at Carnegie Hall after all (something about "too much new music"). The Rózsa and Beethoven were to be replaced by the Brahms First, we learned. A call to Washington confirmed the news: the National Symphony's public relations office stated that Maestro Dorati had made the decision for "musical reasons." We immediately wrote the conductor, expressing disappointment and puzzlement at the decision. We also decided that PMS 17 should be delayed long enough to enable Mark to print special notices to be enclosed with issues destined for New York members; post cards were to be sent to those whose issues had already gone out.

Sept. 21:

At the BEN-HUR sessions, Dr. Rózsa reacted philosophically to the news that the New York concert was off: "I never knew it was on!"

Sept. 24:

Phone calls to Win Sharpies and Toby Hicks in Washington were made in an attempt to coordinate a post-concert reception, photographs, refreshments, etc. At this point the situation was very tenuous, however, as there had been no word thus far from Dr. Rózsa, who was still in transit in Europe.

Oct. 8:

A note from Dr. Rózsa informed us that he would be staying at the Watergate ("pardon my expression") Hotel, but he made no mention of the possibility of a reception.

Oct. 11:

Mark Koldys, Charles Rileigh, and Alan Hamer all arrived in Washington D.C., and Win Sharpies was contacted about furthering the plans.

Oct. 12:

Minutes before we were to leave Bloomington, a letter arrived from Antal Dorati, posted in London, in which he expressed regrets for the inconvenience surrounding the "cancellation" in New York; he went on to explain that the *Tripartita* had never, in fact, been scheduled there at all. That it had been widely advertised by Carnegie Hall was the fault of "more or less efficient managerial and public relations personnel."

In Washington, Mark, Alan, and Charles heard the first performance. It was the National Symphony's opening night, and Dorati initiated the event by taking a moment before the concert to emphasize the continuing importance of the Bicentennial observance. For its part, the National Symphony was performing a variety of new music by American composers as reflected by, among other things, the three works to be heard that night (out of twelve commissioned for the season). Mark described the performance as similar to those of the following days (see below), only slightly more tentative and cautious. Afterwards the three briefly greeted Dr. Rózsa backstage.

Oct. 13:

We arrived late in the afternoon and spent the few hours before the concert mostly on the telephone. Dr. Rózsa had some startling news: a new film. Billy Wilder's current project? No, Resnais'. And further: Elmer Bernstein will be recording THIEF OF BAGDAD in January. Finally, it seemed that the *Tripartita* was going to be performed in New York after all -

apparently there wasn't sufficient time to rehearse the Brahms. Dr. Rózsa explained that there was to be a party that night in honor of the composers, but that the following evening would be fine for an MRS reception. On the basis of this new information we contacted as many people as we could in the Washington area and also decided to call Dean Streit in New York in the faint hope that he might be able to reach people there at the last moment (our New York information was, unfortunately but logically, back in Bloomington). Then we went to the Kennedy Center to meet Mark, Charles, and - for the first time - Alan Hamer.

The performance seemed perfect. Dorati set a slower pace than Romansky did in the world premiere, but there was no diminution of excitement or intensity. The music was allowed to make its own points without undue stress, and the counterpoint, antiphony, and detail emerged all the more clearly as a result. The horns did not commit a single blunder in any of the four performances (quite a contrast to the Gelsenkirchen tooters); in fact, the entire taxing concert was beautifully performed. Clearly the reports of Dorati's skillful orchestra-building are true, for the National Symphony played like one of the "big five" all week.

Dr. Rózsa took his bow on stage amid enthusiastic applause, after which the orchestra plunged into Gunther Schuller's *Concerto for Orchestra No. 2*, the longest and most difficult piece on the program. Schuller is a busy man (he is President of the New England Conservatory of Music and rediscoverer and popularizer of Scott Joplin even before THE STING), and he had only finished the *Concerto* two weeks before its premiere. It shows his current interest in organlike sonorities transposed to a gigantic orchestra. Some of the resulting sounds were interesting but the cumulative effect was tiring, and none of us cared much for the piece. There was even a hasty "boo" amid the polite applause.

William Conrad then took his place on stage to narrate Ulysses Kay's *Western Paradise*. He cut a totally different figure from the announced Helen Hayes, although he is of course familiar to admirers of Rózsa as one of THE KILLERS. ("Dum-dee-DUM-Dum," he greeted Dr. Rózsa backstage, "in spite of Dagnet.") The piece, a setting of a text drawn from various contemporary British reactions to the American Revolution, contains some quiet percussive effects and eerie silences (quite a contrast to the Schuller), but ultimately we found it to be more atmospheric than stirring.

A crisp, well-judged performance of Beethoven's Eighth closed the concert, after which we went backstage for another brief hello to Dr. Rozsa. George London, an old friend of the Rózsas, was also there, as was Rózsa's family. It was a first meeting with Nicholas, Juliet, and Mrs. Rózsa for most of us.

Oct. 14:

We spent most of the day getting to know the new European representative and listening to his stories of recent events in London (see p. 8). There was time for only a brief visit to the American Film Institute in the afternoon in order to meet Win Sharpies and observe his preparations for the evening's reception. Back in the lobby that evening, we had a brief opportunity before the concert to chat with Dr. and Mrs. Rózsa, when we learned that a new copyright law had been passed a few days before, which Dr. Rózsa indicated would favorably affect composers. Everyone was practically at home in the Kennedy Center by this point: when Mrs. Rózsa drew John Fitzpatrick aside for a moment, her husband similarly abducted Mary Peatman - "if she can do it, so can I!"

The third movement of the *Tripartita* seemed even more exciting than before, though Rózsa pronounced Wednesday's performance the best overall. We met him again in the lobby during intermission; after the concert we escorted him and his wife to the third floor headquarters of the AFI, taking advantage of the few quiet moments to make further arrangements for the Indiana University Film Conference in the spring. Dr. Rózsa stopped at one point to examine some of the old projectors on display at the AFI and remarked: "That's why they had movie music in the first place - to drown out the noise of these things." We proceeded to the AFI library, which Win had splendidly appointed for the occasion (posters from old Rózsa films were prominently displayed, and the music for *YOUNG BESS* could be heard in the background). There, everyone joined in for two hours of stories and entertainment - we could never hope to capture it all here, although the photos on pp. 12-13 will help somewhat. What they cannot show is the extent of the delight and appreciation we all felt for the occasion.

Oct. 15:

We left Mark, Charles, and Alan and headed for New York. It was a race to get there, change, and be seated in Carnegie Hall by 8:30. Dean Streit and Jeffrey Dane had done all they could to reach New York members, and their efforts paid off very well: we noticed quite a few in the audience, understandably sparse given the odd publicity the modern concert had received. More greetings were exchanged with Dr. Rózsa and Nicholas, both before the concert began and at intermission. The performance was, *if* anything, better than ever. It was interesting to compare the Carnegie Hall acoustics - warm and resonant - to the brighter, sharper Washington sound. (Kennedy Center was designed by Cyril Harris, whose most recent project was the renovation of New York's Avery Fisher Hall.) Carnegie conveys a richer, mellower quality that was especially kind to the Beethoven and to the thickly scored Schuller piece, yet did not swallow the *Tripartita*'s complexities either. (Rózsa pronounced himself especially pleased with this.) All the composers were present, and Kay, a local favorite (he teaches at Herbert Lehman College in the Bronx), received an especially warm round of applause.

Alain Resnais was also present, incidentally. He had called Rózsa the previous evening to say he would be in New York before heading to Providence (RI) to obtain additional footage for his film, and it was then that he learned about the concert. Regrettably, however, we failed to make his acquaintance; like some of the MRS members, he tried to pay Dr. Rózsa his compliments backstage during intermission when the composer was, in fact, in the lobby. It was a final frustration for several people - the conclusion of a difficult week in New York. For those of us who were able to get together with Dr. Rózsa afterwards, the fleeting moments offered one last pleasure, with Jeffrey Dane helping to record them on film and even getting professional aid by asking Nick Rózsa to hold the camera once or twice.

Dr. Rózsa was off to Paris the next morning. The week left us all a bit breathless but richer for the effort and with much to anticipate.

LONDON HAPPENINGS by Alan Hamer:

Dr. Rózsa visited London in September, principally to record a new BEN-HUR album for Decca/London, and whilst here he was able to attend two other important events and record two radio interviews for future transmittal. In addition, BBC-Radio 2's "Starsound" discussion of the Polydor-Vol. 2 disc with the composer (recorded in June) was broadcast on 11 September, and RCA reissued the long-awaited *Rózsa Conducts Rózsa* album on its mid-priced "Gold Seal" series to coincide with the visit.

On 24 September pianist Eric Parkin performed the London premiere of *The Vintner's Daughter* (op. 23) in his recital (see p. 14), and two days later was "Rózsa Day" at the National Film Theatre, where were shown *THE THIEF OF BAGDAD*, *THE LOST WEEKEND*, and *THE PRIVATE LIFE OF SHERLOCK HOLMES*. The event formed the highlight of a unique series of triple-bill screenings, organized by David Meeker, spotlighting one composer's work each weekend for a dozen weeks. Dr. Rózsa was present in the theatre bookshop between the second and third films to meet an impressive number of interested patrons and to autograph record albums. He also addressed the entire audience from the same stage where he had given his John Player lecture four years earlier, first thanking the N.F.T., "in the name of all Hollywood composers," whose work he cited as, "the 'Cinderella' of the film industry." He went on to say that such an event would never happen in Hollywood and then related the events leading up to his utilization of the *Violin Concerto* in Billy Wilder's film.

However, the major 'happening' took place on Tuesday, 21 September, at Walthamstow Town Hall, when Rózsa conducted the National Philharmonic for the new record of BEN-HUR music, to be released by Decca/London early in 1977.

It is no secret that Miklós Rózsa's greatest film achievement has to date been far from well represented on disc, especially considering the sheer number of extracts recorded since 1959, the most recent examples being conducted by Ron Goodwin (Columbia-Studio 2) and Stanley Black (Decca-Phase 4). However, the latter company recently decided at long last to record a complete album to be conducted by the composer, and I am happy to report that the resulting sessions were completed most successfully. It goes without saying that two well-filled discs are the minimum requirement for any sort of adequate presentation of the two-and-a-half-hour score; but as only one day was allowed for the project's completion, more than a single record of major sequences must have been considered out of the question.

Walthamstow Town Hall in East London is often used by Decca for sessions requiring a full-scale symphony orchestra, being a large, isolated building with excellent acoustics. The National Philharmonic (including three harps, five percussion, and an organ), led by Sidney Sax, were promptly assembled around the conductor's podium at 10:00 A.M. as Rózsa announced the first rehearsal of the "Prelude," heralded by the triumphant fanfare for brass that will open the album. Incidentally, the chorus was recorded separately and was not present at the orchestral sessions.

At this stage, it might be beneficial to itemize the sequence in which the fourteen tracks were recorded, along with the number of 'takes,' timings

to complete each excerpt, and prospective rearranged order as they might appear on the record:

Track	Rehearsal Time	Complete Takes	Total Time	Sequence on Album
1) Fanfare & Prelude	15 min.	2	35 min.	1
2) Miracle & Finale	20 "	2	36 "	13
3) Parade of the Charioteers (Interval)	5 "	1	15 "	9
4) The Burning Desert	20 "	1	30 "	5
5) The Rowing of the Galley Slaves	15 "	1	23 "	6
6) The Procession to Calvary	10 "	1	22 "	12
7) Arrius' Party (Lunch Interval)	5 "	2	10 "	7
8) Anno Domini	10 "	1	14 "	*
9) Star of Bethlehem	15 "	3	35 "	2
10) Lepers' Colony (Interval)	15 "	2	25 "	10
11) Friendship	12 "	2	20 "	3
12) A Mother's Love	10 "	2	20 "	11
13) Return to Judea	8 "	2	15 "	8
14) Love Theme	12 "	2	20 "	4
Totals:	2 hrs., 52m.	24	5 hrs., 20m.	

+ 2 hrs., 05m.

7 hrs., 25m.

= 10:00 A.M. to 5:25 P.M.

* Not on record.

The afternoon session ended soon after 5:20, and Rózsa, looking calm and very collected, descended from the podium after heartily thanking the members of the orchestra for their efforts. A good deal of the score was recorded in the two sessions, and to have achieved such creditable performances in so comparatively short a time is indeed a great tribute to not only some of London's most adaptable and versatile session-men, but also to Rózsa's persuasive skills as a conductor. He obviously knew precisely the effects he needed to achieve. For example, in the "Lepers"

sequence, the vibraphonist's beaters were considered too hard, and a softer pair had to be substituted; while in "The Procession to Calvary" he called for a stronger trombone mute to emphasize the 'snarl' after Ben-Hur offers Christ a drink of water. Christopher Palmer invaluablely assisted Rózsa and the orchestra throughout the day by correcting parts and so on, undoubtedly helping to facilitate successful completion of the sessions. Time (or the lack of it) was plainly at the back of everybody's mind, but Rózsa's humor frequently eased the tension; a quip to someone after the start of rehearsals for the "Galley Slaves" - "You've seen the film!" - (much laughter), and later, following a mysterious clatter from the back of the hall, "I think somebody's false teeth fell out!"

As can be seen from the sequence chart, although fourteen tracks were recorded, the one entitled "Anno Domini" (a minute-and-a-half "Judea" arrangement, originally supposed to be the opening track) is not now to appear on the record; instead, Decca decided that the "Fanfare and Prelude," which includes an extended treatment of the love theme, is more appropriate. Altogether there were 37 numbered 'takes,' and, although it is noticeable that several of the earlier recorded sequences were 'canned' after only one complete 'take,' it must be mentioned that occasionally producer Raymond Few requested beginnings to be restarted or endings repeated once or even twice. Noteworthy is the end of the "Galley Slaves," for the last bar had to be repeated twice, owing to Rózsa's baton, which connected with the music stand on the last downward thrust and resulted in an audible "clink."

Perhaps the most interesting item recorded for the first time is the "Friendship" sequence, which is from that part of the soundtrack where Ben-Hur and Messala, to cries of "Down Jupiter - up Mars!," hurl spears into the crossbeams and reminisce about their boyhood exploits. It is a very beautiful, four-minute rhapsody that underscores a vitally important scene in the film, as friendship is gradually replaced by hostile feelings towards each other.

Both sessions were arranged to allow certain sections of players to leave before the end; "Arrius' Party" just before lunch required only woodwind and percussion, while the love theme was a touching arrangement for just strings and harps.

Rózsa was very happy with the way the sessions turned out; he has often cited BEN-HUR as one of his personal favorites of all his film scores, and there is no denying that an album utilizing modern recording methods - so much improved and perfected over the last fifteen years - has been long overdue. One can only hope that Decca can be persuaded to consider a similar record of music from QUO VADIS, which has unjustly suffered on disc since the film's release far more than BEN-HUR.

The signs are that companies like Decca and societies like the Film Music Collection and Entr'acte (which has just completed, in London, sessions of music from KING KONG, conducted by Fred Steiner) are keen to re-record the truly "Classic Scores" in complete record form. Perhaps they realize that, if for nothing else, the '70s will be remembered as the decade when film music was re-born.

CAPTIONS FOR PHOTOGRAPHS ON FOLLOWING PAGES:

1. Toby Hicks, Alan Hamer, Win Sharples, Dr. Rózsa, Mary Peatman, Ray Van Orden, Michael Reamy.
2. New York: Marie Dane, Jeffrey Dane, Sal Favia, "Cookie" Salomon, Michael Salomon, Dr. Rózsa, John Fitzpatrick, Mary Peatman.
3. New York: Sal Favia, Dr. Rózsa, Mary Peatman, Nick Rózsa, John Fitzpatrick.
4. Win Sharples points out a startling discovery in the *AFI Catalogue*: Rózsa music was used and credited in a 1970 sexploitation film, *FRIDAY ON MY MIND*. Alan Hamer, Dr. Rózsa, John Fitzpatrick, Mark Koldys, Charles Rileigh, Win Sharples.
5. Dr. Rózsa explains a point to Charles Rileigh, Ambrose Ure, Mark Koldys, and Alan Hamer.
6. Mark Koldys, Alan Hamer, and Ray Van Orden listen attentively.
7. James Rutherford and Mrs. Rózsa.
8. Win Sharples points out Dr. Rózsa's contribution in the *AFI William Wyler* tribute booklet.

All taken in Washington D.C. except where noted. Photos by John Fitzpatrick and Ray Van Orden (Washington) and Jeffrey Dane and Nick Rózsa (New York).

Attending in Washington: Dr. and Mrs. Rózsa, Nicholas and Juliet Rózsa, John Fitzpatrick, Alan Hamer, Toby Hicks, Mark Koldys, Mary Peatman, Nelson Prise, Michael Reamy, Charles Rileigh, James Rutherford, Win Sharples, Jr., Ambrose Ure, Ray Van Orden.

In New York: Dr. and Nicholas Rózsa, Jeffrey Dane, Marie Dane, Sal Favia, Mrs. Favia, John Fitzpatrick, Chris Parkas, Mary Peatman, Alain Resnais, "Cookie" Salomon, Michael Salomon, Dean Streit, Ray Van Orden.

1.



2.



3.



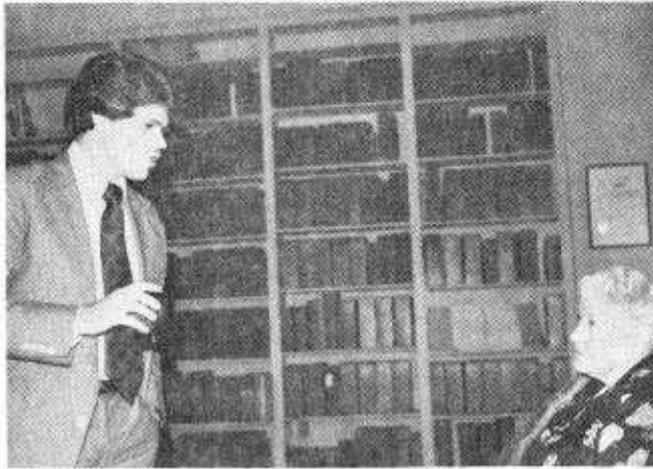
4.



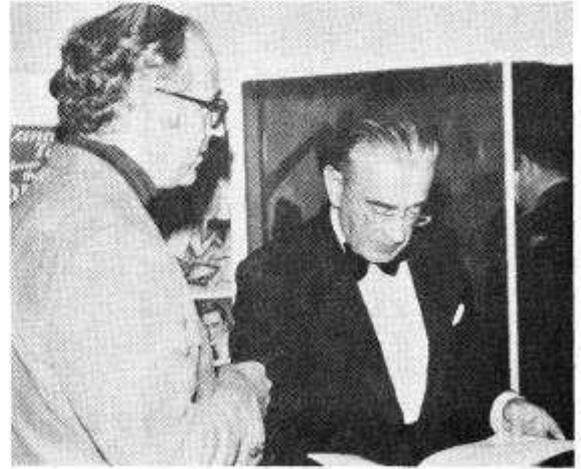
5.



6.



7.



8.

THE VINTNER'S DAUGHTER - A LONDON PREMIERE by Alan Hamer:

As with Ravel and Bartók, several of Miklós Rózsa's concert works exist in two forms, having been orchestrated later from piano or violin and piano scores. *The Vintner's Daughter* variations (op. 23), originally composed in 1952 for piano, has become better known in its orchestral guise (op. 23a) due to the MGM recording (recently used by Tony Thomas for his valuable Citadel release). It was interesting therefore to hear a performance of the neglected original by pianist Eric Parkin at London's Purcell Room on 24 September.

Eric Parkin is best known in Britain for his gifted interpretations of John Ireland's music, having recorded that composer's Concerto, Legend, and various solo piano pieces. He is a very sensitive stylist, and his playing throughout this recital revealed a fine blend of intensity and poetic grandeur. Reading the score, he began by adopting a rather matter-of-fact approach to *The Vintner's Daughter* (not, incidentally, reciting the Juste Olivier poem between each of the twelve variations). However, as the work progressed, the Rózsa idiom was astutely captured with greater understanding. In the dazzlingly gay sixth variation and the seventh's mock, strutting pomp, he remained faithful to the spirit of the music; the pastoral ninth's almost oriental beauty was emphasized in the piano version and finely judged.

The climax in No. 11 was equally well balanced, but I felt it did not quite achieve the moving intensity an orchestra can render more effectively. Nevertheless, I applaud almost everything in Parkin's approach; poise, simplicity, and pathos, making this performance memorable indeed. The composer attended the recital and was called onto the platform to acknowledge the obvious appreciation of a good-sized audience.

In contrast to Christopher Palmer, I have to admit a preference for the orchestral transcription, perhaps because Rózsa, like Ravel, is a master craftsman of orchestral color, which serves to illuminate the folk characteristics inherent in all his music. And to quote Bartók, who insisted that folksong can become a vital force in the art music of any country only if it is entrusted to the hands of a great creative talent, "If a composer has no talent it will be useless for him to base his music on folk music or any other music; the result in every case will be worthless."

Rózsa's worthiness proves the point.

WUTHERING HEIGHTS by John Fitzpatrick:

Alfred Newman has benefited less from the film music renaissance than some other composers. Elmer Bernstein's new record (PMC-6) is only the third original effort since the composer's death (though let's not forget the valuable Delos issue of the CAPTAIN FROM CASTILE soundtrack). It is a good choice. Newman developed constantly as a musician, of course, and he evolved a far richer harmonic language in films like THE ROBE, THE EGYPTIAN, THE DIARY OF ANNE FRANK, and THE GREATEST STORY EVER TOLD.

But few of the later films were worthy of his talent, and on the best of them he had to put up with the intrusions of director George Stevens. Newman never had a worthier assignment than the Wyler WUTHERING HEIGHTS, that magnificent romantic contradiction of Emily Bronte's novel, and he never rose to an occasion more dramatically. This may not be his most mature music; it is certainly his finest blend of image and sound.

But the subtlest blends are not easy to capture on record. Only a few moments into this new disc, I began to sense that something was missing. Just before the introduction of the "Wuthering Heights" theme, the introductory string figure seemed to go on and on with only a dull drone for accompaniment. Had someone forgotten the counterpoint? Had the oboe failed to enter on cue? A check proved me wrong, of course: Bernstein presents the music exactly as written. The counterpoint was missing because it wasn't in the score; it was in the growling of the hounds. In the same way, the mysterious bass chord that follows without apparent musical motivation was originally provoked by a particularly dismal shot of the gloomy Heathcliff household. These are minor instances, of course, but WUTHERING HEIGHTS, like all good film scores, is full of such interrelations of sight and sound and score. And suggesting them on records is no easy matter.

To his credit, Elmer Bernstein has made a valiant try. He has chosen well on side one, setting forth the varied thematic material very clearly, albeit with less vigor than Newman himself. If nothing else, this disc will put to rest the silly old cliché that WUTHERING HEIGHTS offers no more than the "Cathy" theme. In fact, Fred Steiner's notes, while unfortunately longer on plot summary than musical analysis,¹ point out nine significant leitmotifs, and a tenth, depicting the heroine's fickle nature, can be heard in the section called "Cathy's Return." And as for the subtlety of their interweaving, what better testimony than the fact that so many listeners have thus far failed to unravel Newman's magical web beyond its first strand?

The middle sections also reveal care and intelligence on Bernstein's part. "Sir Roger de Coverly" may be less organic to the score than the waltz from the same sequence of the film, but it provides a badly needed touch of thematic variety to side two. And the exquisite "Isabella" motif, whose placid opening and sudden downward seventh so beautifully suggest the character's (and the story's) tragic dichotomy, is also very well treated. Bernstein's handling of the last occurrence of this is positively savage and a welcome enlivening of side two. Which brings us to the problem, the reason side two needs to be enlivened and varied in the first place. The trouble is that the last four selections consist almost entirely of lugubrious variations on the "Cathy" theme. This is indeed how Newman chose to end his score, but, deprived of such eloquent counterpoint as Laurence Olivier's voice, the howling of the wind, and Gregg Toland's dying-light shot of Penistone Crag, the music does not quite stand up here. I don't suggest that Bernstein should have changed the score, but surely different editing on side two might have improved matters. Perhaps inclusion of the storm music instead of one of the later "Cathy" variations would have helped. The scene is, after all, the turning point of the film and the heart of Emily Bronte's conception: "Ellen, I am Heathcliff!" More to the point, its drama and violence provide some of the spark that this too tame recording so badly needs.

Or maybe nothing would have helped. Perhaps WUTHERING HEIGHTS is one of those scores like BEN-HUR and PSYCHO that is just too perfectly bound up with its context to work as well anywhere else. Or perhaps it is one like THE NUN'S STORY that is really less good than it seems, being to some extent "carried" by a great film. I don't know for sure. But I am grateful that Elmer Bernstein has given us a welcome occasion to think further about the matter.

By necessity rather than choice, I am sure. Steiner is presently writing a dissertation in musicology on Newman at the University of Southern California, which, along with Ken Darby's planned biography, ought to provide a solid foundation for future study of this neglected composer.

TIOMKIN RECONSIDERED by Mark Koldys:

Among film music *cognoscenti*, and in the hallowed pages of *Pro Musica Sana*, when the great film composers are discussed, a fairly predictable grouping of names can be counted upon to appear. For some reason, this grouping rarely includes one of the most prolific and well known of the Hollywood maestros, a man who has won the Academy Award four times for his scores, and who, even today, with the resurgence of interest in the classic composers, tends to be overlooked. And yet his music has all of the elements that combine to make for popularity: a rich melodic gift, colorful orchestration, intricate development, and a love for the spectacular. The music of Dimitri Tiomkin is at long last getting its due consideration, thanks to the latest release from RCA's Classic Film Scores series: *LOST HORIZON: The Classic Film Scores of Dimitri Tiomkin*, which includes music from six Tiomkin films.

Although he is identified in many minds as a composer of popular tunes (from HIGH NOON, THE HIGH AND THE MIGHTY, etc.), Tiomkin was classically trained in his native Russia, where he was a student of Alexander Glazunov. In fact, he only entered film work on a full time basis after an injury sidelined him from his first love: concertizing as a pianist. The classical influence and training left their mark on Tiomkin's musical style, which is highly distinctive and immediately recognizable.

Melodically, his tunes flow with an almost too-easy grace (making them more susceptible than many for ultimate "pop" treatments). Rhythmically, his scores, especially in big action scenes, usually have strongly defined accents and beats. Harmonically, he favors thickly clustered, richly formed chords, and often utilizes dissonance more frequently than his colleagues, never in an avant-garde manner, but rather for punctuation, usually resolving all such clashes into the nearest available tonality. Developmentally, his scores are extremely busy, with many counter-melodies and intricate lines buzzing around, often in quiet lyrical moments as well as in big spectacular ones. Orchestrally, he favors a lot of color (definitely in the Rimsky-Korsakov/Glazunov tradition, here), percussion, and usually a whopping big ensemble of musicians.

His film career has produced a number of memorable scores, many of which are not represented on the new RCA release. CHAMPAGNE FOR CAESAR (1950), for example, showed that Tiomkin could handle successfully a format in which many of his more respected colleagues faltered: comedy. His scoring here is replete with musical witticisms and tongue-in-cheek passages that do not embarrass as these attempts so often do. Considering the fact that he was foreign-born, he had a surprising affinity for the Western, scoring such classics as HIGH NOON, RED RIVER, RIO BRAVO, and THE ALAMO. This last perhaps best illustrates his often overlooked capacity for writing gentle, melodious music that serves as a perfect foil to the visuals. Although his main theme ("The Green Leaves of Summer") is a simple enough tune, his variants of it are anything but; in several key dialogue sequences, the melody is quietly though intricately woven into the texture of the scene in a manner some would call overly busy, but which can better be described as typically Tiomkin. The effect is one of restlessness, certainly not at all inconsistent with what the film itself wanted to convey.

But when given a big orchestra, Tiomkin put it to use, most notably in his enjoyably bombastic music for THE FALL OF THE ROMAN EMPIRE. Horns whoop, percussionists dazzle, melodic and harmonic intricacies permeate everything. It was just what the film – a pretentious, over-modulated bore – asked for and received. Heard on its own, the score offers a colorful orchestral cataclysm of undeniable entertainment value.

Tiomkin earned his reputation from films like FALL, but don't forget the other side of his career: his equally involved but considerably more subdued music for PORTRAIT OF JENNY, derived from the works of Debussy; or the unjustly ignored score for 36 HOURS, written entirely for a small chamber orchestra with piano obbligato, almost Bartokian in its conception. Clearly, Tiomkin can be typecast only at the cost of sloppy categorization and uninformed carelessness.

Which brings us to RCA ARL/ARD 1-1669. There's as good a cross section of Tiomkin's work here as one is likely to find on any single disc, and even if a lot of your favorites are not here, the selection is for the most part intelligent and rewarding. The prelude to THE GUNS OF NAVARONE is the only questionable entry – it is portentous and involved, and certainly representative of the composer's style, but its melody is banality personified, and all of the razzle-dazzle in the orchestra cannot hide that fact. By contrast, the brief suite from THE BIG SKY is a just example of Tiomkin's affinity for the Western – and a refutation of the theory that he prefers bombast to substance (the score begins and ends *pianissimo*). The themes Tiomkin employs here are not particularly noteworthy, but his handling is so careful and, yes, delicate, that we are won over. The Overture for THE FOUR POSTER is a too brief excerpt from another Tiomkin comedy; it veers too close to the popular at times, but it is still superior to most other such scores.

From FRIENDLY PERSUASION, we are, mercifully, given an excerpt in which the main theme (already too familiar through over-performance) does not totally dominate; Tiomkin's treatment of it for this "Love Scene in the Barn" is interesting: he dishes out bits and pieces of it throughout a characteristically quilted orchestral fabric, only allowing it to dominate in its original form at the end of the sequence. And SEARCH FOR PARADISE

is represented by its finale, chorus and orchestra briskly striding forth to an unsubtle but effective conclusion.

But it is LOST HORIZON that receives the lion's share on this disc – the entire first side, in fact – more time than any single score except GONE WITH THE WIND has received in the CFS series. It is one of the composer's own favorites, and it is easy to see why. A huge orchestra and chorus is employed (including 22 performers manning the various bells and chimes) but rarely to produce volume for its own sake. Rather, Tiomkin creates a different consistency to the sound with his large forces, a texture that is marvelously appropriate to the other-worldly nature of the film. It is difficult to write in any detail about a score to a film one has not seen, but, taken simply as music, this suite offers rewarding listening. The opening sequences, with the typically thickly clustered harmonies, impress immediately; when the choir joins in, the effect is remarkable. Tiomkin is not afraid to use a chorus where many would hesitate: in LOST HORIZON, even the refueling of the plane is so scored! Once the party arrives at Shangri-La, the effects Tiomkin secures from his orchestra are noteworthy; much is made of the pentatonic (five-note) scale prevalent in Oriental music, and the twenty-two bell players earn their keep in the funeral cortege sequence, one of the most colorful in the 23-minute suite.

Charles Gerhardt and the 157 performers who filled Kingsway Hall for this recording have never been in finer form. Gerhardt invests every measure of the music with such commitment that even GUNS OF NAVARONE comes off as an effective, spirited action piece. His handling of the tricky rhythms and sensuous ebbs and flows of LOST HORIZON, however, is easily the high point of this disc. And in a way it is the high point, of the CFS series, as it allows for a substantially comprehensive treatment of a single score, making the disc a serious document for film music students. The shorter excerpts make up side two, thus giving the, best of both worlds: the diversity apparently necessary for commercial success as well as the welcome in-depth focus on a single, worthwhile score, all bathed in RCA's most luxurious sonics. It's a shame that this formula has been devised only now, in what may be the last release in the CFS series. Only the program notes, which seek to elevate virtually every turn of Tiomkin phrase to Beethovenian proportions, are subject to criticism.

Tiomkin's music has so long been out of favor among the film music intelligentsia that one almost felt that to buy a record of his music, one had to pull the collar of one's raincoat up, slink into a record store, and covertly purchase the desired recording, carefully concealing it under the coat, lest one be seen with it. In the privacy of the home, the disc could be brought out, heard, and enjoyed on its own merits. Well, perhaps this new RCA disc will change all that, and we can all get to know Dimitri Tiomkin again.

CURRENT SCORES

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

Frank Cordell: GOD TOLD ME TO.

Confused melodrama originally scheduled to be scored by Bernard Herrmann (to whom it is now dedicated) and subsequently turned down by another major composer. The eerie use of the Gregorian chant *Pange Lingua* with dissonant string and organ passages is worthy of Herrmann himself, though the film isn't. M.K.

Herrmann: OBSESSION.

Gives full vent to Herrmann's own obsession with creative musical monotony. A far more fitting ave atque vale than the uncharacteristic TAXI DRIVER. Best scenes: kidnapping and ransom montages, in the church, alone in the Florentine hotel with the horns glowing in the background. J.F.

Jerry Fielding: THE OUTLAW JOSEY WALES.

One of the best scores of the year: Fielding both evokes and enforces the subtle, bittersweet spirit of Eastwood's look at the West during the post-Civil War period (hardly the film promised by the misleading ads). Style is similar to THE WILD BUNCH, and, as in that film, the music reveals unexpected gentleness and humor amidst the barbarism of the time. Fielding adds depth and sensitivity to many scenes: the simplicity of the sympathetic music for the death of the young soldier (in the credits), as the drums and bombast of the War fall away, is devastating. The "sound" here owes nothing to the Westerns of other composers, a tribute to Fielding's inventiveness. Tom DeMary.

Television:

Charles Bernstein's hodge-podge for WHATEVER HAPPENED TO ROSEMARY'S BABY? is the year's silliest TV score. Richard Rodney Bennett's stylish SHERLOCK HOLMES IN NEW YORK is a credit to this versatile composer's ability to conjure up past eras. NBC's "Best Sellers": CAPTAINS AND THE KINGS (Elmer Bernstein) and the current ONCE AN EAGLE (credited to "Dana Kaproff" in its first installment but with strong resemblances to Bernstein) have been the best-scored series; either is more disc-worthy than the recently issued RICH MAN, POOR MAN. M.K.

CURRENT RECORDS:

Rózsa: *Overture to a Symphony Concert, Three Hungarian Sketches/ Notturmo Ungherese, Theme, Variations and Finale* (British RCA Gold Seal GL 25010).

The former *Rózsa Conducts Rózsa* (RCA LSC 2802) is probably my single most valued record, the one I would rush to save if the house were burning down. No other disc offers so much of the essential Rózsa, from the wildest flights of peasant fancy in the *Sketches* to the most achingly beautiful of all *notturnos*, from the greatest of his variations to one

of the most rigorous essays in symphonic development. The sound was "state of the art" in 1964, and it is even better now in this Italian pressing. The record is a budget-label treasure in England and is currently selling for premium prices in America, where domestic release plans have not yet been announced. J.F.

Bernstein: TO KILL A MOCKINGBIRD (Filmmusic Collection FMC-7).

There's much more music here than on the old Ava disc, and a good deal of it is edited and arranged differently. This newer version is closer to the original than the Ava and performed with a good deal more polish. But the studio acoustics still work against the sound of Bernstein's orchestra (in this case the Royal Philharmonic), leaving the earlier recording less clear but more richly recorded. M.K.

Louis and Bebe Barron: FORBIDDEN PLANET (Planet Records).

This famous, completely electronic creation is now available as a private (not pirate!) recording. These "electronic tonalities" were constructed in a manner quite different from most electronic works, and the result is a score more effective and better integrated than many conventional film scores. In many sequences the tonalities function as both background score and sound effects. The recording is new, stereophonic, and has enough dynamic range to shatter a solar system. Including postage, it costs \$7.55 from Planet Records, P.O. Box 3977, Beverly Hills, CA 90212. T.D.M.

OFF THE BEATEN TRACK: (Brief notes on forgotten gems.)

Richard Addinsell: A CHRISTMAS CAROL by Preston Jones.

Great Britain's Richard Addinsell will always be remembered (and recorded) as the composer of that ever-popular schmaltz for piano and orchestra, the *Warsaw Concerto* (DANGEROUS MOONLIGHT, 1941), but he has produced works that far exceed the concerto in ambition and achievement. For Brian Desmond-Hurst's 1951 version of A CHRISTMAS CAROL (originally titled SCROOGE in England), Mr. Addinsell devised a dramatic synthesis of original and public domain material that helped make the film, in the opinion of many, the definitive screen treatment of Dickens' classic.

For Scrooge's younger sister, Addinsell chose one of the most touching of folk ballads, "Barbara Alien." Beautiful as its melody is, the song has no secondary theme and could easily have become monotonous in its repetition. But Addinsell ingeniously adds a subsidiary tune, which blends perfectly with the first (and would certainly have done honor to the original, anonymous ballader's subsidiary-verse words had he found need to provide some). At the climax of Scrooge's Christmas day, he visits his long-neglected nephew (son of Scrooge's sister; she had died giving him birth). A party is in progress, and some guests are singing a version of the ballad so melting in its harmonies that one almost regrets Scrooge's intrusion in mid-phrase. The melody returns on the strings as his nephew's

wife welcomes the repentant Scrooge, and the poignant effect derives as much from the theme's dramatic associations earlier in the film as from its intrinsic beauty – a perfect example of the extra dimensions a composer can bring to a scene. No less effective than his handling of "Barbara Allen" is Addinsell's fragile melody for young Scrooge's lost love. (Should Neville Marriner ever wish to conduct the Academy of St. Martin's-in-the-Fields orchestra in another album of English string music, these two miniatures from Addinsell could well serve the function filled on the first record by Walton's two HENRY V excerpts.)

But there are other treasures here. Addinsell's theme for Scrooge himself (memorably portrayed by Alistair Sim), opens the film with a thunderous menace, later varying in mood from the satirically sardonic (various woodwind solos in a low register) to the almost unbearably melancholy (keened by a wordless chorus of lost souls in a vision offered by Marley's ghost). For Tiny Tim, Addinsell wrote a wistful nursery theme totally without treacle, heard most effectively in a tinkling, crystalline version as we first see the boy looking at mechanical toys in a shop window. Inevitably, carols find their way into the underscoring, but such old chestnuts as "Hark, the Herald Angels Sing" and "Silent Night" are tastefully roasted, not merely warmed over, in their orchestral and/or choral treatments.

If I seem to be getting long-winded about this score, it is simply because it is such a richly varied work, deserving, in fact, of far more study than I can offer in this brief description.

FILMUSIQUIZ by Jeffrey Dane: (Rózsa and Herrmann)





Answers in next issue.

MRSSS NEWS:

Effective with this issue, tape releases will no longer be described in *Pro Musica Sana*. Now that the publication has grown from Society newsletter to general purpose journal, it goes to many institutions and individuals not strictly "members" of the MRS. But since the tape service's authority to distribute recordings is on a non-profit, non-advertised, members-only basis, we must restrict our announcements to those regular MRS members who specifically request them. All members who have ordered tapes in the past will automatically receive a special enclosure with each issue describing the current release. Anyone else who wishes to receive these announcements should inform Mary Peatman. Other questions about recordings should still be addressed to Mark Koldys.

LETTERS:

CHARLES RILEIGH, Melvindale, Michigan:

I want to tell you how much I enjoyed the reception after the concert in Washington. The opportunity to hear Dr. Rózsa and his many-sided personality will long remain with me. He was in superb form, and it was an experience to meet and talk with the great man. Mrs. Rózsa, too, is a fascinating person, and I enjoyed the chance to talk with her. The work that you did to make the reception possible, and the kindness of Win Sharpies as well, should be remembered for some time by all of us present.

JAMES MARSHALL, Derby, England:

Concerning the Paul Henreid interview in *Media Montage*; one of my favorites among minor composers is Texan-born Les Baxter, so I naturally take particular exception to the abuse passed by the director Paul Henreid concerning the WOMAN'S DEVOTION score. How can Henreid, having admitted he was no longer engaged on the picture when Baxter was hired, complain that Baxter didn't score the picture the way he (Henreid) wanted? Those who know Baxter's other work -- notably the Poe scores -- may agree that, while not rivaling Waxman, Baxter is nevertheless no hack. And certainly no "idiot boy." Mr. Henreid, who even stoops to mock Baxter's Texas accent, would appear to be seeking a scapegoat after the failure of his "very, very good film."

FOUR DARK HOURS (d. William Cameron Menzies, 1938) has indeed been included in recent filmographies, though usually under its American title, THE GREEN COCKATOO, released as such in your country in 1940. Two years later, the title was again changed to RACE GANG.

HANSJORG WAGNER, Saarbrücken, West Germany:

Concerning the French BEN-HUR [see PMS 17]: this two-disc set contains Rózsa's music, but its primary interest is that it is a play (*Hörspiel*): the story of the film version of BEN-HUR is presented in French. Jean Baitzoureff supervised the selection and placement of Rózsa's music (nothing that isn't already on discs). There are some regrettable misuses of the music: the "Roman March" is heard at the moment of Gratus' entry, the "Burning Desert" accompanies the rowing of the galley slaves, the "Victory Parade" ushers in the charioteers, and so on. Especially curious is the use of the "Love Theme" for an appearance of Christ; the love scenes are accompanied by a solo oboe, which sounds quite charming. The set is not a must for a Rózsa admirer, although the pictures, etc., might appeal to someone interested in BEN-HUR, as I hadn't seen the majority of them elsewhere.

Some news from Germany:

A new film music society (Deutsche Interessengemeinschaft Für Film-musik or DIFF) is in the process of being formed in Bonn by MRS member Richard Kummerfeldt (a friend of mine). Also in Bonn, a "filmmusic weekend" will be held at the end of November, arranged by Hansjorg Pauli. Among the expected guests are David Raksin, Arthur Kleiner, and possibly Charles Gerhardt, Dimitri Tiomkin, and Christopher Palmer.

Two German radio broadcasts have featured Dr. Rózsa recently: one, an hour-and-a-half program entitled "Von BEN-HUR zu KÖNIG DER KÖNIGE" and hosted by Robert Ursaczyk for RIAS Berlin; the other, "Musik für Hollywood: Miklós Rózsa," a one-and-a-quarter-hour program presented by Hansjorg Pauli on Sudwestfunk Baden-Baden.

I wonder if you know about an interview with Rózsa by Hans Hänssler in Santa Margherita on August 27, 1975. It was intended to be a two-part broadcast on AFN and is therefore in English, but it was never transmitted.

It was interesting to read John Fitzpatrick's reaction to the YOUNG BESS finale, as until now I was the only one here who maintained that it was changed. Nobody believed me - but now I have your article. Thank you. I have also discovered the period source of the Seymours' dinner music: "Packington's Pound" by Francis Cutting (it is on RCA LSC 3331, *The Woods So Wild*), a lute piece which is so beautifully orchestrated by Rózsa.

Now, finally, I must thank the MRS for the idea of establishing Mr. Hamer as its European representative. It is good to get PMS much more quickly. And the last issue is, again, so exciting!

[Ed. note: We have added details kindly supplied by Wolfram and Volker Hannemann.]

Notice: We have just learned that the U.C.L.A. performance of the *Concerto for Strings* will take place on 9 January 1977.

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

European Representative: Alan J Hamer
86 Bow Lane
Finchley
London N12 0JP
United Kingdom