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IN THIS ISSUE:

NEWS:	p. 2
DIRECTOR'S REPORT: Volunteers needed.	3
ALAIN RESNAIS—INTERVIEWED BY BERTRAND BORIE: The filmmaker comments on PROVIDENCE, on his collaboration with MR, and on the role of music in film.	5
A STUDY OF MIKLÓS RÓZSA'S VIOLIN CONCERTO, OP. 24: Jack Gallagher concludes his two-part analysis.	10
FINDING THOSE RECORDS: A brief guide to some useful addresses.	18
CURRENT RECORDING:	19
LETTERS:	19
DIRECTORY:	20

NEWS [June 1978]:

Films:

FEDORA had its world premiere as part of a special Billy Wilder retrospective at the Cannes Film Festival, but there is still no word of an American distributor, record, or release date. THE PRIVATE FILES OF J. EDGAR HOOVER has had isolated screenings, but American International Pictures reports that there are still no definite release plans and no plans at all for a soundtrack album. AIP should be queried on the matter: 9033 Wilshire Boulevard, Beverly Hills, CA 90211.

PROVIDENCE proved so popular in France that even some of its music was stolen—for a sexploitation film called HOMOLOGUES. The composer has already won a financial settlement.

IT LIVES AGAIN has crept into theaters with credits announcing a score by the late Bernard Herrmann. It's not a bad joke, but rather a retailoring of the IT'S ALIVE! score by Christopher Palmer and Laurie Johnson. The score thus joins L'HISTOIRE D'ADELE H. and L'ARGENT DE POCHE in the Op. posthumous category.

Composed or planned by Jerry Goldsmith in 1978-79: COMA, CAPRICORN ONE, DAMIEN-OMEN II, THE SWARM, THE ATHENA CRISIS, THE BOYS FROM BRAZIL, STAR TREK, NIGHT OF THE JUGGLER. By John Williams: THE FURY, JAWS 2, QUINTET, 1941, SUPERMAN, METEOR, STAR WARS II. Question: can these fine composers maintain their high standards with this kind of schedule? Time will tell. Meanwhile we do not hear nearly enough from the equally significant talents of Elmer Bernstein, David Raksin, and Hugo Friedhofer (or, worse, their efforts disappear overnight after unheralded television screenings). Question: will Hollywood ever strike a balance between the "in" composer syndrome and the needs of its films? Time will tell.

Recordings:

Elmer Bernstein's recording of MADAME BOVARY is just released; Tiomkin, Friedhofer, Bernstein, and possibly Kaper are next in line for Film Music Collection.

We remind readers again of the very limited availability of Citadel Records MR-1, containing original soundtrack recordings from THE POWER and SODOM AND GOMORRAH. Only 500 copies were pressed, and the record is being sold through A-1 Record Finders. The science-fiction score includes most of the film's significant music and also a "gypsy version" of the main theme. With good stereo sound, the recording represents pretty much what an MGM disc would have given us ten years ago. SODOM is also a valuable document for the unfamiliar material it includes, even though the editing, arrangement, and sonics of the seven selections are fairly atrocious.

QUO VADIS appears on British Decca this month (PFS 4430); London Records' American plans are still indefinite. KING OF KINGS, unfortunately, is no longer scheduled for recording by Phase 4. One passage, "The Temptation of Christ," will see the light, however. It is part of a collection that Christopher Palmer has helped Stanley Black to put together under the unlikely title of Satan Superstar. Included are: DR. JEKYLL AND MR. HYDE (Waxman), THE SEVENTH VICTIM (Webb), ROSEMARY'S BABY (Komeda), THE OMEN (Goldsmith), and EXORCIST II (Morricone).

The two Entr'acte/Rózsa discs (ERS 6509 and 6512) have reached the Schwann catalogue if not the stores. Each boasts a "first" (*The Twenty-Third Psalm* and the *Toccata Capricciosa*) as well as a number of other choral and chamber works.

Eric Parkin's Unicorn collection will have three firsts--*The Vintner's Daughter*, the *Variations for Piano*, and the *Bagatelles*--as well as the third recording of the *Piano Sonata*. It will appear some time around October, 1978.

There may be other recordings in the works as well. A company called Varese Sarabande Records has announced reissues of *LUST FOR LIFE/Background to Violence*, the Waxman *Sinfonietta for Strings and Timpani*, and an ancient Masterseal recording of Korngold playing and conducting his own music. In addition, the 1978 *Musical America Performing Arts Directory* seems to imply that the New World Quartet has recorded the Rózsa String Quartet for Vox.

Other:

David Raksin's illuminating *The Subject is Film Music* is no longer carried on WOR-New York. Information on the spotty distribution of this excellent program should be sought from Cinema Sound Ltd., 311 W. 75th St., New York, NY 10023.

Record reviews of film music have improved in recent years, and the subject no longer draws the automatic sneer it used to. Intelligent criticism can be found in *High Fidelity*, *The Gramophone*, and *Records and Recording* among others. Recently a new and extensive journal of record reviews has appeared, and we are pleased to note that it too treats most film-related items with reasonable respect. It is called *Fanfare* and can be had from P.O.Box 720, Tenafly, NJ 07670.

The Miklos Rózsa Cult of Australia has ceased publication with the eighth issue of its newsletter. The MRC had amassed a body of useful information in its three years of existence, and it will be missed. We especially thank Director John Stevens for a recent substantial contribution to the MRS.

The Society expresses its sympathy and respect for three who have recently passed away and for their friends and relatives:

Mrs. Regina Rózsa, mother of the composer. Mrs. Rózsa had lived in Los Angeles in recent years.

Leo Genn, actor and friend of the composer. Mr. Genn's performance in *QUO VADIS* inspired some of Rózsa's finest music, and his famous "black velvet voice" enriched the second RCA *JUNGLE BOOK*.

Win Sharples, Sr, composer of many cartoon scores for Paramount and father of the film scholar and AFI administrator.

DIRECTOR'S REPORT:

The small size of this issue and the paucity of "back-page" features attest to some current problems. For the first time we have had to withhold publishable material for lack of funds or workers. The situation demands a few words of explanation.

The MRS was able to survive six years of inflation without a dues increase because of its rapid growth: new memberships kept offsetting the steady but limited pool of renewals. The Society is still growing (we now number 375), but inevitably the rate of growth has slowed (a net gain of only 50 in the past year). Fortunately since our long-postponed

dues increase went into effect, there has been a gratifying flow of two-year renewals, which together with the extra contribution of Mr. Stevens ought to restore a favorable balance in a few more months.

The labor problem is more involved. At the inauguration of the Society in 1971, all three founders were unemployed or in school. We could--and did--devote an almost excessive amount of time and energy to the MRS. With everyone presently employed, such luxuries are no longer possible. The more we are capable of doing, the less time there seems to be to do it in. We have a fair amount of material ready to publish, and we have the capability to develop much more, but only if we can get some help with the day-to-day business of running the Society.

Volunteers could be used in at least the following four categories:

1. Correspondence--Answer some of the inquiries and research questions we receive. Write only a few letters per week, but consistently. Live (preferably) near New York for easy telephone contact.
2. Back issues--Maintain the inventory and distribute copies on request. Live near New York or Dearborn.
3. Translation--There is a good deal of valuable writing (especially French) available to us, but preparing good English versions is very time-consuming. We need a skilled person for occasional help.
4. Membership development--Actively pursue new members (and old ones who have lost touch). Solicit libraries for subscriptions and college film and music departments for potential articles.

In the aggregate, these tasks are imposing; individually they can be handled with dispatch and, yes, with pleasure. We hope some of our members will see it that way.

Notes:

John Fitzpatrick is an editor with McGraw-Hill. Mary Peatman does statistical research for Research Consultants. Mark Koldys is a prosecutor for Wayne County, Michigan. Ronald Bohn is an editor with the Physics Department, University of California at Los Angeles. Alan Hamer is an accountant for Air-India.

²Ready for publication: Florella Orowan on Op. 18; "The Strange Music of Martha Ivers"; Franz Waxman interview; Frank DeWald on the Rózsa concert-music discography; Rózsa interviews; photographs from Hamilton, 1977, and elsewhere.

³Under development: Alex North interview; Tom DeMary on TV scores; Ben Hecht on George Antheil; Ron Bonn's comprehensive Rózsa film music discography; medieval film scores; FEDORA production diary; the Syracuse library story; Martin Marks on the Prendergast book; MRS member opinion polls.

-Deadlines-

PMS 24 (Fall) - 31 August
PMS 25 (Winter) - 30 November

(Authors wishing to participate in the editing process should submit material at least three weeks in advance.)

ALAIN RESNAIS-INTERVIEWED BY BERTRAND BORIE:

[From the special PROVIDENCE issue (1977) of the journal of L'Association Miklós Rózsa France. English translation by John Fitzpatrick.]

As a director always anxious to associate with fully sympathetic composers whose music, far from being a simple accompaniment, brings its own richness to a sound track already carefully crafted, Alain Resnais has enlisted for his previous films Eisler, Henze, Fusco, Penderecki, and Sondheim.

According to Dr. Rózsa, Alain Resnais, contrary to most directors, and as one would expect of a man who conceives each of his films as a "work of art," sees in the composer an independent collaborator—with all that word implies of rapport, cooperation, and mutual understanding.

Q: How long have you known the music of Miklós Rózsa, and how did you come to know it?

AR: Like many people, I first became acquainted with it through films like DOUBLE INDEMNITY, SPELLBOUND, THE LOST WEEKEND.

Q: What do you know of his music and what do you think of it?

AR: I knew that he was active in concert music, but it was Alain Lacombe [of Radio France] who first suggested Rózsa to me. I replied that he was not scoring films any more. Lacombe told me rather that he was no longer interested in the terms that were usually proposed to him. He let me hear several records the same evening, particularly of the concert music. I remember that I was especially taken with MADAME BOVARY. In any case, I considered that he was one of the few interesting American composers.

Q: Why do you think his concert music is not played in France?

AR: I am not familiar with the laws of economics. Honegger, in *I Am a Composer*, explains that certain necessary conditions must occur together in order for a work to be played. Certainly we know that Radio France's concert repertory contains nothing that is very recent.

Q: Miklós Rózsa has experienced a relative eclipse during the last ten years. Did you make your selection in cognizance of this fact?

AR: No, not really. PROVIDENCE is, after all, an English film. Miklós Rózsa was therefore familiar with the ambiance.

Q: Was it you or the producer who thought of Rózsa? Was there immediate accord on the choice?

AR: It was Lacombe who spurred me, who established the contacts. There was no reluctance on the part of the production team.

Q: What did you expect of Miklós Rózsa for the PROVIDENCE music?

AR: I hoped he would give it a romantic* atmosphere—that he would immerse the film in the realm of the imaginary, that he would create an ambiance of waking dream. I hoped for music at once funereal and noble, giving the sensation of nightmare and suffocation.

Q: Is it true that Stephen Sondheim had been approached initially to write the music for PROVIDENCE?

AR: Yes, but Sondheim had to return to Austria to work on the production of a musical comedy; he did not even view the film since he was not free, so I was looking for a composer. However, I do hope one day to make another film with him; he wrote his first film music for me.

*Romanesque, fantastic, imaginary. "Romantic" in the manner of Kubla Khan, not Love Story.

Q: How long did Miklós Rózsa work on the music? Was he present during the filming?

AR: Filming took place between April and June, 1976, so he was not there. Rather, he saw the final cut three or four weeks before beginning to compose his music. For this he had from five to six weeks. There was no haste.

Q: Were you personally acquainted beforehand? How was the first contact made? What impression did you have?

AR: I was not acquainted with him, and I was very touched and impressed. One is always a bit nervous when one shows a film. But after the screening he was immediately enthusiastic. He is a man of great personal magnetism: the entire crew quickly yielded to his charm. And he was most humorous.

Q: What was your working relationship like? Did you work together? In what area? Miklós Rózsa has spoken of a "facile and unstrained collaboration."

AR: That is perfectly true. It is often easy with musicians. We were in accord regarding the musical sequences after a single day, and not because we were hurried. But his experience is such that with him one feels secure.

Q: Miklós Rózsa often has precise ideas on the music for a film. Did you ever disagree?

AR: No. We agreed on the rhythm of each sequence and on the color. Then he would play for me on the piano as he composed, asking me several times to come to see him. We modified the orchestration several times; occasionally too he would offer me two versions. But we never disagreed. Let us say that this was a score written in harmony.

Q: Why the surprising little bit of music during the trial?

AR: It was not a real trial; the scenes were repeated; everything was abnormal in this sequence. The music has to create a feeling of malaise and strangeness in order to persuade the viewer that all is not natural. It was "stage music," a classical procedure.

Q: At certain moments the music seems to be more than merely a background—for example, during the 360-degree pan at the final meal, a shot not indicated in the Mercer script. Such things occur two or three times. Whose idea were they?

AR: The scene was designed to accommodate the music, in order for it to offer a recapitulation and an announcement of the end. On the whole, I try to plot in advance where the music will enter. I am delighted when I can envision a sequence with only musical sound. David Mercer gave me carte blanche in this regard.

Q: The music of PROVIDENCE is a mixture of styles: often lyrical and intimate, sometimes uneasy and strained. Do you feel this is justified? You yourself have characterized it as "romantic." Miklós Rózsa recently told Derek Elley: "Andre Malraux called his memoirs Anti-Memoirs, and I could call this score of mine Anti-BEN-HUR. There is nothing spectacular or flamboyant in it; on the contrary, all the music is introvert, pensive, gloomy, and often lugubrious. Even the waltz played at the imaginary reception is crepusculeuse, a waltz of twilight, almost a danse macabre." What do you think of this?

AR: Romantic, yes. It is music which gives the impression of a free play of imagination, which provokes associations of ideas in viewers or inclines viewers to accept those ideas. Miklós Rózsa rightly used the term "twilight"—semi-conscious or crepuscule. About BEN-HUR I agree. BEN-HUR is music that typifies an era, not introverted or turned

in upon itself. But I am less able to judge than he.

Q: There is, however, the grandiose music for the end credits. Whose idea was that?

AR: We agreed. Until then we had restrained and bridled everything. The character re-encountered his nightmares. But there is this recapitulation, a reprise in an epic tone.

Q: Was there a connection between the treatment of decor and of music in PROVIDENCE?

AR: We hoped for a unity of decor in the designs. Naturally this was sought in the music, but in an independent way, even if there was a connection. Music is architecture in motion, as an Englishman has said. Naturally there is a great connection between the dramatic structure and the music.

Q: Did Rózsa participate in the final mixing? Did you wholly preserve his intentions?

AR: He was not able to be there because he had to be in Washington.* There was perhaps a little extra music: I often ask this of a composer. And with his consent I had to cut one or two numbers.

Q: What do you think are the advantages of silence in PROVIDENCE and in general?

AR: I have no set theory. The only rule I try to apply is not to encumber the ear of the spectator. I never mix music and noises. That sort of thing irritates me--except for a "punctuating" noise, such as a gunshot. When there is music, no noise; though I do not automatically hold the opposite view. I do try, however, to alternate the means of expression. This seems desirable to me for the sake of the internal resonance of the story. There are many other ways of realizing the ideal sound track; in particular, it would be good to be able to work in silence, which is prohibitively expensive. I don't really like post-synchronization; I much prefer capturing the sound directly, but even in a studio this is very difficult--because of projectors and transformers. And there is no discipline. There seems to have been a general sort of degradation. Technique has advanced, certainly, for the sound track and the microphone, but we are witnessing a general deterioration of the quality of sound.

Q: To return to the musical decoupage of PROVIDENCE: it sometimes seems that the music doesn't have time to breathe and develop before it is interrupted by your cutting. There was the same feeling in STAVISKY. The problem is particularly acute with Rózsa, whose musical forms require prolonged and complete development to attain their fullest expression. Consider, for example, the little musical snippets during the trial scene.

AR: To write film music is to work in miniature. That is why not everyone can do it. But my cutting does not stop the composer from expressing himself. For Miklós Rózsa there was no shadow of constraint. If at any time he had said he felt constricted, if he had asked me for one elongation, that would have interested me. I would have tried to do something. I believe that a composer of film music suffers when his music is "tainted." But on this project I have a clear conscience. Film music is often "mood music." This was true in PROVIDENCE; Miklós Rózsa knew it in advance.

Q: Why the National Philharmonic rather than a French orchestra?

*Ed. note: Actually the Washington events took place before the composition of the music. See PMS 18, pp. 4-7 (J.F.).

AR: Rózsa was asked; he replied that he had worked often with this orchestra. In London we found reliable technology; the studio equipment there is remarkable. I had envisioned six recording sessions; four were sufficient.

Q: What do you think of Rózsa as conductor?

AR: It has been said that musicians long remain in excellent physical condition. The example of Rózsa proves this. Moreover, it seemed that he was immediately adored by the musicians. From the first he created a link with his orchestra. In a word, one sensed his magnetism.

Q: Did the music of Miklós Rózsa bring to PROVIDENCE what you had expected of it?

AR: Yes, absolutely.

Q: Do you envision working with Rózsa again? Are there composers with whom you would especially like to work?

AR: As far as Rózsa is concerned, my answer is yes. But there are many composers with whom I would like to work. I think that I have been entirely lucky in this area. Everyone I have worked with has made me want to begin anew. I have had no regrets.

Q: What do you think should be the function and the place of music in film? In particular, what do you think of the use of classical music?

AR: It is hard to answer your question: that is most variable. I have told you that for myself I really have no "theory." Let us say that I think it is supposed to supply an emotional link between film and viewer, to color the image with emotion. Sometimes one can even conceive the image as a function of the music. Music can also specify certain facts of period--communicate the impression that one is in the past, present, or future. For me, at any rate, it is more than a mere support, although one can consider it as such. LA GUERRE EST FINIE, for example, might have had no music. Other films, by contrast, are inconceivable without music. What is certain is that when I go to films I am very attentive to the matter.

Regarding familiar music, classics in particular, it is necessary to know one's audience. But I believe that if the music is known it tends to come apart from the film. It calls attention to itself as a separate entity. Personally, I would even say that it annoys me. I cannot understand it in KubricK except for the Beethoven in A CLOCKWORK ORANGE, but this is, strictly speaking, a quotation. In 2001 it spoils the film for me. The music, beautiful enough in itself, keeps making me think of Strauss. But certain instances are not awkward. Once more I accept the practice, but for a quotation--Bresson referring to Mozart in UN CONDAMNÉ A MORT S'ÉST ÉCHAPPÉ, for another example.

Q: It is said that some directors or producers treat composers haughtily, sometimes engaging them at the last minute, more or less sabotaging their work. What do you think of this?

AR: That is happening less. But there is, certainly, a frequent problem of organization. The composer cannot work seriously before seeing the exact timings, but when the final cut is assembled the producer wants exhibition prints quickly. It is this situation that often harasses the composer. Moreover, the last man on the production schedule is unfortunate because there is often a shortage of money at this point.*

*Ed. note: According to Georges Delerue, France is the only country in which the music does not even figure in the budget! PROVIDENCE, with a budget of approximately 26,000,000 francs (a little more than \$52,000) for the music, is an exception (B.B.).

For PROVIDENCE I had intelligent producers, but in that department I have never had cause to complain. Given the kind of films that I make, it is presupposed that the producers are in it for pleasure: everything fits together.

Q: Do you think that film music in France is generally accorded the status it deserves?

AR: You would have to ask that of others. For my part I have never had cause to complain. Critics, however, have a tendency to speak only of a very few of the filmmakers--hardly anything about the composer, still less about the designer. English critics, more scholarly, perhaps, mention them and even recall the backgrounds of the artists. But for PROVIDENCE I have no cause to complain.

Q: Why do you think good French composers turn so often to the English and American cinema?

AR: It's hard to say. We ought to have good composers working here in France. But it must be admitted that contemporary music has evolved in directions which separate it from the problems of film music. Messiaen told me once that he could never score a film; I am not sure Xenakis or Stockhausen could either.

Q: Finally, don't you think that music in films often tends to be somewhat facile? Consider the tyranny of the leitmotif or, occasionally, of the single theme.

AR: I believe that it all depends on the script. For STAVISKY, Sondheim had written 17 or 18 themes; a friend told him that he ought to have written only one of them! On the whole I am against the single theme, but sometimes the method can offer a certain tension.

I must add, as far as France is concerned, that working with musicians goes well. That is true of my films in any case, except for the problem of delays.

Q: Your projects?

AR: A film on the theories of Laborite, on the functioning of the brain and the body. But sometimes I can only think of a composer at the editing stage. For my next film I have yet to consider the matter.

A STUDY OF MIKLÓS RÓZSA'S VIOLIN CONCERTO, OP. 24 by Jack Gallagher:

Part II
The Second Movement

The second movement is essentially a three-part song form organized around the tonal center of C. The formal outline is as follows:

<u>Section</u>	<u>Measure Number</u>	<u>Tonal Center</u>
Introduction	1 - 4	C
"A" Section	5 - 32	beginning in C
A {	a 5 - 8	C
	b 8 - 11	C
	a 12 - 15	C
B {	c 16 - 18	G
	c 19 - 22	E
	d 22 - 27	E to A
	28 - 32	
"B" Section	33 - 62	beginning bitonally
{	e 33 - 37	C/F#
	e 38 - 43	A/Eb
	e' 44 - 48	Bb/E
	f 49 - 51	
	e'' 56 - 62	retransitional
"A" Section	63 - 100	beginning in C
A {	a 63 - 66	C
	b 66 - 69	C
	a 70 - 73	C
B {	c 74 - 76	G
	c 77 - 80	E
	d 81 - 84	A to C
	h 85 - 91	C
A {	a 92 - 95	C
	e 95 - 100	C
Coda	101 - 105	

The "A" section begins with the main theme in the solo violin (measures 5-8). This theme is in C aeolian (although the harmonies sometimes suggest C phrygian) and is characterized by a kind of mournfulness or melancholic--an emotional mood which prevails through most of the movement:

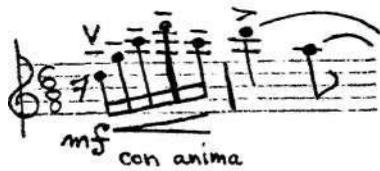
Solo, mm. 5-7



A short contrasting section in measures 8-11 again illustrates the use of canonic imitation following at close time intervals (see PMS 22, p. 8). Here the motive beginning with the upbeat to measure 9 in the solo violin is imitated two beats later in the low strings. In addition to this imitation, it is also interesting to note the similarity between this motive and the one which begins the first movement:

Solo, mm. 4-5, 1st movt.

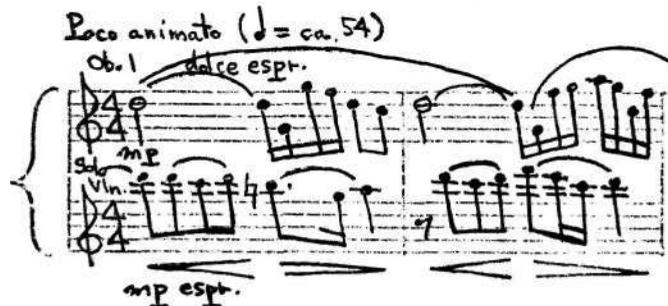
Solo, mm. 8-9, 2nd movt.



The contrasting passage described above then leads directly back to a restatement of the main theme of the second movement (mm. 12-15), this time using multiple stops in the solo. As noted on the chart on p. 10 above, this entire section from measures 5-15 comprises the first part of the opening "A" section and is itself composed of a diminutive three-part form.

The middle part of the opening section lasts from measure 16 to measure 27. Measures 16-22 introduce a new motive which begins in G mixolydian in the solo and against which is counterpointed a suggestion of the opening motive in the first oboe:

Solo and Oboe 1, mm 16-17



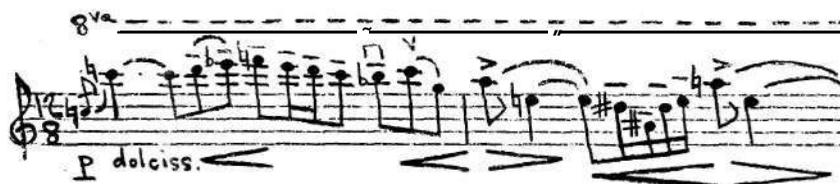
Musical excerpts (c) 1956 Breitkopf & Hartel, Wiesbaden, by arrangement with Associated Music Publishers, Inc., New York.

This new motive is repeated in E mixolydian in measures 19-22, although it is now enunciated by the first flute while the solo plays the counterpoint quoted above. The middle part of the opening section comes to an end beginning with the second half of measure 22. From here until measure 27, a kind of miniature transition is effected, preparing the re-entry of the main theme.

At measure 28, the main theme returns, this time played by the cello in the tonal area of A. Here again Rózsa's penchant for imitation at close time intervals is revealed, as the solo violin canonically imitates the cello two beats later and two octaves higher (mm. 28-31). A short bridge (m. 32) then leads to the second large formal division: the "B" section.

The "B" section is marked "Poco animato" and begins with the following motive in the solo:

Solo, mm. 33-34



While the above motive is clearly in C and then in A, the underlying harmonies stress F#. Because the resulting polytonality thus suggests a diminished triad, this section conveys a tonally ambiguous feeling, as though the tonality were, in effect, "floating" or suspended. This tonal ambiguity characterizes nearly the entire "B" section and is an important aspect of its contrast with the "A" section. Contributing to the ambiguity is the relative scarcity of cadences; except for those at measures 37 and 43, cadences are generally avoided. Thus whatever harmonic rhythm may be said to exist in the "B" section is far broader than that which is present in the "A" section. Throughout most of the "B" section, the motive and ambiguous tonality described above prevail, the tonal roots of the motive and its supporting harmonies always being separated by a tritone.

The retransition to the "A" section begins at measure 52 and grows out of the preceding material; this retransition suggests the second half of the motive quoted in the above example in measures 57-59 and leads to the return of the "A" section at measure 62.

The repeat of the "A" section, marked "Tempo 1° (Lento cantabile)," corresponds closely to the first statement of that section, although a new counterpoint in sextuplets is added in the solo in measures 63-66. In measures 85-91 (marked "h" in the chart on p. 10) some new material not heard in the first statement of the "A" section is presented. This material is derived from the figure first heard in the solo violin at measure 26 and provides the climax in this second statement of the "A" section. After this climax, the main theme returns in measures 92-95 on the English horn. Another new counterpoint in the solo violin accompanies the theme and is itself derived from another figure first heard in the solo in measures 23-24.

At measure 95, the theme from the "B" section makes a brief reappearance with rather eerie harmonics in the solo. This reappearance

Musical excerpts © 1956 Breitkopf & Härtel, Wiesbaden, by arrangement with Associated Music Publishers, Inc., New York.

is brief enough so that it only suggests a rounding out of the larger "A" section, rather than a repeat of section "B." The coda, which is based on the main theme of this movement, follows in measures 101-105, and fades to a mysterioso, pianississimo ending in the very upper reaches of the solo violin's range, leaving the underlying and hazy C tonality not quite fully resolved.

In the opinion of the present writer, the beautiful, if plaintive, melodies and harmonies in this slow movement alone deserve to win the Rózsa Concerto wider support than it has thus far received; for in the words of Morris Browda, "Rózsa is a melodist, rather rare in these days of distraught composers and compositions, and his melodic invention has that beauty which comes from the heart as well as from the intellect."¹¹

The Third Movement

The finale, marked "Allegro vivace," is the most highly spirited movement of the work and is perhaps most clear in exhibiting the influence of Hungarian folksong on Rózsa's style.¹ The movement is a kind of modified sonata-rondo, and has the following formal outline:

<u>Section</u>	<u>Measure Number</u>	<u>Tonal Center</u>
Introduction	1 -- 70	beginning in D
First Theme	71 -- 115	B, G, and A
Transition	116 -- 122	D
Second Theme	123 -- 175	mostly F
First Theme	176 -- 208	B, D, and A
Middle Section	209 •- 363	mostly A and E
Second Theme	364 •- 393	D
First Theme	394 -- 409	F#
Coda	410 •- 473	D

The form of this movement is complicated by the fact that part of the introduction (especially mm. 9-23) recurs in the middle section, as well as in the last statement of the first theme and the coda. Because of these recurrences, this material at times takes on the aspect of either a ritornello or an associate of the first theme. The form is further complicated because the middle section (mm. 209-363) is based in large part on material already heard in the movement rather than on episodic material, thus suggesting the possibility of a development instead of an episode. The movement might be construed, therefore, as a modified sonata form. To the extent that such formal distinctions are important, however, I believe the movement to be closer to sonata-rondo form for two reasons: 1) the second theme is followed by a repeat of the first theme rather than proceeding immediately to the middle section; 2) the middle section, despite its derivation from previously heard material, seems more episodic than developmental in character; this is particularly true of measures 247-281, which recall the main theme of the slow movement. Hence it is possible that the structure scheme of the finale admits of more than one interpretation.

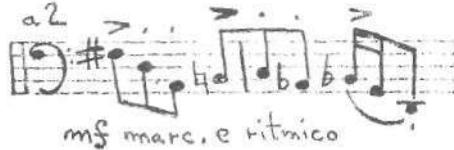
The introduction to the third movement begins with a tutti proclamation in the strings of a precursor of the first theme:

Strings, nw. 1-5



This statement leads at measure 9 to a new part of the introduction—a part which by measures 13-14 has assumed the characteristics that it will exhibit throughout its recurrences in the movement:

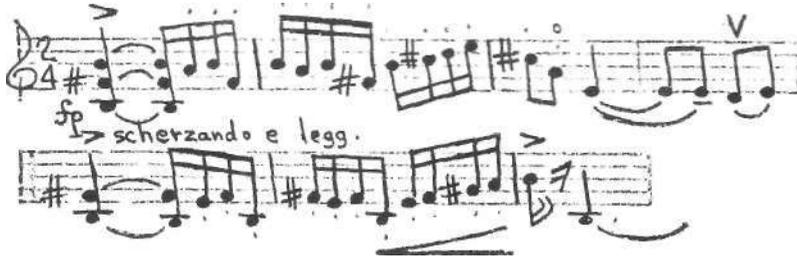
Bassoons, mm. 13-14



the contrametric pattern of 3 + 3 + 2 eighth notes, indicated by the transmetrical beaming, is noteworthy as perhaps the most conspicuous identifying characteristic of this motive. Also worthy of note is the F# pedal which begins with this motive at measure 13, and which is present through the remainder of the introduction as a preparation for the first theme, in B. Measures 24-51 of the introduction are given to an elaboration of the contrametric motive illustrated above and lead to the entrance of the solo at measure 53. The solo's entrance is based on a fragment which evolves into more and more complete form with almost each interrupted statement (mm. 53-70), and which finally grows into the complete first theme itself at measure 71.

In contrast to the first theme of the first movement, the first theme of the finale has a melodic contour that is centripetal rather than long-lined, and a phrase structure that is very regular, as are the cadence points; these characteristics contribute to the folklike quality of the passage—a quality which, because of its accessibility, is perhaps more appropriate to a rondo-finale than to a more serious and expansive first movement:

Solo, mm. 71-77



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Note too the harmonic and tonal stability, as compared with the tonal expansiveness of the opening of the first movement. After its first statement in B, the theme progresses to another statement in G in measures 87-103. Then a third statement in A in measures 104-115 follows, closely resembling the opening of the movement. In measures 116-122, a short transition in D grows out of the turning motive from the first theme and prepares for the second theme in F.

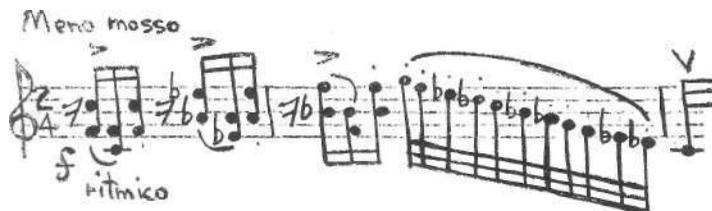
The second theme appears in measures 123-130. This theme is of a decidedly jocular disposition and is appropriately marked "gaio e scherzando":

Solo, mm. 123-126



The theme is repeated in A \flat in measures 131-138, after which a short derivative section in F follows in measures 139-144. This latter section again illustrates Rózsa's predilection for canonic imitation at close rhythmic intervals, as the violin melody which begins in measure 139 is imitated two beats later and two octaves lower by the cello; this same imitative passage recurs only two measures later (mm. 141-142) and leads to the second part of the second theme group, stated in the solo, in measures 145-152:

Solo, mm. 145-146



The second part of the second theme group is also in F, but the mode is changed to F aeolian, whereas the first part of the group was in F dorian. The second theme group concludes with a third statement of its opening theme, in G \sharp (mm. 153-160), as well as with repetitions of the canonic section noted above (in E \flat at mm. 161-164) and of the second part of the theme group, also in E \flat (mm. 165-171).

A short retransition in B \flat (mm. 172-175) leads back to the first theme, again in B, by side-slipping up a half-step. After somewhat varied repetitions of the first theme in measures 192-199 (in D) and measures 200-208 (in A), the middle section begins.

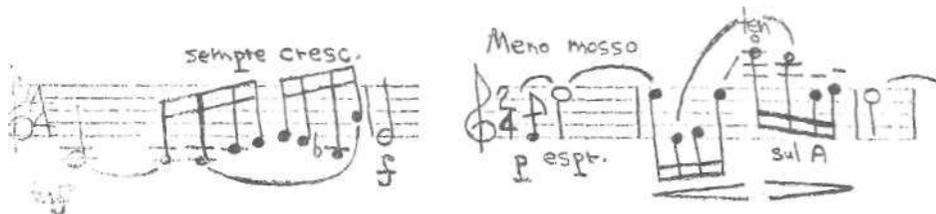
Like the development of the first movement, the middle section is

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rather lengthy and lasts from measure 209 to measure 363. That this middle section consists of three distinct subdivisions and a cadenza makes its resemblance to the first movement's development even more striking. The first subdivision occurs in measures 209-246 and is based on the contrametric motive first enunciated in measures 13-14. The second subdivision is in measures 247-281 and is derived from the solo violin's motive at measures 81-83 of the slow movement, as the following example illustrates:

Solo, *ml.* 81-82, 2nd move.

Solo, *mm.* 247-249, 3rd movt.



The last of the middle section's subdivisions is based on the first theme and contains a cadenza for the solo violin in measures 313-317, which is of rather modest proportions when compared to the cadenza in the first movement. This third and final subsection lasts from measure 282 to measure 363 and remains largely within the tonal areas of E and A, thus preparing the re-entry, in D, of the second theme.

Compared with the exposition, the recapitulation (*mm.* 364-409) is abbreviated, with fewer repetitions of the first and second themes. The device of repeating the second theme first, which was noted in the opening movement (see PMS 22, p. 18), is also used in the finale, where the second theme occurs largely in the tonic (D) in measures 364-393. In this repetition the second part of the second theme group is omitted; a short new transitional section is added, however, in measures 390-393. The purpose of this diminutive transition is to prepare the restatement of the first theme, whose final appearance is in F# in a *tutti* passage at measures 394-409.

The onset of the coda ("Vivo e giocoso," m. 410) is marked by a return to D as the main tonal center, as well as by the reappearance of the contrametric motive of *mm.* 13-14. Here the motive is given to multiple-stop elaboration in the solo and is supported by a pedal D in the bass in measures 410-421. The scherzando-like development of this motive briefly proceeds through the tonal areas of Bb and Db in measures 429-437 before leading to a four-bar fragment based on the first theme in D (solo, *mm.* 438-441). The final section of the coda then follows in measures 442-473 and is marked "Presto." This section generates a sense of climactic energy not only through the tempo, but also through the combination of a *toccata*-like accompanimental figure on a pedal D in the solo with a version in the winds of the 3 + 3 + 2 contrametric pattern noted earlier. The final cadence is then approached beginning with measure 449, but is repeatedly and somewhat coyly delayed (delayed perhaps just a bit too long) until measure 469, where a brilliant four-octave run on the dominant finally leads to the cadence in measure 473. An optional ending extends this cadence even further by giving the 3 + 3 + 2 contrametric pattern to the timpani, concluding the movement in grand style to

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the accompaniment of four tutti final chords.

It is the kind of optimism which is present in this last movement, but which prevails to greater or lesser extent throughout the work, that forms the basis of the present writer's enthusiasm for the Rózsa Concerto. Then, too, there is the very musical language—the style—that Rózsa has made so uniquely and wonderfully his own: a style among whose many noteworthy characteristics are its clarity of purpose, its polished and professional craftsmanship, its rare sense of emotional affirmation and, optimism, and above all, its vigorously distinctive and individual personality—a personality that seems always to express vitality and vivacity throughout the wide compass of its emotional range. But most of all, there is the fact that Rózsa in this work reveals himself to be a composer of real substance—a fact which, when added to his optimism, proves a happy and all-too-rare combination for those who, like myself, despair of the emotional morbidity of most modern music and instead long for a substantive and serious twentieth-century music of affirmation.

Footnotes

¹¹The Voice, May, 1957, quoted in a BMI brochure on the works of Rózsa.

The following excerpts from a BMI brochure on Rózsa's work may be of some interest in this connection:

Miklós Rózsa is a composer whose works flow in the great musical tradition established by his compatriots, Bartók and Kodaly.

In a statement concerning his music, Rózsa has said: "I believe in the formal and architectural values of the classics, but on the other hand I speak my own musical language. I do not avoid dissonances if I can use them as intensifications of my artistic expression and I am not afraid of consonant writing either when it suits my purpose. I never have any programmatic, literary or ideological associations in my music, as I believe music is a strong enough art to create its own abstract forms, expressing nothing else but the feelings of its creator. The years of my youth spent in the Hungarian countryside made a lasting influence on my musical style, and I endeavor to create a Hungarian symphonic music which tries to go deeper than just adapting the superficial characteristics of Hungarian folk-music."

¹³In the score the optional ending is marked "2nda 'Fine' ad lib." Both endings are virtually identical through measure 472, but where the first ending concludes with a single tonic chord in m. 473, the second ending incorporates two additional measures which contain the 3 + 3 + 2 contrametric pattern in the timpani, as mentioned above. While the Heifetz/Hendl recording employs the first ending, I believe that the second is stronger because of its grander style and also because the final statement of the contrametric pattern helps provide a fitting motivic conclusion to the movement and thus seems better integrated.

At the suggestion of John Fitzpatrick, I wrote to Dr. Rózsa and

inquired about the circumstances which led to the two endings. His reply, dated September 8, 1977, is as follows:

Now about the ending bars of the Violinconcerto. I preferred the second ending, but Mr. Heifetz liked the first one, so I had both printed. Now everybody plays the first, following the Heifetz recording.

FINDING THOSE RECORDS:

We cannot seem to say it often enough: the MRS does not produce or sell phonograph records. We do have a limited program of exchanging otherwise-unavailable tape recordings, and interested members may request details from Mark Koldys. But anyone searching for ordinary commercial discs must look elsewhere. This partial directory is offered in response to numerous member requests. Most of what is said here applies to the United States; questions concerning other nations should be referred to Alan Hamer (Britain) or Bertrand Borie (France).

A-1 Record Finders

P. O. Box 15071

Los Angeles, CA 90075

Most film-related items--domestic, imported, private, pirate, and used--are available from this dealer. Prices are fair, and service has been almost universally reported to be reliable. There are a number of similar mail-order firms in California and elsewhere; their addresses may often be found in the classified pages of *High Fidelity*, but their reputations are less well established than A-1's.

Film Music Collection

P. O. Box 25198

West Los Angeles, CA 90025

Some of Elmer Bernstein's uniquely important recordings are now being offered to stores, but FMC remains essentially a mail-order operation. We assume that everyone seriously interested in film music supports FMC, and for this reason we do not normally duplicate the news and announcements found in its valuable *Film Music Notebook*.

Entr'acte Recording Society

P. O. Box 2319

Chicago, IL 60690

This company seems finally to have hit its stride with good new recordings as well as selected reissues. ERS records are available through ordinary retail outlets, usually at lower cost than that demanded of the Society's own dues-paying members.

Citadel Records

P. O. Box 1662

Burbank, CA 91507

Essentially a one-man operation, Tony Thomas's label is usually available through ordinary retail channels.

CAM Film Music Collection

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35 Rue Washington

75008 Paris, France

A new, subscription-only series devoted to European composers.

Barclay-Crocker

11 Broadway

New York, NY 10004

The Reel Society

P. O. Box 9337

West Hollywood, CA 91609

These two firms specialize in Dolbyized open-reel tapes offering fidelity and durability superior to that of most records. Several key items from RCA, London, and Polydor are available on tape. Exceptionally fine tape versions of Entr'acte recordings are available only from Barclay-Crocker.

CURRENT RECORDING:

Ferde Grofé: ROCKETSHIP X-M (Starlog SR-1000)

Neglected score reveals imaginative ideas and lyrical themes by Grofé but less effective arrangements by Albert Glasser. Hoffman's theremin is a distinct plus in the approach to and exploration of Mars episodes. Exciting final sequence partly foreshadows Williams's STAR WARS battle scenes, and both composers employ rather trite love themes (Grofé's is even played on the theremin at one point, sounding most bizarre!). A.H.

LETTERS:

MIKLÓS RÓZSA, LOS Angeles, California:

PMS 21 is a most interesting issue, and I am delighted to see that you are mentioning the artistic activities of the members. The article about Salter's renaissance makes me happy too. He is a much underrated composer and a fine human being. . . .

Cables and telegrams are pouring in from France [about the PROVIDENCE awards], but a kind note from Alain Resnais, emphasizing how much the picture's success owes to the music, means more than all the rest.

Best wishes.

WILLIAM GRAY, Ermington, N.S.W., Australia:

Concerning Paramount's use of Rózsa music tracks, I can recall that many issues of the PARAMOUNT NEWSREEL also used some music tracks: THE MAN IN HALF MOON STREET and LOST WEEKEND are two that I can remember.

Your checklist of the films of Miklós Rózsa in PMS 19 was very interesting. Some comments: SUNDOWN is one score I particularly like: it has particularly good drum work, and the main theme for Gene Tierney is very similar to a theme in VALLEY OF THE KINGS. The scoring for the sequence when the "Habari" is on is brilliant. The love theme in SO PROUDLY WE HAIL is very lovely. DARK WATERS, despite a cast of leading names, is not as good a film as it should be. However, the music at the country dance is delightful, and how "cute" is that sequence of music heard on the

sound track of a cartoon which is supposed to be screening in the theatre visited by Merle Oberon, Thomas Mitchell, and Elisha Cook. THE MAN IN HALF MOON STREET has a nice love theme (piano and orchestra), and there are some good sequences of music in the film.

One thing which may have marred the score for EAST SIDE, WEST SIDE: perhaps Mervyn LeRoy was much like Sam Zimbalist in that he liked to keep the music subdued. One recalls the "pushed down" scores of Max Steiner in LeRoy-directed films like A MAJORITY OF ONE and THE F.B.I. STORY.

Your "aesthetic considerations" were most interesting. I believe the majority of films should be taped from start to finish to appreciate the scoring. There are some films, however, that one cannot bear to live with, and the musical sequences only are called for. Who could live with THE GREEN COCKATOO?

Unless one has one's own theatre, it is not easy for a projectionist to tape the magnetic stereo tracks. It requires a lot of setting up, and managements are not sympathetic to the tastes of their projectionists.

QUO VADIS did indeed have an overture. It is on the 10" MGM record and is the "Lygia" theme, which opens with the trumpets. The Entr'acte to part -2 used the same piece.

By the way, I think "Valse Crepusculaire" is one of the most beautiful pieces of music Dr. Rózsa has ever written—a very touching piece. I am looking forward to the film being released here.

ROBERTO PUGLIESE, Mogliano Veneto, Italy:

In PMS 21, p. 12, Mary Jane Matz ascribes to Nino Rota the score of Visconti's SENSO. It is not right. The music of this film was completely based on excerpts from Anton Bruckner's Seventh Symphony, conducted by Franco Ferrara, Ferrara is also the conductor of Rota's scores for Visconti's ROCCO AND HIS BROTHERS and THE LEOPARD.

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