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IN THIS ISSUE:

NEWS:	p. 2
THE CONCERT MUSIC ON RECORDS: A new and updated Rózsa discography and commentary by Frank DeWald.	4
A HERRMANN SKETCHBOOK: Alan Hamer reviews a brief interim biography of the composer.	18
WOOSTER WEEKEND: Miklós Rózsa's most recent public appearance at a small college in Ohio.	18
OFF THE BEATEN TRACK: James Marshall examines some forgotten Nazi film music.	20
LETTERS: More on overtures, THE LORD OF THE RINGS, etc.	20
DIRECTORY:	24

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NEWS [October 1979]:

Films:

TIME AFTER TIME is in general release all across the country--the broadest exposure for a Rózsa film in over a decade. And not since 1961 have we had a stereophonic sound track in theaters. (Some of them anyway. Stereo prints are going only to "selected" theaters, which makes advance inquiries almost mandatory.)

Director Nicholas Meyer had further praise for the score in New West magazine (24 September), where he also offered this description of the 60-musician Hollywood recording sessions:

We had everyone on the lot traipsing through our control booth to witness an event of the kind Hollywood rarely sees anymore. The orchestra called Rózsa "Maestro" and they applauded the cues as they were played--and they were played without the help of the modern "click track" to help the musicians keep time with the film. Rózsa did that with his baton: How quaint! The musicians, clearly enjoying themselves, told each other and anyone else who happened by that they hadn't worked so hard in years.

Was there rock music in the film? Of course there was, and Rózsa conducted the rock band, as well. The language of pop musical dynamics was foreign to him--"Could you make again that 'whoosh-whoosh' sound?" he asked the lead guitarist--and Rózsa rolled his eyes, as if to say, "Has it come to this?" But I think the eye-rolling was a bit of an act. I think he was having a wonderful time.

Incidentally, the disco scene was never really composed at all. Wondering how to score the episode, Rózsa was told, "Don't be silly, you don't have to write anything. Just give them a beat." The players would fill in the rest. And that is how Miklós Rózsa became a disco composer-- without writing a single note. Mercifully, the beat was nowhere in evidence on 17 September when Rózsa again conducted the score, this time with the Royal Philharmonic for Entr'acte records. (It is cheaper to rerecord in London than to pay off a Hollywood union for the privilege of reusing the original tracks.) The disc (ERS 6517), along with the Varese-Sarabande FEDORA, was scheduled to appear by late October.

Other scoring assignments: SATURN III, ZULU DAWN, and THE GREAT SAN-TINI (Elmer Bernstein), MEETINGS WITH REMARKABLE MEN and METEOR (Laurence Rosenthal, replacing John Williams ["exhaustion"] in the latter case), STAR TREK (Jerry Goldsmith), 1941 (John Williams), FRENCH POSTCARDS (Lee Holdridge), THE MAN WITH BOGART'S FACE (George Duning), RESURRECTION (Maurice Jarre), CATTLE ANNIE AND LITTLE BRITCHES (Alex North), YANKS (Richard Rodney Bennett); and, for television, MARCIANO (Ernest Gold) and SALEM'S LOT (Harry Sukman).

Michael Small's score for COMES A HORSEMAN earlier this year has won something called the Western Heritage Wrangler Award for the outstanding musical composition on a Western theme in 1979.

Records:

Pema Music (Paris) has announced the second and third entries in its CAM Film Music Collection series: an Ennio Morricone album and a second Rota disc, scores for the Visconti films ROCCO AND HIS BROTHERS and THE LEOPARD.

The duplicate British recording that Muir Mathieson made of KNIGHTS OF THE ROUND TABLE in 1953 for tax purposes has been located at M-G-M. A record release is being considered, but the tapes are said to be in very poor condition, and no final determination has been made.

Other announcements: Entr'acte to reissue the original JUNGLE BOOK and Waxman's PARADINE CASE, PEYTON PLACE, and HEMINGWAY'S ADVENTURES OF A YOUNG MAN. ERS also plans new digital recordings of Moross film music and North concert works. Varese-Sarabande has the old *Wide Screen Spectaculars* (BEN-HUR, KING OF KINGS, EL CID), a collection by Lee Holdridge (*Violin Concerto* and film suites), and two recent works by Jerome Moross. Columbia hopes to release its troubled recording of Korngold's opera *Violanta* by 1980. The same composer's KING'S ROW will, astonishingly, become his first film effort to reach discs in more than fragmentary form when Chalfont releases the Charles Gerhardt recording next year.

(Chalfont is an audiophile label, affiliated with Varese-Sarabande; its Soundstream digital series is distributed here by the Discwasher group.) Other audiophile records: *Space Organ*, consisting of STAR WARS, CLOSE ENCOUNTERS, etc., on a large theater organ played by Jonas Nordwell (Crystal Clear CCS 6003) and *Digital Film Festival*, music of Bliss, Copland, Gould, Moross, Rózsa, Vaughan Williams, Walton, and Williams, performed by the London Symphony under Morton Gould.

Society:

The European vote is not in, but American reaction to our *Films and Filming* Rózsa interview reprint is highly favorable—18 in favor, 4 against. On the other hand, the four dissenters, the people who took the trouble to obtain the original interview, represent some of our most valued and loyal contributors. Therefore we will continue to reprint some contemporary material, but only where exceptional circumstances make it clearly worthwhile to a large majority of readers.

Reminders: Send changes of address, etc., to New York or London, not Dearborn. On all subscription correspondence be sure to specify the last issue you have actually received and the last issue you are supposed to receive. (The latter appears following your name on the mailing envelope.)

Deadlines

PMS 29 (Winter)	30 November
PMS 30 (Spring)	28 February

(Deadlines are for feature articles and reviews. Please submit news items or capsules at any time, as these can often be inserted at the last minute.)

THE CONCERT MUSIC ON RECORDS
A CHECKLIST AND COMMENTARY by Frank DeWald:

In his *Memoirs*, Berlioz wrote:

If men of genius only knew what love their works inspire! If they only realized with what an intense concentrated devotion a hundred thousand hearts yearn towards them as one, how they would rejoice to receive and surround themselves with such kindred spirits, and how such worship would console them for the bitter envy, petty hatred, and careless indifference which they meet with elsewhere!
(New York: Dover, 1966, p.59)

It is with just such an "intense, concentrated devotion" that I have set about writing this article. If in the following remarks I have been unsuccessful in completely avoiding the complications of personal opinion, I hope I have been reasonably objective in my statements and can provide some new insights into music that is an old and treasured friend. Where I have dared to be critical it is because I believe that the music of Miklós Rózsa deserves only the best in technique, feeling, and musical understanding that performers can achieve.

Before listening to any of the recordings, we can note with satisfaction that so much of Rózsa's concert output is now commercially recorded (24-1/3 of 33 published opus numbers), that the orchestral performances are mostly composer-conducted, and that the chamber performances are mostly composer-supervised. We might also observe, however, that only 13 of the 22 discs remain in print and that only one of the orchestral works Rózsa has written in the last 20 years has been recorded. Discussion of the individual recordings will begin with the chamber music, proceed to the piano music, the choral music, the concerti, and conclude with the orchestral music.

All of Rózsa's chamber pieces have been recorded; most of the recordings are, happily, recent and still available. His first work, the Trio-Serenade for violin, viola, and cello makes a good impression in its only recording. The performance is technically expert and musically sensitive. The three players have a keen sense of balance and ensemble; they give each voice its proper place in the polyphonic texture. Their sound is warm and full-bodied, although the close-up miking exposes minor tonal flaws now and then. The same virtues apply to the recording of the Quintet, performed in an impassioned, almost frenetic, way. The percussive elements of the music are nicely balanced with the lyrical passages. In the second movement a more relaxed approach, stressing the impressionistic characteristics rather than the Brahmsian romanticism, might have been more suitable, but the performance succeeds in its own way. Curiously, only in the last movement, where visceral excitement is needed most, do the players seem to run out of steam. As with all the Orion recordings, the piano is not recorded with as much presence as the strings.

In Orion's recording of *Variations on a Hungarian Peasant Song*, the piano part might have been played more aggressively (and recorded more closely for a better balance with the violin) ; Erwin Herbst performs dutifully as an accompanist, less as a partner. In the eighth variation, for example, he doesn't muster enough *allegro deciso* to match Endre Granat's incisive attacks. Arguably this more submissive role for the pianist is what the composer intended,

especially since in his own recording with orchestra he stresses homophonic rather than polyphonic ideas. There are some nice touches in the orchestration (e.g., the muted trumpets near the end), but little counterpoints that seem to stand out in the piano score are lost in the orchestral "gestalt." Denes Zsigmondy does passably well with the solo, but Granat has the edge in overall musical and technical values.

For all that Rózsa's music derives from Hungarian folksong, the one work in which he makes extensive use of authentic folk tunes (*North Hungarian Peasant Songs and Dances*) is one of his least impressive pieces. This is not to deny the innate charm of these four miniatures, but their musical reach is short. Perhaps that is what prejudices me in favor of the violin-piano version, which preserves the music's lightness. The orchestration is expert, but seems unnecessary. Endre Granat's violin is miked closely, revealing some unsteadiness of tone on soft notes, but otherwise the playing is silken. Herbst is recorded again at some distance, but the stereo separation allows you to change the balance a bit if this is to your taste. The rhythmic expressiveness of the first song is especially impressive. There is not much reason to prefer Colbentson's recording, although something can be said for the sense of rollicking fun he displays in the second and fourth dances.

The recording of the violin-piano *Duo* is also highly musical and technically expert. The ensemble is excellent; the two musicians feel the music together. The concept of a duo is well reflected here—the interplay of these two equal artists is a joy to hear. Granat and Pennario follow the letter of the score, faithfully adhering to Rózsa's tempo modifications and dynamic shadings while managing to sound very spontaneous and natural. Again, the piano does not have the same recorded "presence" as the violin, and either Pennario's left hand was tired that day or the engineers have taken most of the "bite" out of the lower piano register.

The cello-piano *Duo* on Alco is not as well played. The ensemble of Alec and Sara Compinsky is good, their performance is elastic with a musical use of rubato, yet there is a tone of reserve throughout. Their tempi are on the slow side, and even the faster sections are a bit held back. The pianist is most successful in lyrical passages; her percussive sections are not incisive enough. Certain cello notes seem to over-resonate and stick out of the phrase. The cello is miked closely, the piano at such a distance that some of the softer notes are virtually inaudible. This work, which shares with Prokofiev's Second Symphony the unusual form of Beethoven's 32nd Piano Sonata, needs a more aggressive and less polite performance, such as the one given by Jeffrey Solow and Albert Dominguez on Entr'acte. Young Mr. Solow, who once studied with Rózsa's friend Gregor Piatigorsky, knows when to attack with ferocity and when to sing with tenderness, and he has the technical facility to do both with excellent musical results. He and Dominguez perform marvelously well together; their feeling of ensemble is superior. The pianist's only important shortcoming is a tendency to play "on top of the keys," which softens some of the hard edges of Rózsa's contrapuntal writing (note the fourth variation in the second movement). But in more diffuse passages (sixth variation and the finale) he is top-drawer. The composer's supervisory capacity on this recording might be noted in several octave transpositions made in the first movement for the cello.

The *Sonata for Two Violins* has been recorded in a revised version, Opus 15a.. In this monochromatic work Rózsa has worked marvels with varying

the texture to maintain the listener's interest, but I wonder if the players might not have matched that with more variety in their timbres. Even in the second movement, where mutes are called for in the "A" section but not in the "B," the two parts sound remarkably undifferentiated in tone color. Apart from this minor quibble, Endre Granat and Sheldon Sanov play with the requisite technique, musicianship, and poise. They have an especially nice rhythmic feel for both the bounce and the flow of the music, although a bit more aggressiveness would have been possible in parts of the finale. The fine stereo recording provides an acoustic space around the performers but does not separate them right and left.

For all his predilection toward the theme-and-variations form, Rózsa is no slouch when it comes to the stricter demands of sonata structure. Some of his essays in this form are as much a delight to the mind as to the ear. The *String Quartet* is such a work. To study in the score how Rózsa develops and contrasts his themes and motives makes for some delightful surprises, since not all of the clever permutations and combinations are readily apparent to the ear. The young and enterprising New World Quartet of Grand Rapids, Michigan, may not be in the same league as the Juilliard, yet in such repertoire where there is no competition they provide thoroughly satisfactory performances. A "perfect" string-quartet tone is a chimera which these players come no closer to achieving than anyone else, but their ensemble is good and they show a fine feeling for musical line in the more lyrical passages. They have some trouble with the

fiendishly difficult $\begin{matrix} 5 \\ 8 \end{matrix}$ at the beginning of the second movement; some measures are given five beats, some are given six, and still others are given something in between

$\begin{matrix} 6 \\ 8 \end{matrix} \left[\begin{matrix} \text{r} & \text{r} & \text{r} & \text{r} \\ \text{r} & \text{r} & \text{r} & \text{r} \end{matrix} \right]$

is consistently misread as

$\begin{matrix} 5 \\ 8 \end{matrix} \left[\begin{matrix} \text{r} & \text{r} & \text{r} & \text{r} \\ \text{r} & \text{r} & \text{r} & \text{r} \end{matrix} \right]$

They do well with the brooding, searching third movement, and it is perhaps the very sense of commitment in their playing that betrays what Christopher Palmer says is Rózsa overreaching his medium: "a full string body is really needed to articulate such intensity of feeling" [Rózsa (London, Breitkopf and Hartel, 1975), p. 17]. The tempo modifications in the last movement are well managed, but the basic tempo is considerably slower than what the composer asks for (c. 120 instead of c. 160).


Two works for solo instruments stand at opposite ends of Rózsa's musical personality. The *Sonatina for Clarinet* is a very attractive piece, cleverly exploiting the three registers of the instrument. In his film scores Rózsa usually uses the clarinet for moments of either tenderness or humor, and these are the two moods which dominate this work. Melodically and rhythmically, it is a virtual catalog of the composer's most typical characteristics. I don't know if it is a popular etude everywhere, but it is often heard in student recitals at Michigan State University. In contrast, the *Toccata Capricciosa* is a tough, aggressive work which keeps the listener on edge. Although its knotty dissonances soften on repeated hearings, it remains an insistent, uncompromising experience. Rózsa's romantic leanings are kept at bay here, and this is not a work with which to win friends for the composer (unless those friends sleep on beds of nails!).

Jeffrey Solow and Ralph Gari seem to have understood what the music is all about, and their performances enhance the qualities inherent in each piece. Gari is by turns soulful and playful. He is recorded extremely close-up—you can hear his breathing and the clicking of keys—but this is music you want to get close to. It sounds like it would be fun to play. Solow, appropriately, is almost savage. You can visualize him attacking his instrument in that way only cellists

can do. Neither artist can be faulted for the requisite technique, which in the case of the *Toccatà* is more than considerable.

All of Rózsa's works for piano are also now recorded, essayed by three talented but rather different pianists. Albert Dominguez's view of Rózsa's piano music is a fiery one—impulsive and rushing. In contrast, Eric Parkin is somewhat icy—aloof and detached. If neither is a completely successful interpreter it is because Rózsa's music calls for both approaches in an ever-changing flow. The only pianist to have caught this tide of emotions is Leonard Pennario, who has recorded only the *Sonata*, and that performance is unfortunately long out of print.

The *Opus 9 Variations* is essentially a playful work and never takes itself too seriously. Only two of the variations are slow, and the other eleven are characterized by such descriptive phrases as *risoluto*, *agitato*, *vivo e con spirito*, *presto*, *capriccioso*, etc. Perhaps that is why Dominguez makes more overall sense than Parkin; Dominguez is rather precise in following Rózsa's metronome markings, whereas Parkin plays more slowly—his reading takes nearly two minutes longer. This gives Parkin the edge in precision and clarity (Dominguez fudges a note here and there) but ultimately destroys his interpretation. The outer sections are typical: Parkin doesn't play the theme *scherzando* as indicated, and where the *finale* should pick up and drive to the end, he holds it back. Some of the effects are nicely italicized by Parkin: at least one is overitalicized


(the in variation eight). Dominguez sounds like he is having fun with the piece and communicates this to the listener. Parkin's performance is one you will admire, but Dominguez's interpretation you will enjoy.

In the *Bagatelles* Parkin's mincing, affected manner seems inappropriate. Each nuance is delightful in itself, but they add up to too much posturing and gesturing. There is a sense of humor in the music that is not brought out in the performance, except perhaps in the last movement. These short and breezy pieces are not meant to be "interpreted" but to be enjoyed. If Dominguez's more straightforward and obvious performance does not sound any great depths of feeling, at least it may make you crack a smile. His piano sounds considerably warmer than Parkin's.

Kaleidoscope is substantially two different compositions in its piano and orchestral interpretations. The piano is percussive and succinct, the orchestra lush and lingering (Rózsa's performance is three minutes longer than Dominguez's). There are minor flaws in Dominguez's performance--a crescendo that builds too soon, an inner voice poorly highlighted, a wrong chord (measure 20 in the first movement) that should have been corrected, *sforzandi* that slip by unobserved (mm. 30-31 in the last movement)--but the overall effect is quite satisfactory. The pace is brisk and rhythmic, the dynamic shading is tasteful, and the lightweight musical approach works very well. Rózsa's orchestration adds a bit of extra counterpoint in movements four and six, but his performance gets off to a (literally! slow start; the third movement is also a bit lugubrious. A true cimbalom would have been most apt for the second movement (a colorful touch Rózsa omitted due to the difficulties of finding capable players), and although the orchestration of the "Burlesque" catches some of the Tongue-in-cheek flavor implied by the title, I personally feel the final note (*secco* in the piano score) would have been more humorously assigned to a solo bassoon rather than the crashing orchestral unison for which Rózsa opted instead.

Parenthetically, the Jerome Robbins ballet that George Jellinek refers to in his liner notes eventually became Leonard Bernstein's *Fancy Free*. In 1944 Robbins was a dancer in the Ballet Theatre and had been offered a chance to choreograph an original ballet--his first. He asked Oliver Smith to be the scene designer and was in touch with Rózsa before approaching Bernstein with his notion of three sailors on shore leave, girls, and fun. Bernstein says he still has a copy of the piece Rózsa composed, "which is real rustic. Hungarian stuff. It had nothing to do with what Jerry had in mind." In the same conversation with John Gruen, in *The Private World of Leonard Bernstein* (New York: Viking, 1968), Mr. Bernstein also speaks of his New York Philharmonic debut conducting Rózsa: "Also on the program was ... a new piece (sic) by Miklós Rózsa called 'Theme and Variations' (sic), which is a very good piece of no particular consequence."

The *Piano Sonata* is a multilayered work, and each of the pianists who have recorded it has found different levels of expression in it. I find Pennario's performance unquestionably the best of the three, and arguably the best performance of Rózsa's music on records. Pennario, of course, premiered the work in 1955 to general critical acclaim for his performance (somewhat less enthusiasm for the work itself), and his is a penetrating, thrusting, dynamic, and skilled performance. His technique is amazing, spanning eleventh chords with ease and clarifying harmonic structures even at hair-raising tempi. The cumulative momentum of the first and third movements is physically exciting, and the poetry of the central nocturne is beautifully realized (Are you listening, Seraphim?).

Dominguez does not have Pennario's technical control, although his musical conception of the work is almost as epic. He is strangely hesitant now and then (note the pauses between measures 18-19 and 20-21 of the first movement), yet he rushes other passages without regard for shading or structural importance, as in the second theme of the first movement and the climax of its development. Parkin's interpretation is more finely etched, with greater dynamic variety and more flexible tempi. Dominguez is overtly romantic in the second movement, playing with a lush tone and a liberal use of rubato. Parkin is much more aloof, keeping his passion in reserve for the climaxes, reflecting those "guarded emotions" Palmer speaks of in his biographical sketch of the composer. In the last movement, however, Dominguez's hell-bent-for-leather approach is more thrilling than Parkin's careful one. Parkin's steely tone nicely emphasizes the second theme, but niceties of expression are not what is needed here. Parkin's recording, incidentally, lasts three minutes longer than Dominguez's!

Parkin approaches *The Vintner's Daughter* in like manner, with predictable results. Variations that should sparkle (3, 6, and 10) do; variations that should radiate warmth must make do with a dull glow. There is no con moto in variation four, and Parkin's knights in variation 7 are too polite--more ferocious swagger, please. A few wrong notes which should have been corrected escaped the producer's notice.

Rózsa's transcription is a viable and effective orchestral work. Kloss's performance is, fortunately, robust and vigorous where appropriate and aims at something searingly beautiful in the climactic eleventh variation. The orchestra, however, lacks the tonal splendor this work requires. The insertion of Tony Thomas's sleepy narration on the Citadel reissue makes for one very awkward splice between the eleventh and twelfth variations, and the composer

has said he does not like the idea of reading the poetic verses aloud during the performance (the piano score merely indicates they should be printed in the program). One curious point about the orchestral version: at the first performance with the Philadelphia Orchestra, Rózsa found the original ending unsatisfactory, so now he resolves the final chord while in the piano score he sustains the polytonal C/D dissonance without resolution.

Until recently, Rózsa's ingratiating choral music had not fared well on discs. Only *To Everything There is a Season* had been recorded, and neither version was very satisfying. Harry Robert Wilson is a recognized expert in choral conducting with many editions and a text on the subject to his credit. His Columbia University Teachers' College Choir has technical agility, good balance, blend, and intonation (the latter is no mean feat in this work, especially when it is performed a cappella). However his performance is spoiled by poor dynamic shading (much of it sung at what I call "mezzo-blasto") and some decidedly interpretative notions:

The Hollywood Methodist Church Choir premiered this same work in 1948. The singers try to give a little variety to dynamics and timbre, but since their vocal production is basically poor, their tone is sometimes unattractive. Their use of the organ (*ad libitum* in the score) contributes an occasional pedal point and chimes at the end, but is otherwise redundant. Neither group enunciates well enough to carry through the muddy, churchlike ambience of both recordings.

Maurice Skones' recording with the Choir of the West more than makes up for the inadequacies of its predecessors. His performances are exemplary, making each of the three pieces come alive musically. For a more detailed discussion of the felicities of this Entr'acte disc, see my article in PMS 25.

Before leaving the vocal music, let us note that five concert chorals and the five songs remain unrecorded. The recording of the BEN-HUR/KING OF KINGS chorals announced by Citadel has not materialized.

The concerti, central as they are to Rózsa's life work and in spite of the many fine concert performances they have received, have been undeservedly neglected on commercial discs. Only the *Violin Concerto* has ever been released, and that superb performance is sadly unavailable at present. A studio performance of the *Piano Concerto* with Pennario as soloist awaits release, and a Janos Starker/Munich Radio Orchestra performance of the *Cello Concerto* exists, but so far has not been released to any of the interested record companies.

RCA's recording of the *Violin Concerto* is excellent. The work is problematical for the performers, who must reconcile the lyrical and percussive elements of the music, and this performance is decidedly successful in that respect. The orchestra responds to Walter Hendl's direction with a taut rhythmic thrust, and Jascha Heifetz's violin is sometimes aggressive, sometimes soulful, and always apposite. The stereo recording (an early RCA effort) is only fair. Loud *tutti* passages (such as the opening of the third movement) are distorted and woodwind counterpoints are occasionally inaudible. The concerto has been well received since its premiere in Dallas on January 15, 1956, when John Rosenfield reported in the *Saturday Review* (February 4, 1956, p. 2 3+):

It can happen, and did, at a recent Sunday afternoon concert of the Dallas Symphony Orchestra. An audience long taught to be attentive to and tolerant of new music, even brand-new music, was rewarded this time by Miklós Rózsa's violin concerto, played to the utmost of its values by Jascha Heifetz, the dedicatee. It was instantaneously accessible to the crowded house and there were ovational cheers for the soloist, for conductor Walter Hendl, and for the composer, who was present.

RCA's recording of the middle movement of the *Sinfonia Concertante* is of particular interest as the only recording of Rózsa's music by his friend, Gregor Piatigorsky. Arguably more effective in its larger context, the chamber version succeeds here because the unidentified orchestra plays aggressively well. The solo performances are obviously what the composer had in mind and are technically and musically above reproach. Typifying the critics' apparent need to prove that Rózsa is not an original composer, Harris Goldsmith wrote in *High Fidelity (Records in Review, 1965)*:

The composer works tastefully in an idiom akin to that of Quincy Porter, plus occasional overtones of Bloch and sundry Hungarianisms. Pleasant enough, and highly effective in its virtuosic color.

Before taking up the orchestral works, let me observe that as a conductor Rózsa is the definitive interpreter of his own works. He is especially good at shaping musical lines, and even with all the written *rubato* in his scores he never loses sight of the climaxes. He is fortunate to have the ability to bring out the best in an orchestra since not all the ensembles he has recorded with are first-rate. No doubt standing on the podium for more than 90 film scores has taught him to be economical in his gestures, concise in his remarks, and sharp in his perception of imbalances and other musical problems. His experience and his personality gain him the goodwill of his players, who put themselves out to play well for him.

Unfortunately, Rózsa has conducted the music of other composers only three times on discs, always with the Hollywood Bowl Orchestra. "Starlight Fantasie" (Capitol SP-8553), "Danube Waves" (Capitol SP-8540), and "Rhapsody under the Stars" (Capitol SP-8494) all reveal straightforward (sometimes too straightforward) interpretations of a number of "pops" concert warhorses. Especially attractive is a beautifully warm reading of Beethoven's *Pathétique* adagio with Pennario, orchestrally "enhanced" by Rózsa's orchestrator, the late Eugene Zador.

Close comparison of the three recordings of Rózsa's first major orchestral work reveals little difference in the composer's interpretation but a variety of strong and weak points in orchestral playing and engineering. The Vox version begins unpromisingly with a strident oboe solo, but improves quickly after that; the Royal Philharmonic is assertive and rhythmically alert. The performance is not well served by the engineers: the woodwinds are hard to hear when the full string body plays and the dynamic range is not as wide as the expressivity of the music demands. This disc was actually Rózsa's debut on LP records as a conductor, and the *New York Times* gave it this inauspicious review: "Facile writing, much indebted to Shostakovitch. This is very sophisticated music which at bottom has little to recommend it but cleverness" (Dec. 21, 1952, p. x14).

On the Decca recording the Frankenland State Symphony Orchestra acquits itself well but does not always play as excitingly as the RPO. Decca's mono sound is more open than Vox's, and the orchestral colors "breathe" a bit more. In reviewing this version (*HiFi Review*, July 1958, p. 58) Klaus George Roy sounded a typical note:

Rózsa's music is made with extraordinary skill, as one would expect. It also has a personal style and a strong degree of communicative substance. Although he owes something to Hindemith, Rózsa sounds like a Hungarian, and that means vital rhythm and rich color. Less original and searching than Bartok, he is nevertheless inventive and imaginative; his work is alive and flavorful, and only in recent years has some of the celluloid slickness rubbed off harmfully onto his concert music.

He concludes his comments with this unfortunate statement: "Let's forget all about the movies as far as Miklós Rózsa is concerned and begin to discover him as the composer of consequence he is." Today, more than 20 years later, we should be enlightened enough to realize that if a composer is "of consequence" (Leonard Bernstein's previously quoted comment notwithstanding) , composing for films need not be harmful to him or his reputation. I wonder.

The latest version, for RCA, underlines the importance of good sound quality in recreating exciting performances. Rózsa's interpretation is substantially unchanged over 13 years, but this performance seems more vital, more alive. That the climaxes have more power is doubtless due to the wider dynamic range and warm, naturally balanced sonics. The RCA Italiana Orchestra plays very well indeed; only an occasionally anemic string sound deprives it of the highest tonal polish and excitement.

The original issue of this disc came at a time when Rózsa's music was undervalued even in Hollywood, and very likely William Flanagan's invidious review in the October 1965 *HiFi/Stereo Review* (p. 104) did not help sales. After sounding that all-too-familiar "it sounds like movie music" note, he continued:

There is a professional expertise amid all of this claptrap, and it could conceivably give pleasure to others than myself. But, speaking again for myself, I do not find an arresting composer here of even 2nd rate.

It is unfortunate that Mr. Flanagan did not live to see the new appreciation of Rózsa's music brought about in the 1970s, including the successful Gold Seal reissue of LSC-2802.

All three recordings, incidentally, are of opus 13a, which differs from the original in scoring (a fourth horn and tuba were added) and in some considerable revisions in the finale (cuts totaling 59 measures and a great deal of reorchestrating).

There is much to recommend the Decca recording of the *Three Hungarian Sketches*. The Nuremberg players are in better-than-usual form, and Rózsa leads them in an exciting performance. The mid-50s mono recording (which sounds even better in its Varese-Sarabande remastering) is not distorted but neither is it able to clarify all the details of Rózsa's orchestral counterpoint. The RCA recording, on the other hand, makes the contrapuntal texture crystal clear.

For this reason, plus the fine playing of the RCA Italiana Orchestra, the rich and sonorous stereophony of the RCA disc all but eclipses the older recording. Even Mr. Flanagan had to admit: "The performances are presumably what Rózsa wishes them to be, while Victor has given him some pretty sumptuous recorded sound with which to perpetuate them." Rózsa made three small cuts in the first movement (measures 4-5 after [7], measures 3-7 after [11], measure 9 after [13]) and the optional cut from [8] to [10] of the "Pastorale" for "musical reasons" on the RCA disc.

The *Concerto for String Orchestra*, thought by some to be Rózsa's finest work, has been well described by Alfred Frankenstein [*Records in Review* (Great Barrington, Mass.: The Wyeth Press, 1959)]:

The Concerto makes the big, neo-classical, polyphonic gesture with much conviction and power. It is, in fact, a work in which elegance and eloquence fuse in equal proportions, as in the famous Concerto Grosso of Ernest Bloch, which it resembles.

With the Concerto we have the relatively rare opportunity of hearing Rózsa's music conducted by someone else. Carlos Surinach, himself a composer of no small reputation, recorded opus 17 in the mid-50s when M-G-M was struggling to establish a classical catalog. His performance can be called "personal," although "idiosyncratic" is more apt. It is full of aberrations: the first movement is too slow; the small string body lacks the requisite power and resonance, and the inner voices of the polyphonic texture are sometimes lost in a tonal muddle. Neither tempi nor dynamics are well judged. In the last movement, the playing is rhythmic but not at the speed Rózsa indicates, the tempo gradations are disregarded, the second subject seems too fast, the *breve* pause is virtually omitted. The ultimate idiosyncrasy, however, occurs at the very end, where Surinach ironically speeds through the *allargando* and slows down at the a. *tempo*! I cannot resist quoting Berlioz again:

Unhappy composers! Learn how to conduct and how to conduct yourselves well (with or without a pun), for do not forget that the most dangerous of your interpreters is the conductor himself. (*Memoirs*, p. 223)

Fortunately Rózsa has conducted the Concerto twice for the microphones. The first recording, with the London String Orchestra, is notable for its lovely viola tone (especially in the opening solo of the second movement) and, by contrast with Surinach's performance, the voices are well balanced and the texture is relatively clear. The second movement is played truly *con gran espressione*. The very good Viennese performance is somewhat marred by an occasional lack of ensemble (e.g., celli and double basses at the outset and the syncopated chords at the end of the first movement), but since this polyphonic and highly contrapuntal work requires stereo (imagine what quad could do!) to be successfully recreated on discs, the Westminster recording must be considered the best of the lot. Warren DeMotte spoke highly of the music and the performances in *HiFi Review* (July 1959, p. 54):

Rózsa's concert music is as serious in its intent as the next composer's. It is also apt to be more colorful, for he has the

genuine Hungarian flair for harmonic and instrumental color. His music is not experimental; its modernism is decidedly unobtrusive. It is lyrical in spirit and well-knit in texture. As a conductor, Rózsa far surpasses the usual composer-conductor standard. The recording is good both ways, with the stereo effectively underlining contrasting solo and full orchestral episodes.

All three recordings offer different versions of the score. The Vox includes many passages (some several measures in length) not in the Leeds study score ("revised 1957"). Surinach follows Leeds in all save three places (at measure 132 of the first movement, adding two measures between measures 59 and 60 of the second movement--an addition not even heard in the Vox recording!--and adding two measures between measures 288 and 289 of movement three). Even the Westminster recording contains a puzzle: measures 27-30 of the first movement are missing! I am not sure if this is a revision or clumsy tape editing since I have not seen the score as republished by Breitkopf and Hartel in 1973.

Rózsa revised his opus 10 *Serenade* (now opus 25) especially for the La Jolla Musical Arts Festival Orchestra and its proficient conductor Nikolai Sokoloff, so it was fitting they should be the first to record it. When the limited-edition record was first released, the *American Record Guide* (Sept. 1953, p. 6) wrote rather noncommittally of "the compact and expressive 'Serenade' by Miklós Rózsa of movie fame." Harold Schoenberg in the *New York Times* (Aug. 30, 1953, p. x6) was more direct: "A well-organized piece, thoroughly professional, and virtually lacking in any real personality or original ideas." The performance is an excellent one. The lovely coils of the "Serenata" are unwound with never a lapse of tension, and the "Notturmo" flows inevitably from the opening clarinet solo to the final cadence. The orchestra plays with precision, and it has a certain tonal allure evident even in the foggy sonics of this 1953 recording.

By contrast, the Frankenland State Symphony performance of this same work is the black sheep in the fold of Rózsa recordings. Erich Kloss leads the orchestra through a sluggish reading that is marred by some especially painful intonation problems. The quick movements do not sparkle, the slow ones do not move. The timbre of the orchestra borders on unpleasantness at times, and this effect is not ameliorated by the cramped sonics. To make matters worse, this rare disc--M-G-M reportedly only issued a few hundred copies--has been reissued by Citadel using a disc copy for a master since M-G-M professes to know nothing about the master tapes! Citadel has clumsily left out the first measure of the snare drum solo and placed the movements so close together that the mood of each section is too suddenly broken by the beginning of the next.

Arthur Winograd keeps things going a bit better in his recording, and his orchestra sounds much better (which is not to say it sounds particularly distinguished in its own right). He has a lighter touch that pays off in making more of the detail discernible even though the sound is monaural. He observes tempo changes in the first movement which Kloss more or less ignores, and he is closer to the composer's metronome markings. Alfred Frankenstein in *Records in Review* (1959) found in this version "an attractive piece . . . with a strong infusion of Hungarian folklore in its substance. Performance is very good, recording passable."

Both performances of the *Concert Overture* are well played. Although

he wrote that the music "fails to catch fire," Klaus George Roy added: "That Rózsa is an estimable conductor is proved by the astonishingly brilliant performances he conjures out of the Frankenland State Symphony Orchestra." The sonic superiority of the RCA stereo version and the orchestral polish of the RCA Italiana Orchestra again give the latest recording a comparative edge. Several small cuts and one large one (near the end) on the RCA disc represent the composer's revised view of his work.

The beautiful *Notturmo Ungherese* is well performed in its only recording. Rózsa's delicately etched performance captures nearly every crystalline nuance of the orchestration. RCA's sonics complement and enhance this accomplishment. Only an orchestra whose tonal qualities outshine the surprisingly lush RCA Italiana players could improve on this treasurable recording.

This discography has swelled in the past months, and since today's recording industry has become a medium of discovery, perhaps other new issues and reissues can be hoped for. Economics is undoubtedly one of the factors responsible for so many new chamber music recordings and orchestral music reissues while important concerti and the *Tripartita* languish in vinyl limbo. The artistic merit of these unrecorded works cries out for the greater audience of the record-buying public, which no longer buys only records of tried-and-true concert hall fare, but seeks out--indeed expects--new musical worlds to discover on discs. There is exciting listening ahead for anyone discovering Rózsa for the first time!

Many hours were spent preparing this discography, and I thank Dr. Rózsa for filling them with such delightful music and for responding so graciously to my numerous questions. I thank John Fitzpatrick and Mark Koldys for their help in providing tape copies of discs not in my personal collection, and John also for his support and encouragement. Now that I have had my say, I hope readers will feel free to dispute my claims and differ with my opinions. It is the exchange of ideas and information that brings this journal to life.

A Note on the Discography

Records are listed in the order of release, "R" indicating a reissue. The date of issue and, especially, of deletion is often difficult to determine. Where there is direct evidence of the year a record appeared or disappeared from the stores, this date is given. Lacking such evidence, I have consulted the Schwann catalog, recognizing that it often carries records for years after they have ceased to be available. Finally, where even the catalog has been inaccessible to me, I have approximated the dates.

Miklós Rózsa conducts all orchestral performances except where noted otherwise.

<u>LABEL</u>	<u>WORKS</u>	<u>PERFORMERS</u>	<u>AVAILABILITY/REMARKS</u>
1. Alco 1210	<i>Duo for Cello and Piano</i> , Op. 8 Bach, <i>Concerto for Violin</i> , Oboe, and Orch.	Alec Compinsky, c; Sara Compinsky, p.	1951-c.1960
2. Vox PLP-7690	<i>Theme, Variations, and Finale</i> , Op. 13a <i>Concerto for Strings</i> , Op. 17	London String Orch.; Royal Philharmonic Orch.	1952-c.1960
3. Concert Hall G4	<i>Hungarian Serenade</i> , Op. 25 Lopatnikoff, <i>Divertimento for Orch.</i>	La Jolla Musical Arts Festival Orch., Nikolai Sokoloff, cond.	1953 <i>Limited edition of 500 copies.</i>
4. Music Library 7071	<i>To Everything There Is a Season</i> , Op. 21 Wilson, <i>A Thing of Beauty</i> , <i>Finger of God</i> Ives, <i>Harvest Home Chorale III</i>	Columbia University Teachers' College Choir, Harry Robert Wilson, cond.	1955-1973
5. RCA LM-2027	<i>Violin Concerto</i> , Op. 24 Spohr, <i>Violin Concerto</i> Tchaikovsky, <i>Serenade meLan- colique</i>	Jascha Heifetz, v.; Dallas Symphony Orch., Walter Hendl, cond.	1956-1969
6. Capitol 8376	<i>Piano Sonata</i> , Op. 20 Bartok, <i>Piano Sonata</i> Prokofiev, <i>Piano Sonata</i>	Leonard Pennario, p.	1957-c.1960
7. M-G-M E-3565	<i>Concerto for Strings</i> , Op. 17 Rieti, <i>Dance Variations</i>	M-G-M String Orch., Carlos Surinach, cond.	1957-c.1960 Reissued in the mid-1960s with the same number and a plain blue jacket.
8. M-G-M E-3631	<i>Hungarian Serenade</i> , Op. 25 Kodaly, <i>Summer Evening</i>	M-G-M Orch., Arthur Winograd, cond.	1958-c.1961 Op. 25 mislabeled as Op. 10.
9. Decca DL-9966	<i>Theme, Variations, and Finale</i> , Op. 13a <i>Three Hungarian Sketches</i> , Op. 14 <i>Concert Overture</i> , Op. 26	Frankenland State Symphony Orch.	1958-1970

LABEL	WORKS	PERFORMERS	AVAILABILITY
.0. M-G-M E-3645 SE-3645	<i>North Hungarian Peasant Songs and Dances, Op. 5 The Vintner's Daughter, Op. 23a Hungarian Serenade, Op. 25</i>	Oliver Colbentson, v.; Frankenland State Symphony Orch., Erich Kloss, cond.	1958-1965 Limited circulation
.1. Westminster XWN-18805 WST-14035	<i>Variations on a Hungarian Peasant Song, Op. 4 Concerto for Strings, Op. 17 Kaleidoscope, Op. 19a</i>	Denes Zsigmondy, v.; Vienna State Opera Orch.	1959-c. 1962
12. Dot DLP-3304 DLP-25304	<i>To Everything There Is a Season, Op. 21 Wright, <u>The</u></i>	Hollywood Methodist Church Choir, Norman Soreng Wright, cond.	1960-1969
<i>H</i> RCA LM-2767 LSC-2767	[Stereophonic reissue of no. 5 with a different coupling, the <i>Romantic Fantasy of Arthur Benjamin.</i>] <i>Psalms of David</i>		1964-1977
13. RCA LM-2770 LSC-2770	<i>Tema con Variazioni, Op. 29a Beethoven, Piano Trio Haydn, Divertimento for Cello and Orch.</i>	Jascha Heifetz, v.; Gregor Piatigorsky, c; chamber orch.	1964-
14. RCA LM-2802 LSC-2802	<i>Theme, Variations, and Finale, Op. 13a Three Hungarian Sketches, Op. 14 Concert Overture, Op. 26a Notturmo Ungherese, Op. 28</i>	RCA Italiana Orch.	1965-1967
15. Orion ORS-73127	<i>Variations on a Hungarian Peasant Song, Op. 4 North Hungarian Peasant Songs and Dances, Op. 5 Duo for Violin and Piano, Op. 7</i>	Endre" Granat, v.; Erwin Herbst, p.; Leonard Pennario, p.	1973-
16. Orion ORS-74137	<i>Kaleidoscope, Op. 19 Piano Sonata, Op. 20 <u>Castelnuovo-Tedesco, Le Danze del Re David Cipressi</u></i>	Albert Dominguez, p.	1974-

LABEL	WORKS	PERFORMERS AVAILABILITY	
17. Orion ORS-75191	<i>String Trio</i> , Op. 1a <i>Quintet</i> , Op. 2	Endre Granat, v.; Milton Thomas, via.; Nathaniel Rosen, c.; Sheldon Sanov, v.; Leonard Pennario, p.	1974-
R-2 RCA Gold Seal GL-25010 (U.K.)	<i>Duo for Cello and Piano</i> , Op. 8 [Midprice British reissue of no. 14.]		1976-
R-3 Citadel CT-6001	[Reissue of no. 10, minus Op. 5 and with added narration in Op. 23a.]		1976-
R-4 Westminster Gold WG-8353	[Budget reissue of no. 11.] <i>Sonata for Two Violins</i> , Op. 15a <i>Toccata Capricciosa</i> , Op. 36		1977-
18. Entr'acte ERS-6509	<i>To Everything There Is a Season</i> , Op. 21 <i>The Vanities of Life</i> , Op. 30 <i>The Twenty-third Psalm</i> , Op. 34	Jeffrey Solow, c; Albert Dominguez, p.; Endre Granat and Sheldon Sanov, v.	1978-
19. Entr'acte ERS-6512	<i>Variations for Piano</i> , Op. 9 <i>Bagatelles for Piano</i> , Op. 12 <i>Sonatina for Clarinet Solo</i> , Op. 27 Film Music	Choir of the West, Maurice Skones, cond. Albert Dominguez, p. Ralph Gari, cl.	1978- Op. 21 mislabe led as Op. 2
20. Citadel CT-7004	<i>String Quartet</i> , Op. 22 <i>Quartets by Bloch, Hindemith, Korngold, Stravinsky, Surinach, and Tcherepnin</i>		1978-
21. Vox SVBX-5109 (3 discs)	<i>Variations</i> , Op. 9	New World Quartet	1978-
R-5 Varese-Sarabande VC-81058	[Reissue of no. 9.] <i>Bagatelles</i> , Op. 12		
22. Unicorn UNS-259 (U.K.) UN1-72029 (U.S.)	<i>Piano Sonata</i> , Op. 20 <i>The Vintner's Daughter</i> , Op. 23	Eric Parkin, p.	1978-
			1979-

A HERRMANN SKETCHBOOK by Alan Hamer:

Edward Johnson, *Bernard Herrmann: Hollywood's Music Dramatist*
London: Triad Press, 1977 (60 pp., UK £3.50) ""

There has been a growing need for a comprehensively enlightening volume on Bernard Herrmann, especially so following his untimely death in December 1975. Edward Johnson's book is subtitled *Hollywood's Music Dramatist*, inspired presumably by Miklós Rózsa, who in his touching foreword singles out Herrmann as having been America's only important "Music-Dramatist."

We would have appreciated Johnson's help in justifying and carefully arguing a case for this subtitle. Unfortunately we get nothing like this, and in fact the book, although handsomely produced and jacketed, assumes the proportions of a glossy magazine with almost half of the sixty-odd pages taken up by a filmography, discography, recent bibliography, and catalogue of works, plus some undeniably engaging, full-page photos of the composer and a three-page reprint of his '50s article in appreciation of Sir Edward Elgar. This leaves just fourteen pages for the author's "biographical sketch," which mentions but does not analyze to any appreciable extent, several of Herrmann's major works. Certainly, this is not to deny the occasional interesting points in the essay. There is some early background, particularly at CBS, as well as informative emphasis on the large amount of time Herrmann spent in recording studios at the close of his life, leaving one musing over the possibility that such overwork might have been a contributory factor towards his comparatively early death. Johnson's book fills a gap until Christopher Palmer's long-awaited effort appears, but I do not envisage many Herrmann devotees gaining much from it.

The most valuable section of the book is the lengthy discography, which is subdivided into commercial recordings for Decca, Lyrita, and Unicorn between 1966 and 1975, providing dates and venues; film soundtrack albums; and LP's of his music performed by other conductors. Lastly come the "pirate" discs, which in Herrmann's case are of sufficient quantity to warrant a separate subdivision!

This is an unpretentious book, useful for occasional reference, but very limited in musical worthiness. Perhaps the title is indeed a misnomer; we expect from it a comprehensive portrait explaining how such a term could be applicable, but we do not get one. A more suitable subtitle might be, "A Miscellaneous Sketchbook." Considering the volume as such, few readers of PMS would wish to deny themselves this likable booklet.

WOOSTER WEEKEND by John Fitzpatrick:

Wooster, Ohio, became the focus of attention for Rózsa loyalists on the weekend of 13-14 October when the College of Wooster played host for a recital and lecture by the composer. The event was only announced in September, too late for mention in PMS 27, but we did manage to notify Society members living within 200 miles of the College. Among those present were Jeffrey Dane, John Fitzpatrick, Alan Hinkelman, Kim Szczypinski, and Michael Yacura. Jack Gallagher of the Music faculty and his wife April hosted the affair. (Gallagher's *Toccatà for Brass Quintet* has just been published by Henri Elkan music of Philadelphia.)

The master class for composition students was a special highlight. Only three young undergraduates produced compositions for criticism, but

upwards of 20 people crowded into the cold, isolated classroom to hear what would transpire on a windy Saturday morning. They saw and heard little that was arcane or difficult—merely a lot of careful listening and a few pointed comments. There was a first essay in sonata form, tentatively played through by one aspiring composer. Another produced a tape of two songs, and a third offered his miniature piano suite. Rózsa's method was to listen closely while following the score, over the pianist's shoulder if necessary. He asked for repetitions and was quick to question any note that looked "wrong"—"Shouldn't this be F-natural instead of F-sharp?" Invariably the student agreed.

Rózsa had praise for all three pieces. The sonata, he said, was better than his own first student effort. Suggestions were clear and specific: a few extra bars here would wind down the opening more fluently; the second theme might be more memorable if it contrasted more sharply with the first. There was practical advice too. The songs might go nicely as chorales—and they would stand a better chance of publication, since there are more choral groups than solo recitalists active before the public today. The class went on through a hearing of the *Concert Overture* and a discussion of Hungarian musical characteristics. It was a full morning, but no one showed any signs of fatigue.

BEN-HUR that afternoon climaxed a week of Rózsa screenings. The composer spoke warmly of the film, which, it seemed, was currently playing in Paris to a surprisingly good reception. A Mass--celebrated by Wyler, Heston, and Rózsa--was what one critic had called it. Then the "celebrant" prudently escaped from having to view a print that could fairly be termed sacrilegious. It was the "edited" version, which dispenses with the Nativity altogether and shreds the love scenes and finale into musical confetti. (The College had demanded a full print, but 16mm distribution companies know neither law nor logic.)

Private receptions filled the rest of the day and left most listeners to prepare for Sunday's recital. This opened with a new experience for most of us, the two "Nostalgia" songs of 1972. They proved to be accessible works, full of aching lyricism but tempered by some pungent piano commentary. Dorothea Fox sang attractively, and Jack Gallagher himself was the accompanist.

Easily the highlight for the audience was the *Kaleidoscope*, played by the young Amy Breneman with much spirit and a sure feel for the work's multifaceted contrasts. Her "Chinese Carillon" sparked with particular brilliance. Also on the program were the *Sonata for Two Violins* (uncompromising as ever), the *Sonatina for Clarinet Solo* (fascinating for the breathing challenges it posed to even a skilled clarinetist), and the Opus 7 *Duo*, whose big *allegro vivo* tune closed the program to enthusiastic applause.

There was an informal lecture afterwards on the perennial subject of the composer's fate: how to make one's way in an uncomprehending and uncaring society. Haydn's servitude, Mahler's need to conduct for all but two months of the year, the contemporary composer-teacher's heavy course burdens—all of these were seen as obstacles to the budding careers that Rózsa took time to praise again. And, yes, there was always film work, "but that isn't what we really want to do either."

On that somber note the lecture turned to completely informal questions, which, predictably, was where the speaker really captured his audience. Questions turned into a reception and farewells. When we left Wooster that afternoon, we knew that for a couple of days at least no town in America could claim a richer musical life.

OFF THE BEATEN TRACK:

DER EWIGE JUDE by James Marshall:

Can film music be used for thoroughly evil purposes? Regrettably, it can. The Nazi Party during World War II turned out a stream of propaganda documentaries, not all of them dedicated to glorification of the Third Reich or portrayal of German supremacy on the field of battle. A number were designed purely to denigrate the already oppressed Jewish race, to persuade the German public that the Jews were a pestilence which had to be wiped out. The most notorious by far of these "documentaries" was DER EWIGE JUDE (THE WANDERING JEW) directed by Fritz Hippler in 1940.

Just as in the commercial cinema, where film music can be used as a gentle deception to sway an audience into accepting romanticized fiction as believable fact, so too can the same powerful medium be misused in the course of attempting to justify an anti-Semitic witch hunt, or even genocide. The score for DER EWIGE JUDE by the little known F. R. Friedl is not only adequate in serving this purpose, it is wickedly effective. Whenever Jewish people appear on the screen, the music takes on a deliberately turgid oriental flavor, a sort of stylish dirge designed to play on people's prejudices. Shots of the "master race," on the other hand, are accompanied by noble, uplifting themes, or sometimes selections of Bach. The famous montage sequence, which with sinister skill intermingles shots of swarming rats with pictures of Jews crowded together in a Nazi-inflicted ghetto, uses that alarmist technique of scoring usually reserved for horror films—strident chords and an uneasy *misterioso* rhythm. The effect of the music throughout is essentially subliminal: probably few Germans were even conscious of Friedl's score, but the credibility of the visual "evidence" was that much more enhanced by the calculated influence of the music. In other words, the repulsive nature of the material was made to sound convincing and therefore look convincing.

Though many German composers (notably Franz Waxman) fled to Hollywood in the 1930s, the Nazi cinema did enjoy the services of two excellent film composers, Herbert Windt and Wolfgang Zeller, both of whom retained enough artistic and moral integrity to be able to continue scoring German movies long after the war. As for the fiendish Herr Friedl, he seems to have sunk into oblivion, which is not too surprising. Loyalty to the "party" may be acceptable to some, but prostitution of one's creative musical talents to abet slaughter can never be forgiven.

LETTERS:

PMS 26 (Spring) proved to be the most provocative issue we have ever published. Three separate items drew unprecedented comment. THE LORD OF THE RINGS continues to be controversial. Our printing of some QUO VADIS lyrics set off a number of questions and comments, which will be dealt with in a future issue. And the Hannemanns' checklist of overtures, intermezzi, and epilogues drew the additions and comments printed below. Readers will note that there are some contradictions among these letters. This is entirely natural in a field where materials are often unavailable for study. Memories differ and different countries often receive contrasting versions of a film. We reprint the following observations without comment and we leave the final determinations to scholars of the future.

VOLKER and WOLFRAM HANNEMANN, Kornwestheim, West Germany:

Since our article appeared, we have obtained more information. Ronald Bohn writes that DUEL IN THE SUN did have an overture as well as a separate prologue on blank film and an epilogue as well. It seems that Selznick wanted to have music on blank film in each of his films which got a "road show" release. Other Selznick films in this category are PORTRAIT OF JENNIE and A FAREWELL TO ARMS. Perhaps someone can come up with information on these.

Clifford Harding writes from England that THE TEN COMMANDMENTS had an epilogue—the frenzied dance music (in praise of idolatry!) from SAMSON AND DELILAH by Victor Young. Since Young had originally been scheduled to score THE TEN COMMANDMENTS, DeMille may have wanted some of his music on the sound track as a kind of tribute.

Hansjorg Wagner (Germany) tells us that HOW THE WEST WAS WON did have an epilogue, also composed of traditional western songs.

Finally a few notes of our own. THE FURY does not have an epilogue. The piece on the album is not heard on the sound track. The epilogue to MacKENNA'S GOLD was orchestral, not vocal. Both the overture and the intermezzo from THE WILD GEESE are on the recent soundtrack album.

A. D. HINKELMAN, Pittsburgh, Pennsylvania:

THE ROOTS OF HEAVEN (Malcolm Arnold, 1958) does have an overture, which is on the soundtrack album. CUSTER OF THE WEST (Bernardo Segall, 1967) has a song, "When the War Is Through," which appears from the album to be the overture, but verification is needed. There is also an intermezzo on the LP.

JOHN ARCHIBALD, Brooklyn, New York:

There was an overture to CLEOPATRA, which consisted of the barge theme building to a climax (instead of fading away) before the 20th Century-Fox symbol.

WILLIAM GRAY, New South Wales, Australia:

GONE WITH THE WIND always had overture, intermezzo, and epilogue, from 1939 to the present day.

THE SONG OF BERNADETTE had an overture.

THE ADVENTURES OF MARK TWAIN had an overture for the New York premiere, according to the Max Steiner Music Society.

DUEL IN THE SUN had an overture which included a voice explaining some aspects of the film. (I always felt that this commentary may have been added after the Legion of Decency blasted the film, and was intended to explain some of its moralities.)

QUO VADIS. The "Lygia" arrangement was used as overture as well as intermezzo.

LIMELIGHT had a short intermezzo.

THE TEN COMMANDMENTS had overture, intermezzo, and epilogue in its release here. Paramount made a special noncommercial disc of these and additional pieces, and this recording was forwarded with the film. Presumably this was their answer to the waste of film if projectionists didn't want to run them.

THE DIARY OF ANNE FRANK had an overture.

JUDGMENT AT NUREMBURG. Yes, it did have an overture, intermezzo, and epilogue of military marches.

THE GREAT RACE also had an intermezzo, an instrumental version of "The Sweetheart Tree."

This subject is an interesting one, and the following story may be of additional interest to readers.

When the first print of SODOM AND GOMORRAH arrived in this country, it was quickly sent to the censors for viewing and classification and then rushed into a city release. I went to see the film in its first week—a ticket sold merely because printed among the credits on the posters outside were the words MUSIC BY MIKLÓS RÓZSA (as if I didn't know that already) . A good presentation took place, the overture was played and the first half was enjoyed. After intermission I listened to the intermezzo playing, it seemed unusually long. Toward the finish it suddenly occurred to me that the music had taken on an 'epilogue' type of arrangement, as if the projectionist had spliced the epilogue onto the end of the intermezzo.

When the second half of the film finished there was no epilogue.

Several weeks later I received a copy of the RCA soundtrack record and found that my suspicions had been correct, the two pieces must have been joined together. I happened to be working for the company who were distributing the film throughout Australia, and weeks later when the balance of the prints arrived, I quickly began checking out the reels to find out if the music was in the correct order. I discovered that there was an extra can of film for each print; they had recorded all three items of music on the one reel and marked each one accordingly; I made sure that each print was made up in the correct manner.

I returned to the City Theatre and requested a word with the projectionist. I explained everything to him, and he said he thought the intermezzo and epilogue should have been separate items, but that was the way he received the print. In reply to my request that he make a correction, he said, "I'm sorry, but I cannot do this because Head Office viewed this print first and made up my running times. If I alter it now the intermission will be shorter and somebody will want to know why I altered their running times!" So SODOM AND GOMORRAH had its complete city season in Sydney in that manner.

LEE HERN, Peekskill, New York:

I'm curious about the reference by the Hannemanns to the overture from THE PRIVATE LIVES OF ELIZABETH AND ESSEX in their recent compilation of overtures. I think that the fact that it was assembled for the premiere only is no disqualification for its inclusion. Rózsa's JULIUS CAESAR overture wasn't performed at all, let alone recorded.

As to the all-but-extinct epilogue, the tendency for recent films to have very long end titles may have saved the species, so to speak (e.g., STAR WARS, SUPERMAN). The main problem is that most audiences don't stay through the final credits. Referring to Clive Paratt's letter in PMS 26, perhaps all end-title music should hew as closely to "God Save the Queen" or "The Star Spangled Banner" as possible, in order to command their attention.

SIGISMOND TOOK, Baranduin, England:

In their recent comments on THE LORD OF THE RINGS, Messrs. Fitzpatrick and Underhill seem to have missed the Old Forest for the Ents--pardon me, trees. Mr. Fitzpatrick skirts the issue by referring to "tonal liberties" and "tonal violence," but I suggest this does not go far enough. Composer

Rosenman has clearly chosen to depict the evil forces in bold, ATONAL strokes, limiting the tonal sequences to the hobbit march and "Mithrandir" (it is a crime, by the way, that this lovely elegy goes virtually unheard and completely undeveloped in the film). This concept of two musical "systems," sometimes overlapping but always at odds with one another--one being the negation of the other--seems a perfect parallel of Tolkien's two towers. If Mr. Rosenman wasn't up to realizing its potential, at least let us give him credit for the IDEA.

Mr. Fitzpatrick also mentions Wagner's *Ring* without raising the hundred-thousand-dollar question: why didn't Rosenman use leitmotifs on a Wagnerian scale? Was the idea too obvious? too old? Perhaps the producer thought Wagner worked for another studio. Whatever the reason, I think Mr. Rosenman should have used them, and someone should tell him so.

It has long been a favorite pastime of mine to play the "Who would make the best composer for Tolkien's *Ring*?" game. Would you like to play? I'll start by suggesting . . . Benjamin Britten!

MICHAEL ONG, Brooklyn, New York:

I have enjoyed PMS 27 very much, especially Mr. Marshall's article. However, he failed to mention that the music used in *HERCULES UNCHAINED* was, for all intents and purpose, the same as that of *HERCULES*. The only difference was that the sequel contained the rendition of Iole's theme by Sylva Koscina.

Sumiya Ltd. of Japan will press limited editions of the following records: *HOUR OF THE GUN*, *THE IPCRESS FILE*, *BECKET*, *MARACAIBO*, *PETE KELLY'S BLUES*, *COOL HAND LUKE*, *BLUE*, *NEVADA SMITH*, *APRIL LOVE*, *DESIRE UNDER THE ELMS*, *THE BLACK ORCHID*, *THE SAND PEBBLES*, and *IN HARM'S WAY*.

STEPHEN TUBBS, Waverly, New York:

PMS 25 was a very fine issue and most timely! The "Previn and the Pittsburgh" broadcast would have slipped by me without #25. Television also produced an oddity this season with the commercials CBS ran regarding the American Film Institute salute to Alfred Hitchcock, in which they used the finale music from Rózsa's score to *IVANHOE*! Knowing of the rift between Dr. Rózsa and Hitchcock after *SPELLBOUND*, I was highly amused by this little tidbit of poetic justice, but then I am sure Hitchcock was not!

Just a word about recordings. I was distressed to learn of the demise of the Decca Phase 4 program after I had anticipated *KING OF KINGS* and possibly *EL CID* in modern stereo. I have written twice to Decca concerning the shutdown but have received only form letters in return. As I wander the stores and notice the nicely packaged albums of *GREASE*, *EVERY WHICH WAY BUT LOOSE*, and *SATURDAY NIGHT FEVER*, my heart sinks into an abyss. The "MacDonald's Syndrome" has cut deep into the record industry, allowing the major companies to produce the fodder for the yearning masses while at times disregarding the cries of the intellectual minority. In all fairness I must say that I am grateful for the Phase 4 recordings of *BEN-HUR* and *QUO VADIS*, the RCA series, the London Herrmann series. Citadel and Film Music Collection, for they have given us all gifts of beauty. I sincerely hope that the film music revival continues so that justice can be done to the great scores of the past.

My own personal interest in film music and in particular the music of

Dr. Rózsa was generated one fateful night in 1970. M-G-M had just re-released BEN-HUR to the theatres, and I saw the film for the first time since its initial release in 1959 when I was only eight years old. Viewing the film as a critical college student was a revelation; to this day I remember the effect it had on me, almost a spell. The film overwhelmed me with its unparalleled excellence, and the music reached out and touched me; to that day I had hated all music, but I left that theatre with the notes of Rózsa's phenomenal score repeating themselves in my mind. Since that day my love and knowledge of the machinations of the film world have grown continuously; my love of music has grown by the same measure thanks to the beauty and power of Dr. Rózsa's magnificent music. I shall be forever grateful.

LATE NEWS:

Dimitri Tiomkin, the extravagantly colorful character who symbolized Hollywood film music to the public, died in London on November 11 of complications arising from a fall. A pupil of Glazunov, a four-time Oscar winner, and a legendary character in his own right, Tiomkin had been retired since 1971. He was 80 years old.

Miklós Rózsa and Leonard Pennario will combine to perform the *Piano Concerto* on January 5 at the Los Angeles Music Center, site of the premiere 12 years ago. Then on March 1 and 2, Rózsa will lead a program of his works at the Angers (France) Festival.

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