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IN THIS ISSUE:

NEWS:	p. 2
MIKLÓS RÓZSA'S CHORAL PIECES, OP. 18, FORM AND INFLUENCES: Florella Orowan finds much in two little works.	4
MORTON GOULD - INTERVIEWED BY MARK KOLDYS: The composer speaks on HOLOCAUST, on his career, and on the frustrations of film music.	12
FOCUS! The latest book on film music is reviewed by Martin Marks.	14
A NOTE ON FILM MUSIC SCHOLARSHIP: A special supplementary guide to research in the field.	17
CURRENT SCORES:	19
DIRECTORY:	20

Editor: John Fitzpatrick Associate Editors: Mark Koldys and Mary Peatman
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NEWS [September 1978]:

Performances:

Piano Sonata at the University of Maryland (Barbara Beach, piano) in July. A doctoral recital.

Sinfonia Concertante in Munich (MR cond. Bavarian Radio Orchestra, soloists) in October.

Violin Concerto in Budapest (Eliahu Inbal cond., Georg Terebesi, vln.) on 28 October.

Planned: A festival of film music with the Detroit Symphony Orchestra and guest conductors performing their own works. Possibly mid-1979, but confirmation and details will be published here as they become available.

Films:

THE PRIVATE FILES OF J. EDGAR HOOVER remains unreleased by American International. The producer, however, recently ran a full-page ad in *Variety*, taking a more aggressive stance: "J. Edgar Hoover: Godfather of the FBI." Among the reviews excerpted was Robin Wood's lengthy appreciation of Larry Cohen's films from the September/October *Film Comment*. The estimable Mr. Wood sees Cohen as a major new American artist and HOOVER as "perhaps the most intelligent film ever made about American politics." Music is mentioned only occasionally, but Miklos Rózsa is quoted as saying of the offer to score GOD TOLD ME TO (DEMON): "God told me not to." In Britain the Lord Lew Grade organization plans to distribute the film, and it will be shown at the London and Edinburgh film festivals.

FEDORA has suffered a mixed reception and, apparently, some musical cuts in Europe. The film opens here in February as an Allied Artists release. Rex McGee's report on the making of the film will appear in the February *American Film*, and there will also be a special background report on the music in a future PMS.

Recordings:

From Citadel come three new Rózsa discs. BLOOD ON THE SUN (CT 6031) derives from the original, and therefore antique, music tracks. A-1 Record Finders is selling it for \$5.50. A second disc (CT 7005) combines film and concert works: the *Variations for Piano*, the *Six Bagatelles*, the *Sonatina for Clarinet Solo*, the "Valse crepusculaire" from PROVIDENCE, and a guitar suite from CRISIS. The last of the Citadel trio, to be recorded in Texas in the fall, features a *King of Kings Cantata*, consisting of the twelve short choruses from BEN-HUR and KING OF KINGS.

Vista Records of England has issued "Famous Film Themes Arranged for Organ" (VPS 1052), a recital by Roger Fisher of film music arrangements by Christopher Palmer. One side features biblical scores by Rózsa, Newman, and Bernstein: QUO VADIS, BEN-HUR,, KING OF KINGS, THE GREATEST STORY EVER TOLD, THE TEN COMMANDMENTS. Also included is music by Frank Cordell (KHARTOUM), Nino Rota (THE GODFATHER), John Addison (THE CHARGE OF THE LIGHT BRIGADE), Richard Rodney Bennett (LADY CAROLINE LAMB), and Dimitri Tiomkin (GIANT).

Vox Records has issued *Old World Composers in the New World* (SVBX 5109), a budget-priced three-record set of quartets by Bloch, Hindemith, Korngold, Rózsa, Stravinsky, Surinach, and Tcherepnin, played by the New World Quartet. The Rózsa work is the Op. 22 quartet, perhaps the masterpiece of his chamber works.

The Entr'acte/Rózsa discs (ERS 6509 and 6512) have finally appeared, and so has the American release of QUO VADIS (London Phase 4 SPC 21180), the latter

incorporating timings and some corrections into the liner notes. The Rózsa/Polydor volume III collection has been issued here as DGG's volume II. Polydor II will follow as DGG III. Following the original, a bootleg, and a Japanese issue, the LUST FOR LIFE *Suite/Background to Violence* album makes its fourth disc appearance as Varese-Sarabande VC 81053. The tapes are said to have been newly remastered, and the cover is an exceptionally beautiful one.

Canadian Polydor has reissued Georges Delerue's OUR MOTHER'S HOUSE (SE 4495) in response to extensive demand. "Collectors" were reportedly paying \$250 for the original pressing, and a bootleg album had appeared recently.

Bernard Haitink plans to record anew the music from MOBY DICK by Philip Sainton. As the composer is almost totally unknown in this country, and as he is sometimes supposed to have been everything from a pseudonymous Ralph Vaughan Williams to the actor Philip Stainton (who appears in MOBY DICK), we here reproduce the biographical note from Sainton's article on the MOBY DICK score in *Film Music*, vol. 15, no. 5 (Summer 1956):

Philip Sainton comes of a family well-known in English music for the past hundred years. He himself has had a distinguished career as a performer and composer. He has been principal viola with the Queen's Hall Orchestra, the BBC Symphony Orchestra, and a member of the Royal Philharmonic. He has toured the United States with the London String Quartet. His works have been performed under the direction of Sir Adrian Boult, Sir John Barbirolli, the late Leslie Heward and other conductors. *Two Sea Pictures, Nadir, The Island, Serenade Fantastique*, the ballet *Dream of a Marionette* are among his compositions that have been widely heard in the concert hall and on the air.

Publications:

John Stevens's Miklós Rózsa Cult has been revived, this time in collaboration with David Colon of New York, as Spellbound - The Miklós Rózsa Music Society. The newsletter, once again printed in Australia, is a handsome 16-page affair with many photographs, and the page format is considerably larger than before. Each issue centers around a film - this time QUO VADIS - and there are articles on the concert music as well. The American address is: 940 Bronx Park South, Suite 5B, New York, NY 10460.

Lawson Hill of Chicago announces yet another journal on film music, *CinemaScore*, scheduled for monthly publication starting in the fall. The editor solicits articles and news on all aspects of the art. Address: 6633 North Ponchartrain, Chicago, IL 60646.

The Italian *Filmcritica*, vol. 28, nn. 279-280, December 1977, includes a series of essays on film music. Roberto Pugliese has an extended comparison of Rózsa and Herrmann, and there are also reprints of short essays by Maurice Jaubert and Ernest Bloch.

Our own Mark Koldys will soon be reviewing records for the *American Record Guide*, adding yet another to the growing list of journals that treat film music with some degree of seriousness - a phenomenon nearly unknown ten years ago.

The July issue of the *Journal of the Library of Congress* features a monograph on David Raksin, including two thin seven-inch discs of music from FORCE OF EVIL, CARRIE, SEPARATE TABLES, and THE REDEEMER. It is obtainable from the Superintendent of Documents, GPO, Washington, D.C., 20402, for \$2.25.

(continued on Page 20)

MIKLÓS RÓZSA'S CHORAL PIECES, OP. 18: FORM AND INFLUENCES
by Florella Orowan:

Lullaby, Op. 18a (SSAA)
A Madrigal of Spring, Op. 18b (SSA)
Texts by Max T. Krone

If "modern" music sometimes seems unnecessarily difficult to the casual listener, it may appear deceptively simple to the would-be analyst. The latter part of this paradox is true of Miklós Rózsa's two choral pieces (Op. 18), which at first glance appear to be a pair of light-hearted, mostly homophonic (chordal) little numbers for women's chorus – not too much chromaticism, and very little dissonance. But this is misleading: upon closer scrutiny, we find some very intricate compositional mechanisms here, and their discovery may not only provide a clue to Rózsa's other music, but also suggest some of the complexities which lurk in even the most unassuming compositions of an experienced composer.

The madrigal form, which we shall attribute to both these pieces, might be considered a musical parallel to the sonnet form in poetry, and like the sonnet, it flourished during the high Renaissance (latter 16th century). It was an unaccompanied choral piece and often mildly imitative (but not strictly canonic) in texture. The form – verse and refrain – followed that of the text, which was of secular content, expressing the sorrows and delights of love, nature, the seasons, etc. The refrain often consisted of nonsense syllables ("fa la la") or referred to sounds of nature ("ding dong"). The two countries most notable for their contributions to the madrigal form, as to the sonnet, were England and Italy. The Italian madrigal form, via Monteverdi, eventually developed into the *concertante* (contrasting choir) style of the early Baroque, and assumed a more serious character. Probably for this reason, when we think of the Renaissance madrigal, our prototypical conceptions are usually English, as the Elizabethan madrigal retained its light, pastoral qualities and was never transformed into a serious, melodramatic vehicle, as was its Italian counterpart.

How this relates to Rózsa's music may be judged by the last sentence above: the conception remains that of a pastoral (choral) piece: light, consonant, structured in verse and refrain. That is the conception, and that is the character of these two madrigals, somewhat evident from their texts, which are as follows:

Lullaby

(hum)
Lullaby, hushaby,
Day is done, sinks the sun,
Time to sleep and to dream
Sleep and dream peacefully. (hum)

To the moon come and play,
While the sun fades away,
Bimm, bomm, ding dong dell.
Sweet and clear.
Far and near,
Evening bells ring!

In your dreams white moon-beams
Soft will gleam, softly gleam:

On a star, side by side,
Through the night we will ride
And hum a sleepy tune, (la la)
Oh so slow, till you hear
Some distant nightbird calling,
Or snowflakes gently falling.

Then hushaby, lullaby,
My slumbering darling, sleep. (hum)

A Madrigal of Spring

And all the world is fair again,
Gone is winter's grimy snow,
Washed away in April rain.
Gone the icy winds that blow,
Suddenly turned warm and gentle,
By the soft, sweet breath of spring.

Singeth now the tiny wren,
Singeth robin daily; then
Sings at night the whippoorwill,
Singeth every Jack and Jill,
Songs of gladness every one,
Now that spring at last has come,
And old winter's course is run.

Cuckoo, April sings cuckoo
Every creature that can sing,
Man and bells and everything
Singeth, ringeth joyously.
Spring is dancing high and low,
Wherever you may be,
And she will not let you go!

You can feel it in the breeze,
Something makes you want to sneeze.
Winds caressing sleeping trees,
Whisper "It is spring!"
Oh, and when the rain falls slow,
Over field and town below,
In a fertile, growing song,
Swelling sturdier and strong:

Earth is new in form and feature,
Life is new for every creature,
Something stirs within each breast,
Fills each heart with vague unrest,
Lovers fill the air with sighing,
Glad to see the old winter dying.
Spring-time sings a welcome story,
April shines in all her glory!
(April!)

These texts provide excellent illustrations of the kinds of sentiments and expressions which made the Renaissance madrigal such a popular form of musical entertainment. Although the poetry may sound more sophisticated in Italian or

Elizabethan English, it is necessary to realize that these texts were conceived — then as now — for reasons other than philosophical profundity or incisiveness of wit. The primary requisite for madrigal texts is instead a lack of complexity and an almost-absolute regularity of meter. It is impossible for the composer to achieve the desired "patter" and "echo" effects with verse which is rhythmically irregular or dense. It is also desirable to have mono - or bisyllabic words, with a regular, if somewhat limited, pattern of vowel sounds. In fact, it is rather difficult to find much modern English-language poetry which is suitable for choral writing because another problem in writing for a chorus (as opposed to solo voice) is that of articulation, and the finest poetry is useless if it results in incomprehensibility.

Another look at the texts reveals a use of internal rhyme, a few couplets in the second and third stanzas of *Lullaby*, and a fairly consistent use of rhyming couplets in *Madrigal*. Most of the lines in *Lullaby* have either six or seven syllables; in *Madrigal* almost all lines have seven, with a few having eight in the last stanza. These technical specifics may be of no consequence, or they may have some significance in relation to certain types of Hungarian folksong, much of which consists of lines containing odd numbers of syllables (5, 7, 11). In either case, the poems do demonstrate some of the above components which make them adaptable as song texts — possibly because Max Krone has been himself a composer/arranger.

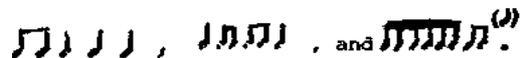
Now, in terms of the music, I have hinted at something in the preceding paragraph which requires some explanation: I mentioned the Hungarian folksong, with the implication that Krone's texts and/or Rózsa's music bears some resemblance to these regional folk melodies. I have always found it an irritant and in fact embarrassing that analysts constantly look for nationalistic traits in the music of a composer just because he happens to be of that origin. I would certainly like to avoid taking this attitude, and indeed when I make comparisons between Rózsa's madrigals and the folksong repertory, it is because there are some specific elements which occur in both. If the similarities are coincidental, it in no way detracts from the fact that they occur. (Besides, Rózsa has freely admitted to folksong influence: see, for example, *Film Music Notebook*, vol. 2, no. 1, 1976.) The elements of the folk music which are pertinent to this study are as follows: (1) mode, or scale; (2) rhythm of the individual voice parts; and (3) melodic contour.

Of these the first, mode, is the most telling connection between the folksong and Rózsa's madrigals. The modes most commonly found in the folksongs are: D-F-G-A-C and G-Bb-C-D-F. As is evident, these are an altered pentatonic scale, altered by the addition of a seventh degree, often lowered, and by the use of accidentals (notes outside the mode or scale). The accidentals, however, are frequently used to preserve the perfect fifth. On examination of the above two modes, it may be noticed that they are duplicates at the fifth. This is significant in the design of the folksongs, as the second or third line may be a repetition of the first, a fifth below. Additional melodic variation is achieved by occasional use of other accidentals (Ab, Eb, F#) and by the alternations of the major and minor thirds. As the final (tonic) notes are G and D, they would become B and F#, respectively. Additional notes may be used in passing, or as unaccented notes. There is another scale, although not common, which contains a lowered second degree (Ab or Eb); but otherwise, the folksongs avoid the use of semitones. (For a more complete discussion, see: Bartok, *Hungarian Folk Music* or Kodaly, *The Folk Music of Hungary*.) To review this discussion of the scale used in Hungarian folk music:



(Notes in parentheses indicate the transposed scale.)

The next element, rhythm, may be as intricate as modality in the folksongs, but has less-specific application to the madrigals, as it applies to the syllabic declamation (one note per syllable) of the folksong texts. Among the most common and simplest rhythms which occur are:



Dotted (syncopated) rhythms are common enough (♩ ♪ ., ♪ . ♩) and triple rhythms may be

freely mixed with duple. Meters may alternate at every measure $\begin{pmatrix} 2 & 3 \\ 4 & 8 \end{pmatrix}$ or may remain constant throughout. (All this will be very familiar to anyone who has studied the music of Bartok!) One rhythm which does not occur in the folksongs is ♩ ♩ ♩ ♩.

The third consideration, melodic contour, is self-evident from a glance at the pentatonic scale. Leaps of a minor third or perfect fourth are abundant (less so, perfect fifths); many repetitions of one note occur. Leaps are usually restricted to one or two consecutively, which in choral music is just common sense. The structural contour is somewhat like this:



The line of song (L) follows the basic design of much vocal music.

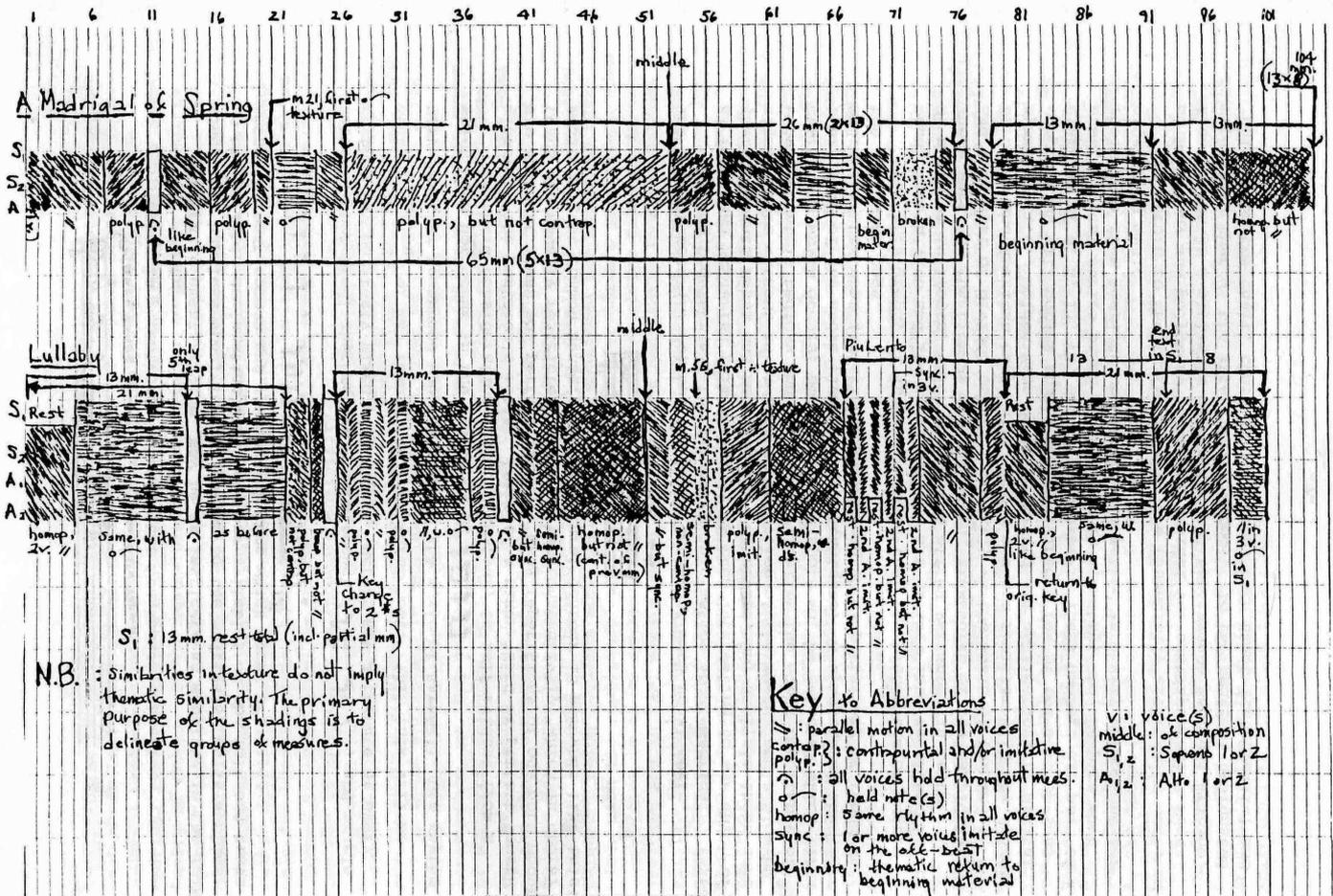
Putting together all the preceding information about madrigals, textual form, and Hungarian folk music, it is then interesting to see which of these elements Rózsa has made use of. Of course, any analysis loses some significance without an at-hand reproduction of the music, and a blow-by-blow account is tedious and erroneously implies the equal importance of everything which occurs; however, a few spots may be selected which illustrate some of the above elements and techniques. A synopsis of the madrigals' textures (relationships between voice parts) may be found on the following page.

From this graph, it is determinable that the pieces are of nearly equal length (100 and 104 measures) and are divided into sections of 1 to 21 measures in length, which are marked off by variances in textures. These sections function as the structural frameworks of the madrigals, and this sort of division occurs frequently in the music of the major European and American composers. Those who are familiar with the dynamic symmetry (i.e.. Golden Mean or Section) and its applications to musical composition will notice that I have outlined a few of the most obvious examples of 5, 8, 13, 21, and 55 (measures). These numbers are part of a numerological series based on the dynamic symmetry, and, despite much resistance from American academia, this method is a very common one for organizing music.

To return to the textures, they are essentially alternating sections of homophony and polyphony (loosely, chordal vs. contrapuntal). Such alternation is a stylistic commonplace in Renaissance madrigal writing, especially that of the late Italian school. In the sections designated "polyp." on the chart, there is imitation, both exact

Measure Number:

Texture Chart



S₁: 13mm rest total (incl. initial mm)

N.B.: Similarities in texture do not imply thematic similarity. The primary purpose of the shadings is to delineate groups of measures.

Key to Abbreviations

- ∞ : parallel motion in all voices
- contap. : contrapuntal and/or imitative
- polyp. : all voices held throughout meas.
- ∩ : held note(s)
- homop. : same rhythm in all voices
- sync : 1 or more voices limited on the all-best
- beginners : thematic return to beginning material
- V : voice(s)
- Middle : of composition
- S_{1,2} : Soprano 1 or 2
- A_{1,2} : Alto 1 or 2

→ Dynamic Symmetry numbers (5, 8, 13, 21, 55) refer to time spans involved (e.g. groups of measures)

(intervallic) and inexact. There is no accompaniment to either piece, and substantial portions of both madrigals $\frac{1}{4}$ - $\frac{1}{2}$ consist of refrain material (repeated words or melisma, e.g., "bimm bomm," "cuckoo," "la," and humming). Referring back to paragraph two, it is noticeable that all the specified characteristics of the madrigal have been realized in these pieces. The texts, as previously mentioned, are of typical content and subject matter.

It would be convenient if there were a way – equivalent to the graphs – of conveying modal harmonic design and development. As there is not, a few selected examples will have to suffice. Again, to refer to the previous outline of Hungarian folksong characteristics, the mode or scale is the basic determinant. In this consideration, one must realize that a polyphonic (three- or four-voice) composition cannot be subject to the same restrictions as a monophonic (single-voice) song. If nonmodal notes are used in these madrigals, they may frequently be used as "passing" or "auxiliary" (unaccented) notes, or they may be the result of doublings at the third or fifth in parallel motion (like the folksong scales above). Take, for example, the opening of *Lullaby*:

Lullaby, mm. 1-4:



This passage contains a six-note scale (pentatonic with added fourth degree) beginning on F#, and the E# which occurs in the middle voice in measure three is the result of doubling and is not part of the scale. It is also a passing note and occurs only on the weak (2 and 4) beats of the measures. When the top voice is added,

Lullaby, mm. 15-19:



it becomes evident that it is really pentatonic (F#-G#-A#-C#-D#), and that the fourth degree (B) results from another pentatonic scale (B-C#-D#-F#-G#) at the fifth below.

Not all the modality is this obvious, however; at measure 53, the middle of *Madrigal*,

Madrigal, m. 53:



there is a "scale" of eight notes: G-G#-A#-B-C#-D-E-F, of which four are foreign to the pentatonic scale (G#, A#, C#, F). Again, though, the foreign tones result from imitation at the minor third and in fact form their own pentatonic scale on C# (D#-F-G#-A#). If the individual voice parts are taken separately, it is evident that they remain within the pentatonic outline, with the addition of two leading tones (A#, C#) in the second measure. In measure one of *Madrigal*,

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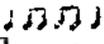
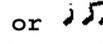
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Madrigal, m. i



the same outline is in use, with the same doublings, and with the added accidentals of F# and Bb (both of which occur occasionally in the folksongs). *Madrigal* is a literal use of the pentatonic scale on G (first and last notes of highest voice), and *Lullaby* is a transposition down a semitone to F# (first note of second soprano, last note of first soprano), with the middle section revolving around scales on E and G, although there are nondiatonic notes used, many as the result of doubling.

The above paragraphs, and accompanying musical examples, have been somewhat densely analytical, but their essence is really simple: Miklós Rózsa, in these two choral pieces, has closely adhered to the harmonic design of the Hungarian folksong. His scales or modes are nearly always pentatonic, which is the primary feature of the folksongs, and his harmonic (vertical) treatment of the modes is as "pure" an adaptation as any multi-voiced composition will allow – recalling that these modes are designed to operate with one voice only.

Thus far, we have seen the applications of both the madrigal form and the folksong modality. The next element to be considered is the rhythmic. This is less obvious, owing to the differences between the single-voiced structure of the folksong and the three or four voices of the madrigals. In *Lullaby*, the most frequent rhythms are even quarters, even eighth notes, and  or . There are four occurrences (totaling seven measures) of , which is the rhythm not usually found in the folksongs. There is also a five-measure section of syncopated rhythm: . In *Madrigal*, there are additional rhythms of  or, augmented, , but no examples of . There is one triplet figure (measure six).

The only element remaining for our consideration is that of melodic contour. There are two ways to consider this: between individual notes,

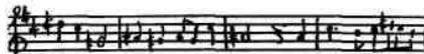
Madrigal, Sop. 1, m. 4:



or between groups of notes:

Lullaby,

Sop. 1, mm. 64-67:



After what has been said about modality, it should be unnecessary to provide numerous examples in order to determine that the melodic outlines, within or between phrases, closely follow the intervallic restrictions specified at the end of paragraph two. There is only one leap of a fifth (mm. 13-14) in *Lullaby* and two in *Madrigal* (mm. 61 and 63), but these are all between phrases of the text, and dead intervals do not "count" in formal counterpoint. All other intervals are stepwise, or else thirds or fourths. The melodic direction is either $\sqrt{\quad}$ or \wedge . Phrases often begin and end a perfect fourth apart, either up or down.

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From playing over the examples given above, something else is noticeable that has not been examined: counterpoint and the handling of dissonances. Very little if any of this music could be termed "dissonant" by contemporary standards, but the few incidences of seconds and sevenths which occur are often either the result of imitation

Lullaby,
mm. 26-29:



or of accented passing notes

Madrigal, m. 62:



After all these analytical categorizings, I feel obliged to emphasize the fact that these are my own observations: it would be perfectly feasible for the composer to read the above and say, "But I didn't know that these things were there!" Neither I nor any other analyst would presume to know the composer's mind when he wrote these pieces - what he was unconsciously or consciously doing. I only know what I can observe from the music, and this applies to anyone's music, including my own. Composition is a very intricate process, and so many things pass through the composer's mind while recording the notes onto the page (a clumsy process at best!) that it is impossible to remember all or to determine afterward which things were "deliberate" and which were not. In any case, it would make an interesting psychological study.

On the other hand, I must also say that I am not implying that Rózsa "didn't know what he was doing" - the intricacies of the pieces are sufficient contradiction to that - but only that these elements (e.g., the folksong characteristics, the dynamic symmetry ratios) are there, and whether they are to be given credibility or not is for the listener, and spectator, to decide.

If this discussion has seemed unnecessarily exacting in relation to the straightforward quality of the music, it may be that, in order to precisely identify the qualities of an art, close and careful examination is unavoidable. It is usual to form an emotional bias toward a work, which bias may be accurate or inaccurate, depending on one's personal sensitivity to the arts. This is not meant in deprecation of the music lover, but as an explanation for our immediate responses to, especially, music and films. If some musical forms and styles are more difficult to appreciate, this does not diminish their importance, but only means that more time must be spent in their cultivation. In the case of Rózsa's choral pieces, it is time well spent, for the musical properties dealt with here may well provide a clue, not only to his other music, but also to the significance of the formal training and ethnic heritage of a composer. In other words, external simplicity does not imply the absence of structure, consistency, compositional craft, or formal traditions, and, as we have seen, these pieces incorporate a thorough mastery of all these properties.

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MORTON GOULD - INTERVIEWED BY MARK KOLDYS:

The recent NBC telecast of HOLOCAUST featured a musical score by Morton Gould, who has composed not only for film, but also for the stage, concert band, and symphony orchestra. On the occasion of the RCA release of the HOLOCAUST score, and with a new Gould-conducted lp of film music in preparation, we took the opportunity to interview this multitalented artist.

Q: What led you into composing for films?

Well, you know, I've done very little film, really; I've never really been part of the category of "film composers" as such, who do them almost exclusively. Every now and then I've done a movie of one sort or another. I'm trying to remember the first one I did. ... I did a movie that I appeared in - it was an early Jane Powell movie - called DELIGHTFULLY DANGEROUS. It was released through United Artists, and I wrote the songs, I wrote the score, whatever was needed, and I wrote the ballet music. But in terms of doing scoring, where I functioned as composer and/or conductor, I did a few documentaries such as SAN FRANCISCO* which is sort of like a collector's item; I don't think the film was ever released.

Q: Can you give me the story of what that picture was? Was it part of a series?

MG: You know, I have no recollection of it at all. It was obviously a documentation of the San Francisco Conference, with narration, but I don't remember it well. It wasn't long; it was a documentary. It's absolutely a blank in my mind. Then I did a few movies: I did CINERAMA HOLIDAY,* which was the second Cinerama picture. I did WINDJAMMER, and then I did a series of TV programs called WORLD WAR I, a documentary series.

Q: That you recorded on RCA.

MG: There's a RCA album of some of the music from it. That was a 26-week series; as a matter of fact it's being rerun for the second time on PBS now. Those were half-hour shows, archive film; it was a half-hour of solid music, no sound effects or dialogue, so the music had to carry everything, with narration. Since then I've done a few TV movies: I did F. SCOTT FITZGERALD IN HOLLYWOOD; I did a pilot for CBS called, I think, STREETS OF GOLD. [LAND OF HOPE - Ed.] Now this past year I did HOLOCAUST, a nine-and-one-half-hour TV movie in four parts, also recorded by RCA.

Q: Were you approached to do HOLOCAUST by the producers?

MG: That's right.

Q: Apparently, they did not agree with everything you wrote, because a lot of music in that album did not appear in the presentation.

MG: That's true, but it's not necessarily a case of their not agreeing. First of all, you always overwrite for everything you do, because the understanding is that until you actually "lay it in," you're not sure how much of it will be used. And a great deal depends upon the producer, on his taste, and on his approach. But there are a number of things that happen, particularly with a TV movie. TV movies are made in segments, because you have to have openings for commercials, and you have to close down scenes at certain points. After the music is recorded, what often happens is that the producer is told that he has to take out one or two more minutes of music. The producer is always reluctant to do this, but very often he's given the choice of either editing it out himself or else the

*MRSSS WM4.

network will just clip it. And when they start to condense it, it's sometimes impossible to edit the music with it; you can jump dialogue from one point to another, but you can't always jump music without rerecording it. Another reason you might have to take out a chunk is that sometimes the producer feels, rightly or wrongly, that the scene is better, at least in his eyes, without the music, or that the music gives it a certain kind of value that he doesn't want. In the case of HOLOCAUST, big chunks were taken out (which are on the record), and I'm not too sure that it was a correct decision. The final arbiter of this is the producer; if he feels that the music is getting in the way of dialogue or is taking away from the reality of the scene, you can't sit there and say, "Well, I wrote it and therefore every note has to stay in." It just doesn't work that way. The history of film music is full of the leftovers of musical scores that have either been taken out or else you don't even know they're there: everything else is piled over them, sound effects and so forth.

Q: You aren't resentful or bitter over what happened to HOLOCAUST?

MG: Oh, I'm not resentful or bitter. I'm sorry, you know, I regret it; any composer would. But you speak to any composer who's done music for films and they'll tell you hair-raising stories of piles of music that were dumped. Now, of course, that certainly didn't happen with me, but my feeling is that there were a number of places in the film where the music should have stayed. But that's not my decision. When you do a film, you must do it knowing damn well that you're not writing a piece for a concert, where that's it - take it or leave it! Eliminating a piece can be the least of it; very often there are cases where a thing is balanced so badly or distorted in sound; a big symphonic sound can be buried where you can't even hear it. In HOLOCAUST there's a lot of music that you're not even aware of, what we call source music. For instance, there's a Nazi ball with dance bands playing - that was all original. The opening scene in the garden with an accordionist playing - that's all mine.

Q: Changing the subject, your most recent works for concert performance have been the *American Ballads* and the *Symphony of Spirituals*. Are there any others?

MG: Those are the last two major works. I am working on two major works that I can't announce yet; the protocol is that the announcement has to come from the orchestras that commissioned them. And I'm doing a musical for Broadway, an adaptation of Fellini's JULIET OF THE SPIRITS; that's supposed to be coming in January or thereabouts.

Q: Do you have any plans for film or television work?

MG: At the moment, no. At the moment, I don't know how I could handle any more than I'm doing - but these things often come up at the last minute.

Q: Is there any one of your works that has not been commercially recorded that you would like to see recorded?

MG: I've been very fortunate - a great many of my works have been recorded and in some cases recorded many times. I have a number of symphonies that have not been recorded, although I must say I don't have any great compulsion or feeling about it. I write, I enjoy composing, but I'm not one of those who sits around and contemplates how he's being neglected. I really can't think of any particular work of mine that the world is waiting for if they'd only do it. I just don't think about it.

Q: One last question: who are your favorite composers?

KG: Now that's a tough one, because I'm not a purist, and it depends on the day, the week, the month, my age, how I feel. Obviously, the great geniuses; Beethoven, Mozart, for example, are everybody's favorites. I react to a wide spectrum of music. Now I have colleagues that could tell you very specifically – who even turn up their noses at great, accepted figures in music. You know, there isn't one well-known composer that I don't react to. Generally, oddly enough, I am often particularly intrigued with Haydn, because of his tremendous variety of expression and his kind of basic simplicity and vitality – sort of like an adventurer of his time, he explored all kinds of different approaches to putting music together. In the twentieth century, obvious people, certainly Debussy, and, coming closer, Prokofiev comes to mind. But there again, right down the line, through the contemporaries, I simply don't have a favorite as such. You might quote me as saying, "I love everybody."

FOCUS! by Martin Marks:

Roy M. Prendergast, *A Neglected Art: A Critical Study of Music in Films* New York: New York University Press, 1977 (268 pp., \$12.50) [Also published in soft covers as *Film Music: A Neglected Art*] New York: W. W. Norton, 1977 (268 pp., \$3.95) Toronto: George J. McLeod, 1977

"This book," declares the author at the beginning of his Preface, "is the first attempt at a comprehensive look at the history, aesthetics and techniques of film music." With this extreme note does Prendergast sound the book's principal theme: that film music is "a neglected art," suffering from a lack of "critical literature." The note, however, rings somewhat false. *A Neglected Art* does have a number of predecessors, including two that Prendergast cites both in text and bibliography: Kurt London's *Film Music* (1936) and Roger Manvell & John Huntley's *The Technique of Film Music* (1957; 2nd ed. 1975). Prendergast's book, like theirs, is divided into chapters on history (5), aesthetics (2), and techniques (2); but as he explains on the Preface's second page, its emphasis differs. The point of the book is to fill the critical "void." It does not (like the others) "purport to be a survey; rather, its focus is on instructive prototypes or masterpieces intended to illuminate the subject as a whole."

In point of fact, the book does have its survey-like aspects: the first four chapters (about two-thirds of the book) attempt to chronicle the history of film music from 1895 to the present. Indeed, the whole book is organized around a series of surveyor's "long shots" – historical, aesthetic, and technical generalizations designed to give a "comprehensive" perspective. But into the panorama Prendergast has spliced a number of "close-ups." He examines, in segments ranging from two to ten pages, excerpts from 27 scores by 13 composers.

While the approach is not altogether original, no one before Prendergast has attempted to take it so far. He is propelled, moreover, by his experience as a composer, teacher, and film maker, with an obvious sympathy for his subject. He delves into the music in greater detail than most of his predecessors; he usually avoids the distracting anecdotes and capsule film reviews which tend to

sidetrack other writers; and he is able to "dispel" certain neglect-enhancing "myths" along the way. For all these reasons we should welcome *A Neglected Art*; but we ought also to recognize that it falls far short of its stated goal. The spotlight is turned too one-sidedly on Hollywood music (and only a small portion of it at that) for the book to "illuminate the subject as a whole."¹ This problem might have been overcome had Prendergast carefully integrated his analyses into the larger narrative; but too often their focus becomes blurred by an emphasis on irrelevant details. Thus their power to "illuminate" is severely curtailed.

Just before his discussion of *THE INFORMER*, for example, Prendergast tells us that the reason so many film composers followed the idioms of "Wagner, Puccini, Verdi and Strauss" in their scores was that the nineteenth-century composers had "solved almost identical problems in their operas" (p. 39). The point is an important one -- indeed, so important that it could be made the basis of a whole chapter of analyses. Yet not a single example is provided in its support. When, a few pages later, Prendergast turns to *THE INFORMER*, he focuses instead on Max Steiner's account of how he achieved a "high degree of synchronization of music to action" (p. 43). This, too, is an important point, but the author fails to tie it to the matter at hand. He does not analyze the scene's "dramatic problem"; nor does he demonstrate how the musical excerpt relates to the idioms of the four operatic composers named above. The matter at hand, in fact, has been given the boot; and after the discussion of *THE INFORMER* concludes, the narrative begins to move with other currents so that both important ideas sink from sight.

If *A Neglected Art* makes for heavy sailing, it is because of Prendergast's failure to steer by a clear, consistent system of values. Why, exactly, are scores for films like *THE INFORMER*, *THE HEIRESS*, and *FOREVER AMBER* to be considered "prototypes or masterpieces"? Too often the reader is left to infer the answer from passing comments, even though not enough information is supplied. Consider the discussion of *FOREVER AMBER*. It appears in the chapter on "Film Music and Form," in which the author takes on one of the more reprehensible myths:

Of the many criticisms leveled at film music, a major charge is that it lacks cohesive form. Naive at best, such criticism betrays a total lack of understanding concerning the function of film music and its intimate relationship with other elements of the film

A good film composer must be chameleonlike both with his compositional style and, perhaps more importantly, with the form and shape his music takes in relation to the dramatic developments on the screen. It is a cardinal rule for the film composer that the visuals on the screen determine the form of the music written to accompany it. (p. 215)

In support of this "cardinal rule," the author cites scenes from *CARRIE* and *JOAN OF ARC*; but by the time he comes to *FOREVER AMBER*, the rule has been discarded. Raksin's music is analyzed to "demonstrate the kinds of transformations a theme or themes can go through in a score" (p. 222). The point is convincingly made, but since nothing at all is said about the film's visual content (one wonders if Prendergast has even seen the film), a more important problem has been ignored.

The music may have a "cohesive form" of its own, but how does it relate to the "visuals on the screen"?

This question is perhaps the fundamental obstacle standing in the path of the "critical literature" of film music; and only as critics evolve new methods to cope with it will criticism truly advance. But Prendergast's methods, and his underlying assumptions, are not new; for he has not so much written a book as compiled one out of other books and articles. *A Neglected Art* is a "patchwork"—very much like the eighteenth-century *pasticcio* operas and the 1930s studio scores which Prendergast describes or, rather, which Lawrence Morton, Donald Grout, and David Raksin describe (pp. 29-32). It is true, as Prendergast states, that the book presents some material "in organized form for the first time, while other material appears in print for the first time" (p. ix). However, the "organized" form ("reorganized" would have been a better word) is confused by the blurry, and seemingly endless, blend of quotation and paraphrase. Moreover, the new material consists primarily of conversations with four Hollywood composers, incorporated as uncritically as all the rest.

As in every subject, ideas about film music are bound to vary with the position of the observer. The author would have served the reader better by standing apart from his sources, pointing out their bright and blind spots, their methods and assumptions—in short, by making a genuinely critical study of both film music and film music literature. Relying as he does so heavily upon the views of others, Prendergast fails to give his book a consistent point of view of its own—other than the very broad one of ending the neglect of film music. This is of course a worthwhile, if elusive, goal, and the author raises several important matters in its pursuit (including, it should be noted, an attempt to define the special problems posed by various film genres for composers). But they ought to have been more carefully charted and channeled, rather than merely made one more current in the narrative flow.

For these reasons, *A Neglected Art* is a useful but disappointing book — the kind that will find its way into college survey courses for want of something better. "In any attempt to describe what is basically a visual-aural experience through the medium of words," writes the author (p. 232), "much is lost in the translation." This is always true; and the reader may wish that Prendergast had struggled harder to give his language, and his ideas, greater clarity.

Notes:

¹The composers whose scores receive by far the most attention are Raksin (LAURA, FORCE OF EVIL, THE REDEEMER, FOREVER AMBER, WILL PENNY, CARRIE), Friedhofer (THE BEST YEARS OF OUR LIVES, BROKEN ARROW, JOAN OF ARC), Rózsa (SPELLBOUND, JULIUS CAESAR, QUO VADIS), Leonard Rosenman (EAST OF EDEN, THE COBWEB), Herrmann (CITIZEN KANE, PSYCHO), Goldsmith (CHINATOWN, THE WIND AND THE LION), and Scott Bradley (THE CAT CONCERTO, HEAVENLY PUSS, THE CAT WHO HATED PEOPLE).

²The idea of the operatic basis of '30s and '40s feature film scores resurfaces in the chapter on animated films (p. 174); it had first emerged in the Preface (p. vii).

³Prendergast shows no awareness of some very innovative recent analyses. Among them: Michael Little, "Sound Track: The Rules of the Game," *Cinema Journal*, Vol. 13, No. 1 (1973), 35-44; Claudia Gorbman, "Music as Salvation: Notes on Fellini and Rota," *Film Quarterly*, Vol. 28, No. 2 (1974/75), 17-25;

and Douglas Gallez, "Satie's ENTR'ACTE: A Model of Film Music," *Cinema Journal*, Vol. 16, No. 2 (1976), 36-50. See also Gorbman's "Vigo/Jaubert," *Cine-Tracts* (Montreal), Vol. 1, No. 2 (1977), 65-80.

Prendergast's very heavy dependence upon other sources is obscured somewhat by the book's lack of footnotes. Thus, though Manvell & Huntley are listed in the bibliography for chapter 2, the reader will not realize, unless he checks all the sources for himself, that they are (apparently) the source of paragraphs on pp. 20, 24-25, and 32. (The corresponding pages in Manvell & Huntley [2nd ed.] are 33, 46, 47, and 41-42.) At times, moreover, the original is not even listed in the bibliography; e.g., large portions of Lawrence Morton's "Film Music: Art or Industry?" *Film Music Notes*, Vol. 11, No. 1 (1951), 4-6, will be found restated almost word for word in Prendergast, pp. 36, 38.

The author, however, does incorporate large portions of Fred Steiner's study of Herrmann's *PSYCHO*, *Film Music Notebook*, Vol. I, Nos. 1 and 2 (1974), 28-36 and 26-46. The *Film Music Notebook* has published several other useful articles — as have a growing number of film music journals in the 1970s (*Main Title*, *Pro Musica Sana*, etc.). These offspring of the various film music societies are not without their limitations; but they deserve more recognition than they get from Prendergast. In the second paragraph of his Preface he seems to dismiss them, unnamed, along with the rest of recent literature, as the work of "so-called aficionados."

⁵The composers are Friedhofer, Raksin, Rosenman, and Rózsa. Prendergast also quotes conversations with composer Scott Bradley, filmmaker John Whitney, and sound engineer James G. Stewart on *CITIZEN KANE*.

⁶Two sources which Prendergast does criticize are Gerald Mast (pp. 25-26, and again, p. 165) and Hanns Eisler, whose book he calls "testy and relatively valueless" (p. 3). Yet Prendergast refers repeatedly to Mast as an authority on film history, and Eisler's testy and very valuable critique of an Eisenstein essay is paraphrased on pp. 211-213.

A NOTE ON FILM MUSIC SCHOLARSHIP

As Martin Marks has pointed out, the film music bibliography is not nearly so scanty as some authors would have us believe. In fact an adequate survey of the literature would be many times the size of this issue of PMS. In lieu of such a survey, we here present a select guide to certain key items and reference sources.

Bibliographies

There are two key bibliographies of film music in English. The first can be found in *The Technique of Film Music* (see below), where it occupies twelve pages in the revised edition. The emphasis is British, the principles of inclusion erratic, and the termination date 1972. Nevertheless, this is the standard bibliography on the subject.

The second key survey is by Win Sharples, Jr., of the American Film Institute and terminates with 1977. It is annotated by the author and offers a wider range of entries, including many references to the various film music journals of the 1970s. A small and somewhat garbled fragment appeared in *Film Music Notebook*,

Vol. 4, No. 1 (1978); full publication is expected to be in the *Journal of the Society for Cinema Studies* some time in the future.

Filmographies

Limbacher, James. *Film Music: From Violins to Video*. Metuchen, New Jersey: Scarecrow Press, 1974. Error-ridden but essential. McCarty, Clifford. *Film Composers in America: A Checklist of Their Work*. 1953; 2nd ed. (revised but not updated) New York: Da Capo Press, 1972. Limited in scope but impressively accurate.

Books

Twelve volumes which attempt a comprehensive survey of film music. Selected by Martin Marks.

- Adorno, Theodor W., and Hanns Eisler. *Komposition fur den Film*. Munich: Rogner & Bernhard, 1969. (See Eisler below.)
- Bazelon, Irwin. *Knowing the Score: Notes on Film Music*. New York: Van Nostrand Reinhold, 1975.
- Colpi, Henri. *Defense et illustration de la musique dans le film*. Lyons: SERDOC, 1963.
- Eisler, Hanns. *Composing for the Films*. New York: Oxford University Press 1947; rpt. Freeport, N.Y.: Books for Libraries Press, 1971.
- Erdmann, Hans, and Giuseppe Becce. *Allgemeines Handbuch der Filmmusik*. Ed. Ludwig Brav. 2 vols. Berlin: Schlesinger, 1927.
- Evans, Mark. *Soundtrack: The Music of the Movies*. Cinema Study Series. New York: Hopkins & Blake, 1975. (Also available in paperback.)
- Hacquard, Georges. *La Musique et le cinema*. Bibliographie internationale de musicologie. Paris: Presses universitaires de France, 1959.
- Huntley, John. *British Film Music*. 1947; rpt. New York: Arno Press, 1972.
- Lissa, Zofia. *Aesthetik der Filmmusik*. 1964 (in Polish); Ger. trans. Berlin: Henschel, 1965.
- London, Kurt. *Film Music: A Summary of the Characteristic Features of Its History, Aesthetics, Techniques and Possible Developments*. Trans. Eric S. Bensinger. 1936; rpt. New York: Arno Press, 1970.
- Manvell, Roger, and John Huntley. *The Technique of Film Music*. Focal Press Library of Communication Techniques. 1957; 2nd ed., rev. & enl. Richard Arnell and Peter Day, New York: Hastings House, 1975.
- Porcile, Francois. *Presence de la musique a l'ecran*. Paris: Eds. du CERF, 1969.
- Thomas, Hans Alex. *Die deutsche Tonfilmmusik: Von den Anfangen bis 1956*. Neue Beitrage zur Film-und Fernseh-Forschung. Vol. 3. Gutersloh: Bertelsmann, 1962.
- Thomas, Tony. *Music for the Movies*. South Brunswick, N.J.: A. S. Barnes, 1973. (Also in paperback.)

Journals Devoted to Film Music

This category has continued to expand since we surveyed the field in PMS 13 and PMS 15. We plan another survey in the future; what follows is merely a list of the journals known to be currently active or in preparation. Additional information on this subject will be appreciated by the editor.

L'Association Miklos Rózsa, France; *Cinemascore*; *Cinemusica* (Holland); *L'Ecran sonore* (France); *Film Music Bulletin* (New Zealand); *Film Music Notebook*; *Main Title*; *Pro Musica Sana*; *Soundtrack Collector's Newsletter* (Belgium); *Spellbound - The Miklós Rózsa Music Society* (U.S./Australia).

Dissertations

Mention should be made, finally, of four current academic studies of film music. The first springs from a cinema studies program. The others are in musicology. Claudia Gorbman on the early scores of Maurice Jaubert and some of their theoretical implications (University of Washington). Martin Marks on music in silent films (Harvard University). Scott Smith on Alex North (Ball State University). Fred Steiner on Alfred Newman (University of Southern California).

CURRENT SCORES

("First hearings" by our readers. Meant to stimulate, not preclude, feature reviews.)

John Williams: JAWS 2

I am in the minority that finds JAWS 2 better than its predecessor, but many will come to that conclusion about the score. From the opening, with its *mysterioso* antiphonal harps calling to mind both Gustav Holst and Bernard Herrmann, through the deceptively carefree open-sea music, to the chilling dissonances for the shark attacks, Williams has fashioned a musical panorama more colorful and more cohesive than that of JAWS 1. Highly recommended. M.K.

Dana Kaproff: THE LATE GREAT PLANET EARTH

Elmer Bernstein's young protege, whose first theatrical film was EMPIRE OF THE ANTS, here has a more thoughtful movie to score. The documentary approach calls upon the composer to contribute much more than a dramatic film would require, and Kaproff's chamber-like scoring and carefully-laid dissonances provide an effective backdrop to the somewhat sensationalist style of the film. A promising composer. M.K.

John Williams: THE FURY

Any composer would have extended himself for last year's sci-fi epics; it is a mark of John Williams's growing skills and integrity that he has done the same for Brian DePalma's supernaturally silly thriller. The simple tune under the credits is deceptive, for in scene after scene it is lifted to new heights by compositional craft and orchestrational virtuosity. J.F.

Television:

Elmer Bernstein: THE WORLD OF JACQUES COUSTEAU. Episode: "Diving for Roman Plunder"

This episode features Bernstein at his most inventive, and the resulting under-seascapes not only positively ooze murk and fear of the unknown, but at the same time reveal a haunting beauty laced with breathless syncopation as divers encounter the mysteries and reward of the deep. The result is a balletic bathing in beauty which deserves to be commercially recorded. Fine playing, incidentally, from the Royal Philharmonic. A.H.

Publications: (Continued from Page 3)

A recent issue of *Cinefantastique* magazine (Vol. 7, No. 2), features a cover story on Hans J. Salter. The interview, "The Ghost of Hans J. Salter," by frequent PMS contributor Preston Neal Jones, contains fascinating information about the composer's contributions to many classic horror and science fiction films and is handsomely illustrated with art work, photos, and excerpts reproduced from Salter's original conductor scores. Available by mail from *Cinefantastique*, P. O. Box 270, Oak Park, IL 60303 (\$4.00).

Other:

Playgoers attending the current Broadway revival of *Dracula* receive a musical, if not a dramatic, shock: the accompaniment used is none other than the disc version of *THE DIARY OF ANNE FRANK* by Alfred Newman! The dreary ostinato of "The First Day" accompanies several moments of mystery; the first *fortissimo* statement of "The Captives" announces a surprise appearance of *Dracula*; the Jewish theme from "Families in Hiding" sheds a ray of hope at the final dawn; and the film's closing music also ends the play. In mechanical terms all the music fits rather well, but the distraction is great for any spectator with a feel for the music. John Williams, by the way, will score the movie version. Williams also spoke in July at London's National Film Theater.

The Reverend Dennis O'Neill of Chicago writes that on a recent trip to London he was dismayed to learn that the Westminster Abbey memorial to Ralph Vaughan Williams has been obscured by the placement of a ticket-sales desk directly on top of it. Those concerned for the memory of a great composer (and not only in films) are urged to write the Reverend Dean of Westminster Abbey, Broad Sanctuary SW1, London, England. Copies of a formal petition to amend the situation may be had from Father O'Neill, St. Thomas the Apostle Catholic Church, 5472 So. Kimbark Ave., Chicago, IL 60615.

Finally, we apologize once again to all members who have written us informative and stimulating letters. Late-breaking news has forced us once again to postpone the appearance of some valuable material in our letters column.

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