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NEWS [November 1983]

This "double issue"--with a new tape catalog for those on our T-list-- represents our continuing experimentation with the format of *Pro Musica Sana*. Bowing to necessity, we are shifting to a semiannual schedule--at least for the coming year. In 1984 we hope to publish two single issues, in April and October. The second will be edited by Frank DeWald. And beyond this? We would like to publish more extensively and more comprehensively on many subjects that are not even touched in this issue, from Wagnerian movies to minimalist film music (KOYAANISQATSI) to Herrmann television scores newly issued on disc. But everything depends on an infusion of some fresh talent and energy. Essentially the same few people have been carrying the Society since 1974 (since 1971 for JF and MK). We are looking for someone who can take on a major role in the writing or editing or typing or printing or mailing of PMS--not an assistant, but someone who will join us as a committed co-director. If such a person comes forward, there is no limit to what we can accomplish. If not, there is no predicting what sort of schedule we will be able to maintain.

Premiere in Pittsburgh:

The Op. 37 Viola Concerto of 1975-1978 will finally be heard on 4, 5, and 6 May 1984. Pinchas Zukerman will be the soloist, and Andre Previn will conduct the Pittsburgh Symphony Orchestra. Many MRS members are already planning to attend this major event. The composer will be present and will appear at a public forum before the first performance on Friday evening. There may be an MRS reception following the last concert on Sunday afternoon. Alan Hinkelman has volunteered to coordinate this affair and to consolidate information about possible group seating and discounts. If you think you may attend these concerts, please write to Mr. Hinkelman, enclosing a stamped, self-addressed envelope and also your telephone number. Tickets go on sale in late March, and around that time the MRS will contact you with full information about prices and programs.

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The Rózsa File:

After spending the summer in Italy and at a Swiss clinic. Dr. Rózsa returned to Hollywood in September, where he plans to compose some works for solo instruments. (Of all his concert works the Op. 27 Clarinet Sonatina is the "best seller" as a published score.) In July he was honored by a week of film screenings at the Festival Internacional de Santander (Spain), though he did not attend that event. On 17 April, the day before his 76th birthday, a special musical tribute was presented at the Wilshire United Methodist Church in Los Angeles. Organized by Tony Thomas, the program included the Violin-Piano Duo, the Clarinet Sonatina, the Guitar Suite from CRISIS, and the U.S. premiere of the Second String Quartet (Op. 38). Played here by the Granat Quartet, this work received its world premiere in October 1983 in Paris. No plans for a recording have yet been announced.

The composer was also present for the latest performance of the *Sinfonia Concertante* on 18 October. Daniel Lewis conducted the D.S.C. Symphony, with Alice and Eleonore Schoenfeld as soloists. Also in Los Angeles there was a performance of the *Toccata Caoricciosa*, by the German avant-garde cellist

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REUNION WITH OLD FRIENDS by
John B. Archibald

How many times has this happened to you? Dedicated music lover that you are, you have stayed up late to record a movie on television, well aware that you must be up early the next day. "But," you say to yourself, "this is a score I don't have, and I don't even know what it sounds like." Who knows what unknown masterpieces may lurk in those late hours? And since it's highly unlikely that you'll ever see a recording of it, you might as well enjoy a TV tape of it, commercial breaks, cuts, and all.

However, when the movie begins, you suddenly realize you've heard this music before—or something very much like it. You might be hearing a theme from another score that is developed differently in this one. Or perhaps a theme from an earlier film has been inserted as a bit of source music in a later one. Or some music may even have been lifted bodily from a previous score, perhaps even from the original recordings.

There can be many reasons for these frequent surprises, and some of them have nothing to do with the composer(s). Since the studio own(ed) the rights to all music composed for their films, they could—and frequently did—choose to plug in an old piece of "library" music when it suited them. Neither the original composer nor the new one (even if he should be the same person) had to be consulted.

But that's not to say that the composers themselves aren't involved in these mysterious reappearances. Sometimes they want to do something more with an old tune that might not have been fully developed in an earlier film. Sometimes they forget their own work and innocently "compose" it again. Or a composer may simply want to make a point. Or a joke. Time pressures also take their toll.

All these factors were at work in the past—the cantatas and oratorios of Bach and Handel are full of interchangeable parts—and it is not surprising that we sometimes hear the same thing in film music. Composers, after all, deserve the right to use their own themes. Therefore, our most enlightened reaction to these surprise encounters is to enjoy them as reunions with old friends.

Here I will confine myself to examples in the works of the three composers I know best: Bernard Herrmann, Miklós Rózsa, and Alfred Newman. Herrmann provides the fewest instances; Newman, perhaps because of his broad responsibilities as a studio music director, provides the most.

Herrmann's most famous recyclings do not appear in a film at all. Rather, they entail his Korngold-like practice of taking music from his film scores to use in other media. Thus the main theme from *JANE EYRE* (1944) became the prelude to Act IV of his opera *Wuthering Heights* (1950). This opera also contains two episodes from his score for *THE GHOST AND MRS. MUIR* (1947): the lyrical "sea" theme became the basis of the Act I love duet, and a quiet scene between the heroine and her grown-up daughter became the Act IV orchestral interlude called "Meditation." Nevertheless, despite this evidence, Herrmann himself is said to have violently denied that he had made any such use of his own music, which makes one wonder whether or not he was even aware of the fact.

In Herrmann's film work I can only think of three examples. The bustling "London"

music from THE GHOST AND MRS. MUIR turns up fourteen years later in TENDER IS THE MIGHT (1961), this time to accompany a speedboat. A minor passage in ON DANGEROUS GROUND (1951) became the kidnapping music in NORTH BY NORTHWEST (1959). And the six-note sequence underlying the emotional conflict between Cliff Robertson and Raymond Massey in THE NAKED AND THE DEAD (1958) became the opening sequence for THE MYSTERIOUS ISLAND (1961) with faster tempo and a greater use of the brass. I'm not aware of any other Herrmann examples, but I'd be interested in hearing from others on the subject.

Examples in Miklós Rózsa's work are more numerous. The most widely known ones derive from QUO VADIS (1951), which seems to have been a mother lode of inspiration for Rózsa's entire "historical period." Galba's March was an apparent favorite of the composer. In addition to rearranging it for piano and for the 1977 recording, he also used it no fewer than three times in BEN-HUR (1959), albeit with a brisker tempo and lighter instrumentation. QUO VADIS also furnished a fanfare that developed into the important "Hatfield" theme (or "Love and Loss") in YOUNG BESS (1953). And who can forget the way "Quo Vadis, Domine?" erupts in the brass to accompany a painting of a church in LUST FOR LIFE (1956)?

Two of Rózsa's authentic ancient fragments in QUO VADIS also saw later use. The Gregorian phrase that memorably accompanies the crucifixion of Peter is later nobly developed as an introduction to the Sermon on the Mount in KING OF KINGS (1961). And the Greek "Hymn to the Sun" that is heard (barely) during the burning of Rome also appeared as the main theme of the march for Gratus's entry into Jerusalem in BEN-HUR. Perhaps Rózsa thought no one had heard it during the noisy fire scenes of QUO VADIS.

None of his other 'fifties scores was quite so influential as QUO VADIS, but there are a number of surprising reappearances. YOUNG BESS lent its opening fanfare to BEN-HUR, where it is but one among the many heard during the race preliminaries. And the moving Dies Irae passacaglia for the death of Charles Laughton in YOUNG BESS is heard to better advantage as Pedro Armendariz expires in DIANE (1955).

MADAME BOVARY (1949) was also an important "source" score. The music for Jennifer Jones's last rites, complete with the tolling bell of the village clock, was used again that same year to underscore the scene in Rome's St. Peter's Square, where Walter Pidgeon takes leave of Sister Ethel Barrymore in THE RED DANUBE (1949), and then again, but this time minus the bell, to underscore Deborah Kerr's marriage to Robert Taylor in QUO VADIS. Further, the passepied from the MADAME BOVARY ball sequence made an eighteenth-century appearance at George Sanders' party in MOONFLEET (1955). But above all, there is the famous waltz, which, after its literally smashing debut in MADAME BOVARY, resurfaced (in a subdued "background" arrangement suitable for cocktail lounges) as source music for scenes taking place in (guess what) cocktail lounges in THE STORY OF THREE LOVES (1953), VALLEY OF THE KINGS (1954), TIP ON A DEAD JOCKEY (1957), and THE SEVENTH SIN (also 1957).

Perhaps some of the above recyclings had nothing to do with the composer's intention. Such a decision to recycle was the way the studios worked. A composer could have been occupied with another assignment when no further time was available to compose something new. Instead, some appropriate track from the music library is hurriedly plugged in. (This can even happen within a single score. Whereas some have wondered why Rózsa brought back Messala's theme during the Crucifixion in BEN-HUR, in reality Rózsa had nothing to do with it--some minor functionary decided

that "somber chords" were needed, and the resulting track was an unused cue from Messala's death.)

Some other Rózsa examples: the Piano Concerto from LYDIA (1941) was transformed by Mario Castelnuovo-Tedesco into the New England Symphonette for TIME OUT OF MIND (1947); various themes from THE WOMAN OF THE TOWN (1943) reemerged, as if through a time warp, from Aldo Ray's radio tuned to a country-music station in THE POWER (1968); later in the same film a rock band plays its version of the love theme from THE V.I.P.'S (1963); the Indian main title from BHOWANI JUNCTION (1956) turned African for source music in SOMETHING OF VALUE (1957), and of course we mustn't forget the main theme from that film, which Robert Taylor picks out on a piano during TIP ON A DEAD JOCKEY (also 1957), after Dorothy Malone, for some reason I'll never know, quotes a line to him from the script of SOMETHING OF VALUE.

Except perhaps for the four reappearances of the MADAME BOVARY waltz, and the BHOWANI JUNCTION main title, Rózsa's "encores" tend to involve reorchestration or major revision. The same cannot always be said for various themes from the work of Alfred Newman. I have often imagined a record album of "interchangeable Newman themes," consisting of about ten bands that would collectively cover the most oft-quoted passages from the scores for almost two dozen films.

This is not to demean the man or his work. I have only the highest respect for both. Anyone who could create over 100 original scores, not to mention scoring adaptations, leaves me astonished with admiration. He may have called himself "a plumber," but few composers have ever been able to plumb the depths of human emotion as deeply and as consistently as he did with his music. We'll not see his like again.

Therefore, given the tremendous extent and sheer amount of Newman's works, I'm amazed he didn't repeat himself more often. In any case, here are some of Newman's most recycled themes:

1. Hallelujah Chorus: Just what it says, in similar, if not identical arrangements.
 - (a) THE HUNCHBACK OF NOTRE DAME (1939) when Charles Laughton swings down to rescue Maureen O'Hara from hanging.
 - (b) THE SONG OF BERNADETTE (1943) the finale, when Jennifer Jones dies, musically assured of her next address.
 - (c) THE ROBE (1953) when Richard Burton and Jean Simmons stroll into those pink clouds in the finale.
 - (d) IT'S A WONDERFUL LIFE (1947, credited to Dimitri Tiomkin). I'll bet you didn't remember this one, used to glorify James Stewart's self-realization. (Probably culled from the RKO music library, since the recording sounds exactly like that used in HUNCHBACK.)
2. Rescue: An almost Korngoldian, swashbuckling sequence.
 - (a) HUNCHBACK again, heard when Maureen O'Hara is rescued from the clutches of Charles Laughton.
 - (b) PRINCE OF FOXES (1949) the same melody, rearranged for brass ensemble, for Orson Welles's triumphal entry into Wanda Hendrix's town.
 - (c) THE ROBE again, used in an arrangement similar to the one in HUNCHBACK, when Richard Burton rescues Victor Mature.
3. Children: A carefree melody suggesting the innocent energy of youth.
 - (a) THESE THREE (1936) used in several sequences involving girls

at a private school run by Miriam Hopkins and Merle Oberon.

- (b) STELLA DALLAS (1937) referring to Barbara Stanwyck's daughter and her friends; also played during the end cast credit roll.
 - (c) THE BLUEBIRD (1940) used as a leitmotif for the main characters, all children.
 - (d) THE GIFT OF LOVE (1958) used throughout for the main character, a little girl. (Though the score is credited to Cyril Mockridge, on the soundtrack album practically all the individual bands are credited to Newman.)
 - (e) A CERTAIN SMILE (1958) Though I don't have this score on tape, the soundtrack album, has a cut called "The Bus," which contains a reference to this theme.
4. Self-sacrifice; A stern, but uplifting melody, usually used for sequences referring to Abraham Lincoln in particular, or patriotism in general.
- (a) YOUNG MR. LINCOLN (1939) a general leitmotif for Henry Fonda.
 - (b) THE BLUEBIRD used in the Future sequence to refer to a serious-minded youth who acts as though he is soon going to be martyred for something or other.
 - (c) A MAN CALLED PETER (1956) accompanies references to American patriotism in general, and Washington, D.C., in particular.
 - (d) HOW THE WEST WAS WON (1962) a short reference to Lincoln at the very beginning of the second half.
5. Carnival: A festive sequence of joyful, crowded abandon.
- (a) HUNCHBACK again--this score was a watershed for a lot of later revisions, most notably for THE ROBE--describes the All Fools Day celebration.
 - (b) PRINCE OF FOXES, again for the spring Carnival in Wanda Hendrix's town.
 - (c) A CERTAIN SMILE again, also on the recording, as "The Market Place."
6. Pure Love: A sweet melody denoting the devotion of loving couples, usually married, or about to be.
- (a) THIS ABOVE ALL (1942) a general leitmotif for the relationship between Joan Fontaine and Tyrone Power.
 - (b) LEAVE HER TO HEAVEN (1946) appears literally out of the blue as Cornel Wilde, released from prison, paddles his canoe into the Technicolor sunset to a reunion with his real love, Jeanne Crain.
 - (c) A MAN CALLED PETER again, a general love theme for Jean Peters and Richard Todd.
7. Frustrated Love: An exquisite theme, and one of my personal favorites, which builds and builds, but never achieves any really satisfactory conclusion, or "climax" as it were.
- (a) THESE THREE again, describes Miriam Hopkins' undeclared love for Joel McCrea.
 - (b) THE RAZOR'S EDGE (1946) shatteringly states Gene Tierney's outspoken but never consummated love for Tyrone Power. (It seems Bill Murray has remade this picture recently; it will be interesting to see what music he uses, if any.)

8. Serenity: Another exquisite theme, noted for its delicate use of strings, a hallmark of Twentieth Century-Fox scores in general, and Newman's in particular.
- (a) THE SNAKE PIT (1948) describes Olivia de Havilland's final mental health in her farewell to Leo Genn.
 - (b) PRINCE OF FOXES again, one year after SNAKE PIT, the same theme being more fully developed as the chief one for the love of Wanda Hendrix and Tyrone Power.
9. Orientalism: A lilting example of chinoiserie for bass flute and strings.
- (a) THE KEYS OF THE KINGDOM (1944) used when Gregory Peck is given the Hill of the Beautiful Green Jade.
 - (b) LOVE IS A MANY SPLENDORED THING (1955) reappears as the secondary love theme, after the song (which Newman did not compose), for Jennifer Jones and William Holden.
10. Redemption: A tonal declaration of redeemed faith, usually for sequences of triumph after great struggle.
- (a) OUR DAILY BREAD (1934) the final victory, when the socialized farmers open the floodgates and save their crops.
 - (b) LES MISERABLES (1935) describes Fredric March's rediscovery of actual goodness in others, in this case Cedric Hardwicke.
11. Celtic Love Theme: A sort of ethnic love theme for characters of Welsh or Irish background.
- (a) BELOVED ENEMY (1937) describes Merle Oberon's feelings for Irish rebel Brian Aherne.
 - (b) HOW GREEN WAS MY VALLEY (1941) a revised version for Walter Pidgeon's love for Welsh miner's daughter Maureen O'Hara.
12. "Mam'selle": A song credited to Mack Gordon and director Edmund Goulding, but used in a number of Newman's works. It has a definite Parisian lilt.
- (a) RAZOR'S EDGE again. Originally written for this picture, it became very popular at the time; first heard in a Parisian cafe scene, and later used to delineate Anne Baxter's self-destructive character.
 - (b) SNAKE PIT again, played on a saxophone as source music behind an early scene between Mark Stevens and Olivia de Havilland in another cafe, this time in the U.S.
 - (c) HELL AND HIGH WATER (1954) first heard over a radio on Richard Widmark's submarine, then later developed as a love theme for him and Bella Darvi.
13. Anglo-Saxon Ballad: Title unknown, probably traditional; used in several Newman scores for varying purposes.
- (a) GUNGA DIN (1939) a rousing rendition, sung a *capella* by Cary Grant when he is surrounded by Hindu fanatics in the temple of Kali.
 - (b) MAN HUNT (1939) a hornpipe-like arrangement for strings for the scene wherein Walter Pidgeon eats "fish 'n chips" with Joan Bennett, and also during the end titles.
 - (c) THE PIED PIPER (1942) without previous reference, it suddenly appears during the end cast credit roll, in what seems to be the same recording as that used for MAN HUNT.

(Actually, a number of traditional songs have been revised by many composers for many scores. I've sampled these two, because they appeared more than once, but another example from Newman's oeuvre would be his use of "By the Light of

the Silvery Moon" in his scores for HEAVEN CAN WAIT [1943] and WILSON [1944].)

In addition to the above, many other themes have reappeared only once. (Remember, these are rarely the same recordings.) For instance, portions of the score for DODSWORTH (1936) later reemerged, in modified form, as a shipboard orchestral number underscoring a scene between David Niven and Ruth Chatterton. Two years later, the same melody became the immensely popular song "Moon Over Manakoora" in THE HURRICANE. Another DODSWORTH shipboard orchestral number, underscoring a scene between Walter Huston and Mary Astor, became a chief theme for the score of LIFE BEGINS AT 8:30 (1942) .

Other single instances of recycled Newman themes include: (1) the main "adventure theme" from THE BLACK SWAN (1942), which resurfaced when maps appeared in CAPTAIN FROM CASTILE (1947); (2) a pastoral theme used to describe the country picnic of Gregory Peck and Susan Hayward in DAVID AND BATHSHEBA (1951), which became a theme for the Cana village sequence in THE ROBE (1953); (3) a number of themes, mostly traditional, shared by HOW THE WEST WAS WON (1962) and NEVADA SMITH (1965), including an original "horseback-riding" theme for the Pony Express and Steve McQueen, respectively; (4) another theme from HOW THE WEST WAS WON, jauntily describing Walter Brennan's river pirates, originated, in a much darker version, with a pounding arrangement, as the main theme of THE GUNFIGHTER (1950); (5) a dire effect, produced by one orchestral chord, with the brass prominent, repeated five times, which surfaced in THE GIFT OF LOVE and SOUTH PACIFIC (1958), and THE DIARY OF ANNE FRANK (1959) (on the DIARY recording it is heard near the very end, heralding their capture); (6) the same recordings for the Main and End Titles of BRIGHAM YOUNG (1940) were later used for YELLOW SKY (1948); (7) a short, flirtatious theme underlying Anne Baxter's romantic memories in THE PIED PIPER (1942) was more fully developed for Millie Perkins' romantic longings in THE DIARY OF ANNE FRANK (1959) .

To point out such practices as the recycling of themes may sometimes lead to unpleasant situations. A legal battle arose in the early 'sixties when it was pointed out that Jerome Moross had recycled his love theme from THE JAYHAWKERS (1959) as the main title music for the television series WAGON TRAIN. A lawsuit ensued, since two different companies claimed ownership of the theme in question. When interviewed on the subject, Moross simply stated that he had quite overlooked its previous usage, and that he was shocked that it had aroused such controversy. After all, in a rational world, a theme would presumably be a composer's property to do with as he pleases. Bach and Beethoven certainly operated on that principle; so we can hardly be surprised that Moross and Newman did as well.

There may even have been instances in which a certain, albeit dry, humor was at work. Under Newman's directorship at Twentieth Century-Fox, the Music Department supplied a number of examples of themes recycled from one composer's work into another's, which may have had a somewhat humorous tinge. For example, in his score for THE RAINS CAME (1939), Newman utilized a perfectly lovely, possibly traditional, folk song, first heard by Tyrone Power and Myrna Loy during their visit to a music school, and later used as their love theme. Fifteen years later, it reappeared during a scene in another India-based picture, KING OF THE KHYBER RIFLES (1954), between Terry Moore and, once again, Tyrone Power. Was this a sort of in-joke? Or was it just an expedient use of something available in the music library? Or perhaps both, as was surely the case at RKO with Herrmann's use of some sinister bits of Newman's GUNGA DIN to accompany the newsreel in CITIZEN KANE .

Other interesting examples of recycling from one composer to another perhaps seem less innately humorous, but just as intriguing. In Bernard Herrmann's FIVE FINGERS (1952), during a scene between James Mason and Danielle Darrieux, a phonograph is heard playing several songs sung by a sultry, Piaf-like chanteuse in the background. One of them is unmistakably the main title for DESIREE (1954), on whose score Newman assisted Alex North. Another theme, briefly heard in DESIREE at Carolyn Jones's soiree, originally appeared in Newman's score for DRAGONWYCK (1946), where it was played for the rustic dancing at the "kermesse," or carnival, celebrations. (Actually, a time factor may have been involved here, as I understand the score for DESIREE was put together very hurriedly to meet a deadline.)

The last example of this practice that I know of lies in another score with a background in India. In both Bernard Herrmann's score for the aforementioned KING OF THE KHYBER RIFLES and Hugo Friedhofer's for THE RAINS OF RANCHIPUR (1955), the same recording of a native dance is used: in KING it occurs when Tyrone Power travels to the local town, and in RAINS, it is played during an evening's entertainment hosted by Eugenie Leontovich. Again I suspect expedience had a lot to do with the reason for this.

Actually, in the last analysis, when one realizes just how much music these composers created, one is amazed that more music wasn't recycled. In a business where composers were expected to churn out creativity on a weekly basis, where producers would expect composers to "audition" for them, where such crass materialism reigned that compositions would literally be discarded because they would not "sell records," it is breathtaking that composers didn't go crazy from the sheer inanity of it all.

So, as far as I am concerned, filmmusic composers have the right to do whatever they please. And I shall continue to stay up late to record scores I don't have. And if I should hear a theme I've heard before, I'll smile, because it will be a reunion with an old friend.

DISCOVERING PATRICK GOWERS by John Caps

We in America first became aware of BBC composer Patrick Gowers through a pirate recording of his film score to a D. H. Lawrence short story, THE VIRGIN AND THE GYPSY (1970). Therein, Gowers gave one harpist and about four flutists a real workout by writing five striking variations on his own rather static opening flute theme. They were meant to illustrate fantasy sequences in the story, but what they pointed to in the end was the presence of a genuine composer who addressed us with an almost studious, refined, and searching chamber sound.

His work outside of the media included several experimental, electronically augmented, tonally fragmented works of diminishing interest, some of which were recorded on CBS M-35866. When he returned to the screen, large or small, he went on exploring the classic chamber sound, treading a line somewhere between the formal structures and chords of Bach and the twining, straining harmonics of Arnold Schönberg. He scored TV programs like THE WOMAN IN WHITE and THERESE RAQUIN using string ensembles. He even scored a children's thriller that way (ESCAPE TO BLACK ISLAND).

In 1978, for the cinema again, he took that Bachian/Schönbergian sound and scored it for a string and horn orchestra and solo guitar. Once again an opening theme, then variations and extensions into a sort of rhapsody for guitar. The film was called STEVIE, concerning the life of Britain's Queen's Medal poetess, Stevie Siath. The record album of his score (featuring John Williams, guitar, and Glenda Jackson reading from Stevie's work) is one of the very best soundtrack-related discs (USA Epic 37726; or British CBS 70165). Gowers' music is elegiac throughout, rising for the violences of Stevie's fears ("For though fear knocked loud upon the door and said he must come in, they would not let him in"), falling with her laments ("Would that he might come again and I upon his breast again might lie"), then swelling to a sort of fateful resignation at the end ("Come Death, do not be slow") for all the players. On screen, as Stevie narrated her own life directly into the camera, Gowers' music provided the thrust and conscience of her story; always there in the back of our minds, posing its sober questions in E minor. It is in the probing harmonies of the strings around the simpler guitar statements, layers of chamber textures at those same Schönbergian angles, that Gowers gets to the heart of Stevie's world. "Tuberculosis" is one cut on the album that lays those textures out chillingly well against a repetitious guitar figure. Elsewhere ("Thoughts on the Christian Doctrine of Hell") he lets the mere acoustic sound of the guitar-individual notes, plucked and repeated without manipulation-comment on Stevie's rage at human hypocrisy. In all, it is an exemplary piece of scoring, as satisfying apart from the film as it was in its service.

That is why it is such a gratification to hear his latest work of media music on disc, this one for a BBC-TV series based on John Le Carré's thriller SMILEY'S PEOPLE (BBC Records REP 439). Alec Guinness reprised his role as George Smiley, unlikely master spy, and Patrick Gowers reprises his chamber sound, this time using a formal string quartet, again in five variations on a main motif (not even a theme now; just a motif from which to work). If STEVIE's music was elegiac, SMILEY's is dirgelike. It opens with a larger orchestra (celli, trombone, and bassoon) to suggest, as the helpful liner notes say, "the vastness, might, and implacability of Russia."

But the main interest behind the secretive workings of the espionage plot on screen lies with the string quartet and its variations in which one player establishes the ground note and dirge rhythm, and the others move carefully, somehow sadly, around it in different, sober, rising and falling lines, as though asking questions of it. The playing (the Delme Quartet) is beautifully balanced, no member outdoing the other. It is a genuine conversation between instruments, so that even though the harmonic progress is slow and slight (thus reinforcing the dirge), the discussion is fascinating to hear. The culmination of these variants comes, perhaps, in the moving formal fugue for fuller string orchestra ("Smiley's Sleep"). And in a piece called "Tatiana" as the faintly Russian and Eastern elements slip back in, the dirge begins to humanize itself a bit, just for a moment.

True, there are some dreadful pop sequences to break the mood of the album, but the worst of them ("Der Blaue Diamant") is quickly redeemed by a lullaby which follows. The album itself will never sell—the typical film music fan will never sit still for this colorless, cautious, austere, inclement music—but a few of us relish it precisely because it's so strict and intense. And because it's one further step in our gradual discovery of Patrick Gowers.

TWO FROM TONY THOMAS by Frank DeWald

The name of Tony Thomas must figure prominently in any discussion of Miklós Rózsa's discography. In the past few years, Mr. Thomas has produced ten albums of the composer's music, some on the commercial Citadel label, some on his own "private" label, and most recently several on the Medallion label. (Medallion records are not listed in Schwann, but the most recent ones can be obtained for \$7 by writing to Tony Thomas Productions, P.O. Box 1662, Burbank, CA 91507.) Among his past efforts have been some invaluable discs, including THE POWER (CT-MR-1), THE LOST WEEKEND (TT-MR-2), and the flawed but necessary reissue of the rare MGM SE3645 as CT6001. Sometimes his labeling is confused and/or incomplete—for example, what is called a suite from THE NAKED CITY on TT-MR-3 is actually a performance of the "Mark Hellinger Suite" of unexplained provenance—and his production values are unspectacular, but his devotion to the composer and his contributions to Rózsa's "cause" are unquestionable. That said, his two most recent releases seem a bit less "important" than some of their predecessors.

"King of Kings—The Story of Christ in Song" (Medallion ML311) is largely based on passages from BEN-HUR and KING OF KINGS and thus belongs to the problematical genre of choral adaptations of orchestrally conceived music, a genre that has spawned such dubious choral "classics" as Tchaikovsky's "Waltz of the Flowers" and Dvorak's Ninth Symphony. Many such pieces are notoriously lacking in vocal interest, and most of them are pale (and sometimes laughable) reflections of the originals. Consider just a few of the more obvious transformations a piece of music must undergo in its change from the one medium to the other:

1. Addition of text (and all that implies).
2. Simplification of structure (including addition of introductions and codas).
3. Complete change of context.
4. Octave transpositions.
5. Break-up of musical lines.
6. Altered phrasing.
7. Radical change of tone color and loss of tonal variety.
8. Changes of harmony and rhythm.
9. Narrowing of dynamic range.

Certainly, "the power, the passion, the greatness, and the glory" of the original filmscores are missing from these eleven octavos. Still, there are musical rewards to be found in them. Trying to put aside their richer, more colorful sources, let me highlight some of their strengths and weaknesses as pieces of choral music for church and school.

Since neither Christopher Palmer's *Miklós Rózsa* (1975) nor the composer's own *Double Life* (1982) specifies the exact choruses in their lists of Rózsa's works, here is a list of the published scores. All arrangements are by Rózsa himself, except for the two Christmas numbers from BEN-HUR ("Star of Bethlehem" and "Adoration of the Magi"), which were arranged by Harry Robert Wilson. The latter, by the way, is no stranger to Rózsa's choral music, having recorded *To Everything There Is a Season* with his Columbia University Teachers College Choir in 1955. The scores were originally published by Robbins Music, M-G-M's publishing arm. This was later

acquired by Big 3 Music and United Artists, and later by Columbia Pictures Publications of Hialeah, Florida. Covers feature the M-G-M logos for the appropriate films, with the exception of "Pieta," which has a photograph of Michelangelo's sculpture on its front and an introduction relating the artist's masterpiece to the composer's more modest effort on the first page.

1. The Christ Theme (B-H; text, "Alleluia")
(SATB: R4314 / TTBB: R4561)
2. Star of Bethlehem (B-H; text, Harry Robert Wilson)
(SATB: R4330 / SSA: R4331)
3. The Nativity (KK; text, Harry Robert Wilson)
(SATB: R4404 / SSA: R4422)
4. Kings of Bethlehem (text, Attila Jozsef)
(No publication data available)
5. Adoration of the Magi (B-H; text, Harry Robert Wilson)
(SATB: R4328 / SSA: R4329)
6. Blessed Mary (KK; text, Harry Robert Wilson)
(SATB: R4433 / SAA: R4452)
7. The Mother's Love (B-H; text, Mary Ann Eager)
(SATB: R4538 / SSA: R4540)
8. The Prayer of Our Lord (KK)
(SATB: R4397 / SSA: R4452)
9. The Sermon on the Mount (B-H; text, Matthew 5)
(SATB: R4537)
10. The Way of the Cross (KK; text, Harry Robert Wilson)
(SATB: R4476)
11. Pieta (KK; text, Harry Robert Wilson, based on "Stabat Mater")
(SATB: Out of print / SSA: R4500)
12. King of Kings Theme (KK; text, "Hosanna")
(SATB: R4396 / SSA: R4417)

The works do not form a cantata or even a "song cycle," as Thomas calls them. Perhaps if linked with passages of Scripture (underscored with other Rózsa excerpts?) they could become a cohesive unit suitable for a special church service, but for the most part they should be considered as separate octavo booklets.

The texts created by Wilson and Eager tend to trivialize Rózsa's work more than any of the musical changes necessitated by the transformation from an orchestral medium to a choral one. The words are strikingly unoriginal and sound like Hallmark card rejects. I suppose they fit their purpose, but they add nothing to the spiritual or artistic dimensions of the music. Those pieces utilizing "Alleluia," "Hosanna," or biblical texts are decidedly less trite. It would be interesting to know if the texts were fitted to the vocal arrangements or vice versa, since the words do not always fit comfortably to the melodic line, as in Ex. 1 from "Star of Bethlehem," where the curved lines represent musical phrases and the rectangular brackets represent textual phrases. (Ironically, arranger and author are the same in this case.) Another instance of misplaced, awkward syllabic stress is "Pieta." The underlay of text in "The Prayer of Our Lord" is not, incidentally, the same as in the filmscore.

The vocal arrangements show that most of the compositions have been carefully rethought to exploit the available colors of the choral medium. Principal vocal lines move frequently away from the soprano; neutral

L O WON-DROUS STAR WE HEED THY CALL, LEAD
US ONE AND ALL, TO THE MAN-GER STALL, LSO

Ex. 1

syllables are occasionally used as background; homophonic and polyphonic textures are nicely contrasted. Extreme ranges are usually avoided; individual lines are gratefully "singable"; and contrapuntal interest is high. Of particular interest to Rózsaphiles are sections of "Mother's Love" and "The Sermon on the Mount" that introduce new material not from the original filmscores.

"Kings of Bethlehem" is, of course, not from a filmscore at all, but an entirely new composition. It is a pleasant, carol-like tune (ex. 2).

MODERATO

HEAR THE KINGS OF BETH-LE-HEM, HO-LY CHILD. WITH YOUR BIRTH ALL
HEA-VEN SMILED. FLA-MING STAR A-BOVE US STOOD, WE
CAME ON FOOT AS BEST WE COULD. A LIT-TLE LAMB DID
Tell us the way. Jesus Christ has come to earth today

Ex. 2

Each of the four verses is set to basically the same melody in varied arrangements, although verses 2 and 3 have longer, more elaborate endings. A brief "Alleluia" ends each verse and a short bass solo (one for each king) constitutes an interlude between verses. The first six measures and a final "Alleluia" make up the coda. Note the uneven phrase-lengths—an attractive, folkish characteristic.

Keyboard accompaniments ("piano or organ") double the voices and have very little of their own to contribute. Some of the pieces would be effective

if sung a cappella—"Pieta" (SSA version) and "The Sermon on the Mount," for example.

The performances by the Brigham Young University A Cappella Choir under Ralph Woodward are decent enough, nicely shaped and phrased and tonally pleasing (tenors occasionally excepted). I suspect a minimum amount of preparation before the recording (wrong words are occasionally sung by an ensemble member), and there is not much commitment to the music. But the performance is probably better realized than most church or school choirs could do. The recording is fine, the pressing passable.

It is hard to believe that no one had thought of combining the two halves of Rózsa's "Double Life" on a single album before Tony Thomas did on CT7004 (Opp. 9, 12, and 27 with music from CRISIS and PROVIDENCE). It is an excellent idea, and now he has done it again on ML314, issued to mark the publication of the composer's autobiography.

The film side, devoted to selections from THE STRANGE LOVE OF MARTHA IVERS, is derived from the actual film sound track rather than acetate masters of the score, meaning that dialogue and sound effects are included. A synopsis provided by Mr. Thomas makes sense of the extramusical dimension, but whether or not this is an effective way to hear film music on discs is a matter for another essay.

The music is typical of its period, with a melodic and harmonic profile indistinguishable from other mid-40s Rózsa melodramas. What is most remarkable is that it reminds us how thoughtfully Rózsa underscores each moment even when the music per se bears no individual mark. Note the subtle changes in the track called "Martha's Room" when the conversation turns to Martha's husband and then back to "old times," ending with a disturbed-sounding cadence to let you know that "old times" will not come again. The themes, similar as they are to other, more familiar scores, are always attractive and appropriate, and the composer's dramatic instincts never fail to create the right mood. One disappointment is the perfunctory "End Title"; it is unfortunate that Rózsa couldn't indulge himself and develop his themes more fully there.

On the concert side of the disc, New York-based pianist Robert Hammond performs Rózsa's Piano Sonata, Op. 20, making that work the composer's most-recorded concert piece (four recordings: Pennario, Dominguez, Parkin, and Hammond). The pianist has impressive credentials as an accompanist, but although he has obvious skills his performance of the Sonata goes to the bottom of the list for its disregard of Rózsa's metronome markings. Compare the four performances in this table:

I		II		III	
Calmo (♩=ca. 112)		Andante (♩=ca. 72)		Allegro (♩=ca.160)	
Pennario	6:00		6:05		6:10
Dominguez	5:49		4:59		5:43
Parkin	6:19		6:36		6:35
Hammond	7:24		10:00		7:27

Now, metronome markings are not exact (note Rózsa's use of ca.), but they should certainly be thought of as approximate. Hammond's broadening of the tempi in movements one and three might fall under the category of interpretation, but his near-halving of the tempo in the second movement comes under the heading of

distortion. Actually, in the outer movements his performance is quite competitive, although I sometimes feel that his playing, while not inexpressive, tends to be more mechanical when the technical demands are greatest. In the andante he seems to be reaching for emotional depths that aren't there. His excessive rubatos and overlaid climaxes draw too much attention to themselves. At times he is so hesitant to play the next chord one would think he is sight-reading! If over-acting is bad acting, then this is bad music making. Perhaps it is Mr. Hammond's misfortune to be up against one of the most fully musical performances of Rózsa's music on discs (Pennario). I have no doubt that Hammond has a sincere love for the sonata and that his understanding of the work will grow as he gets to know it better. For now, however, his concept simply doesn't wash.

Two mixed reviews, then, for Tony Thomas's latest releases. Rózsa-philes must buy these recordings, of course, because their appeal is mainly to us and we must support them or future such albums will not be possible. Personally, I admire the combination of tenacity, business acumen, and artistic sensitivity that enables Mr. Thomas to produce these discs. He provides a valuable, indeed necessary, service to the composer and his admirers, and I say BRAVO for all he has accomplished. May we hope for another ten albums in the years to come?

HERRMANN, HITCHCOCK, AND THE
MUSIC OF THE IRRATIONAL by
Royal S. Brown

Ed. note: Although this article was first published over a year ago, we are reprinting it here to celebrate the return to the screen of several long-suppressed Herrmann-Hitchcock films and to make it available to those in the film music community who may not have encountered it before. It joins such other important PMS reprints as Derek Elley's Rózsa interview (PMS 27), the Franz Waxman broadcast interview (PMS 29), and Rick Altman's consideration of sound in cinema (PMS 33). Royal S. Brown, professor of French at Queens College (C.U.N.Y.), has written extensively on French cinema. His record reviews have appeared in *High Fidelity* and *Fanfare*. The present article first appeared in *Cinema Journal*, 21, no. 2 (Spring 1982). It is reprinted here by permission of the author.

*

[Hitchcock] "only finishes a picture 60%. I have to finish it for him". -Bernard Herrmann¹

While it may very well be that Alfred Hitchcock was the "master of suspense," he was also, and perhaps even more strongly, a master of the irrational. When we think of Hitchcock's films, the images that immediately come to mind are those of a villain falling from the Statue of Liberty, a hero being attacked by an airplane in the middle of nowhere, and a nude woman being stabbed to death in a shower. In these, and many other, instances, the violence has the aura of a mythic predestination far removed from the

causality of everyday existence, even though the latter, in Hitchcock, almost always serves as a point of departure. The things that happen to Hitchcock characters rarely occur for reasons these characters—and sometimes even the audiences—can understand. And the often grotesque settings for key events further remove everything from the domain of reason and understanding .

And yet, from the artistic and human points of view, Hitchcock was the most rational of beings. Even though the director was fully aware of the "beneficial shocks" he provided to his public, most of his discussions on his film making center around the importance of style and the painstaking care he took putting his sequences together. As is well known, the physical act of actually shooting the film had less importance to him than the meticulous setting up of shots before a single frame of film was ever exposed. And to anyone who goes beyond narrative involvement, the results of this care are immediately evident in the finished product, whether in the composition of a single shot, such as the *Pieta* scene from *THE LODGER*, or in the editing of an entire sequence, such as the famous 78-shot/45-second shower scene in *PSYCHO*. From this perspective, the relationship between the director's art and its subject matter bears a strong but perhaps not unexpected resemblance to Greek tragedy as defined, for instance, by Michael Grant:

For it is in the myths, even the cruelest myths, that Sophocles sees the permanent human battleground, accepting their horrors with his dramatic (if not altogether with his moral) sense, and more than Aeschylus adhering to their traditional framework. Yet these stories would be nothing without the poetry, for there comes a point, and this is reached by Sophocles, where form is so nearly perfect as to achieve the autonomous originality of a new concept. This is also true of the contemporary Parthenon in which, likewise, the achievement depends not on lavish ornament but on a simplicity modified by subtle constructional and stylistic effects. These, like the effects of Sophocles, 'triumphantly escape, but just escape, the prosaic.'²

Grant's discussion of Euripides's *The Bacchae* provides another enlightening parallel with Hitchcock: "Its excitement is enhanced by the tension between the strange, savage myth and the classical severity of its presentation— by the contrast of a more than usual state of emotion, as Coleridge put it, with more than usual order" (p. 279).

One might think, then, that this tension between mythic irrationality and artisan rationality would suffice to create the desired artistic impression. Hitchcock obviously felt this way when he initially tried to avoid using music behind the *PSYCHO* shower scene.³ Yet even the Greeks did not rely simply on the mythic narrative and its acting out to counterbalance the "more than usual order" of their plays' formal structures. In order to express those forces that escape the everyday and that cannot be communicated by means of normal or even poetic parlance, the Greeks turned to the art that has the fewest obvious ties with what we normally consider to be reality—music:

The great dramatists were therefore composers as well as poets, actors, playwrights, and producers. . . . When we read a play such as the *Suppliants of Aeschylus*, it is as if we were seeing only the libretto of an opera to which all the music, dances, and stage directions are missing. It is so clearly a lyric drama that the music

itself must have been the principal means by which the poet conveyed his meaning. Euripides' *The Bacchae*, on the other hand, has far greater intrinsic dramatic substance, but even here the emotional intensity of the individual scenes often rises to such a pitch that music had to take over where the words left off; just as when a person is so overcome with feeling that words fail, and he resorts to inarticulate sounds and gestures.⁴

As Hitchcock discovered, the existential distance and the emotional gap between a movie audience and what is transpiring on the screen are so great that even the sight of a knife repeatedly entering the body of a nude woman, and even the sounds of her screams and gasps, did not create sufficient visceral involvement in the scene. What was needed—and what Hitchcock got at the instigation of *PSYCHO*'S composer, Bernard Herrmann—was music, and a very particular kind of music, as we shall soon see, to fully communicate the sequence's irrationality on its own terms.

It would seem that, even by his personality, Bernard Herrmann was destined to come together with Alfred Hitchcock because of the age-old principle, "opposites attract." Hitchcock, whether in his deliberately cultivated public persona, his radio and television interviews, or on the movie set, was forever the calm, rational being, the very prototype of British unflappability. At the opposite extreme, the American-born Herrmann was possessed of an almost legendary irascibility. Director Brian De Palma, for instance, has given a revealing and yet warm account of the composer's bursts of temper during his initial work on the film *SISTERS*.⁵ But Herrmann's emotionalism did not show only a negative side. He was a romantic in every sense of the word. I have a strong memory of the composer breaking into tears and sobbing unashamedly following a screening, in the Summer of 1975, of De Palma's second Herrmann-scored film, *OBSESSION*. Not only was Herrmann obviously moved by *OBSESSION*'S ending, he was also quite sorry to see the conclusion of a project towards which he had felt particularly close. Oliver Daniel, formerly of B.M.I., has provided the following overview of Herrmann's personality and of the way it translated into his music:

Oscar Levant has remarked on Herrmann's "apprenticeship in insolence," and well he might. Those who have worked with him know that he can be insulting, vehement, raucous, and even brutal. But those who know him better are aware that he can also be kind, sentimental, tender, and loving. He has withal a capacity to inspire devotion as well as anger. Having worked with him at CBS for over a decade, I can attest to that. And it is no surprise to find *Sturm und Drang*—Herrmann fashion—abruptly alternating with almost sentimental serenity in his works.⁶

And as Unicorn Records' Oliver Goldsmith, another longstanding Herrmann acquaintance, wrote a little over a year after the composer's death in December 1975, "As, of course, is well known, Benny was not the easiest of men to get along with and he could be extremely irrational and outspoken, often for no particular reason. In this respect he naturally made himself unpopular with many people; but underneath his gruff exterior he was a kind and generous man in whose company I spent many happy hours and whose loss I very much regret."⁷ The affective depth of Herrmann's music was precisely what Hitchcock's cinema needed, what, in fact, it had sorely lacked even in certain masterpieces of the early 1950s such as *STRANGERS ON A TRAIN*. And so, in 1955, Alfred Hitchcock, the cool, British classicist who became an American citizen, and Bernard Herrmann, the fiery, American romantic who spent the last years of his life in London, came together for the first of their seven collaborations, *THE TROUBLE WITH HARRY*.

At first glance, *THE TROUBLE WITH HARRY*, with its picture-postcard settings shot in Technicolor and its extended but decidedly non-suspenseful black humor, seems like atypical Hitchcock. Yet this strange amalgam of British humor and the American ethos was one of the director's personal favorites among his films, and, according to Taylor (pp. 234-35), he even screened it for James Alardyce, who scripted Hitchcock's television monologues, in order to give the writer an idea of the desired persona for "Alfred Hitchcock Presents," which began the same year as *THE TROUBLE WITH HARRY* was shot. Bernard Herrmann saw the film as the most personal of Hitchcock's efforts,⁸ and he used the score as the basis for a musical sketch of the director entitled "A Portrait of 'Hitch.'" Just as *THE TROUBLE WITH HARRY* is atypical Hitchcock, Herrmann's bantering and scherzo-like music does not immediately bring to mind the composer's better known scores, nor does it seem to pave the way for the great collaborations that began with *VERTIGO* in 1958. And yet a rapid glance at several details in the music for the title sequence reveals devices, mostly harmonic in nature, that are already wholly characteristic of the Herrmann/Hitchcock collaboration.

One thing Herrmann obviously fathomed, consciously and/or unconsciously, in Hitchcock and his art was the perfect ambivalence: for every dose of the calm, the rational, and the everyday, there is a counterbalancing dose of the violent, the irrational, and the extraordinary. In *THE TROUBLE WITH HARRY*'s Prelude, one way in which this ambivalence can be felt is in the contrast, as the music unfolds, between the more ghoulish passages and the jocular main theme. Perhaps even in choosing the keys of G-flat major and the related E-flat minor, Herrmann may have intended a musicological ambiguity, since these two keys, which have six flats, have exact, enharmonic mirror-images in the keys of F-sharp major and D-sharp minor, which have six sharps.⁹ But the essence of Herrmann's Hitchcock scoring lies in a kind of harmonic ambiguity whereby the musical language familiar to Western listeners serves as a point of departure, only to be modified in such a way that norms are thrown off center and expectations are held in suspense for much longer periods of time than the listening ears and feeling viscera are accustomed to. The opening, four-note motive, played by the horns, establishes the key and mode of E-flat minor but ends on an unstable D, the seventh note in the harmonic minor scale on E-flat:

EXAMPLE 1



Following a downward, E-flat-minor run, Herrmann establishes a characteristic accompaniment figure, played in the low strings, contrabassoon, and clarinets (both bass and regular), which is a typical instrumental sound for the composer:

EXAMPLE 2



Here, the music already hints at the kind of seventh-chord that will become the aural trademark for VERTIGO and PSYCHO. Were, in fact, the root E-flat to be added beneath the D, B-flat, and G-flat of Example 2 that later form the chord of Example 4 below, the resultant chord would have a structure identical to the one in VERTIGO'S Prelude. But THE TROUBLE WITH HARRY's much less ominous nature does not allow that E-flat to creep in. Instead, Herrmann suddenly turns to a motive, played in the clarinet, that will soon blossom into the Prelude's main theme and that suddenly switches to the major mode in G-flat, the related major of E-flat minor:

EXAMPLE 3



But before allowing the main theme to take full shape from the above motive, Herrmann turns the notes from Example 2 into a bona fide chord in the horns. Always repeated five times, this figure will assert its obsessive presence throughout THE TROUBLE WITH HARRY:

EXAMPLE 4



At this point, the chord has a double identity: following, as it does, the motive in Example 3, the chord can be considered as the augmented triad, in the root position, of G-flat major; or, considering its earlier context and the way it brusquely interrupts the motive in Example 3, the chord can be seen as a reaffirmation of the seventh chord built on the E-flat-minor triad with the root missing. Somewhat further on, a repeated, downward, harp arpeggio on G-flat-D-B-flat-G-flat, doubled in parallel, major thirds, gives the music an even stronger VERTIGO flavor:

EXAMPLE 5



In the same way, then, that Hitchcock's films have their point of departure in everyday reality, Herrmann's music begins in the traditional tonal system of Western music. In this sense, the music is no different from that of the composer's film-music contemporaries and predecessors. But just as Hitchcock moves into new territory by the way in which he calmly breaks down the normal orders, Herrmann, in THE TROUBLE WITH HARRY, already begins to set himself apart not only from his colleagues but also, to a certain extent, from the scores he had penned prior to this first Hitchcock collaboration by the way he makes musical standards work against their normalcy.

The essence of Western tonality, and in particular of diatonic harmonies, is the resolution, the eventual return to "normalcy" in the music's various departures from the tonal center. One expects, for instance, a particular theme or motive to quickly break away from the clutches of the unstable seventh note rather than to solidly end on it, as THE TROUBLE WITH HARRY's opening motive does. The obsessive presence of the D-natural in THE TROUBLE WITH HARRY's Prelude, whether as the last note of the opening motive, the prominent repeated note in the accompaniment figure of Example 2, or the top of the chord in Example 4, leaves the listener lost in seemingly known, aural settings which, like Hitchcock's Statue of Liberty or Mount Rushmore (or, for that matter, the little bourgeois town of Santa Rosa, California), had come to be taken for granted but where unexpected things begin to take place.

One also expects that an unstable chord such as the triad in Example 4 will lead, one way or the other, to some kind of resolution. Instead, it takes on an identity all of its own since, (1) its relationship to material both preceding and following it is almost entirely juxtapositional rather than musically logical, and (2) it is repeated, in the same rhythmic pattern, throughout the Prelude so that it becomes, in fact, a motive—not one that is connected with any particular element of the movie but rather one that communicates, synchronically, a certain mood. The same effect occurs, but in an opposite sense, with the interval of the third, which abounds in Herrmann and in particular in the Hitchcock scores, in a manner that is disproportionate with its nonetheless frequent use in Western music. The harp figure in parallel major thirds in Example 5, for instance, represents a typical sound in Herrmann's music. Defined as "the most characteristic interval of the Western harmonic system,"¹⁰ the third normally acts as a pillar of stability, often signaling not only the key involved but also the mode (major or minor) as well. One might think, then, that the stability of the third would, in Herrmann, counterbalance the instability of the oft-used seventh. In fact, however, the third, when isolated from the major or minor triad, can be manipulated so that its identity becomes quite ambiguous. The classic example of this, perhaps, is the opening of the first movement of Beethoven's Fifth Symphony. Even though that initial, G-G-E-flat motive signals the beginning of one of the most solidly minor-mode movements ever penned, the interval itself is a major third! Our hearing of it as C minor rather than as E-flat major depends on our acquaintance with the movement as a whole and also, perhaps, on the motive's downward direction.

As can be seen, then, the true major-minor identity of a triad depends only on the positioning of its component thirds:

EXAMPLE 6

MAJOR TRIAD

MINOR TRIAD

What Herrmann began to do with great consistency in his Hitchcock scores was to isolate the characteristically Western interval of the third from the minor/major or major/minor equilibrium of the tonic triad. The augmented interval of Example 4, for instance, contains two major thirds, which, as we have seen, can be considered as belonging either to G-flat major or to E-flat minor. Add the lower E-flat and you get what I will refer to as the "Hitchcock chord," a minor major-seventh in which there

are two major thirds and one minor. The figure in Example 5 is essentially the chord of Example 4 broken and doubled in nothing but major thirds from its own configuration. Like the triad in Example 4 from *THE TROUBLE WITH HARRY*, then, and like the four-note seventh chords of the later films, the isolated, two-note interval of the third takes on a character, a color of its own, much as it does in Debussy's piano *Prelude* entitled "*Voiles*," or, in a manner that foreshadows Herrmann even more closely, the *Prelude to Act III* of Wagner's *Tristan und Isolde*, where slowly rising, parallel thirds evoke the desolate setting of a run-down castle overlooking the sea. Furthermore, the preponderance of major thirds in Herrmann's essentially minor-mode settings seems to be an integral part of the general tendency towards downward musical movement, whether in the motivic figures (such as those of Example 1 and 3), in the harmonic progressions, as we shall see more closely further on, or in the instrumentation. Although the relationship between this downward movement and the element of the irrational should be obvious (some specific, visual tie-ins will be brought up further on), it does not just characterize the Herrmann/Hitchcock scores but rather can be noted in many of the composer's efforts, from the pioneering *CITIZEN KANE* (1941) to the much less subtle *SEVENTH VOYAGE OF SINBAD* (1958). What characterizes the Hitchcock mode are the ways in which this downward tendency is counterbalanced to reflect the unique equilibria of Hitchcock's cinema, and, even more important, the ways in which subtle, harmonic colorations make that descent into the irrational felt as an ever-lurking potential.

Indeed, even as early as *THE TROUBLE WITH HARRY*, Herrmann broke with standard practices—and certainly with the Viennese traditions that had dominated much of film music—by making harmonic profile, which he added to his already developed sense of instrumental color, the most important element of his movie music. To an extent, it can be said that all the Hollywood composers of the first and second generations (Herrmann more or less belonged to the latter) fashioned their scores in a manner that follows quite closely American composer Roger Sessions's description of the Wagnerian leitmotif:

The "dissonances" in Bach or Mozart have a significance, both "musical" and "emotional" far different from that often lent them by hearers nurtured on nineteenth- and early twentieth-century music, in which dissonances are rather individual features than organic portions of a musical line. Here the influence of the Wagnerian leitmotif—more often than not extremely short and characterized by a single harmonic or rhythmic trait—is paramount. Its introduction is often motivated by dramatic, not musical necessities and once introduced it intentionally dominates the scene, to the obliteration of what surrounds it. The musical coherence is there, to be sure—but in a passive sense; the detail is more significant than the line, and the "theme" more important than its development. It is all too seldom noted to what an overwhelming extent the reverse is the case in earlier music.¹¹

But the direction followed by Herrmann's predecessors and contemporaries was towards the creation of themes which, if longer than the usual leitmotif, would nonetheless immediately arouse the audience; the bulk of the work in their film scores was given to such themes. In the death scene from William Wyler's 1939 *WUTHERING HEIGHTS*, Alfred Newman's score repeats Cathy's theme, in various garbs, an incredible number of times. In many instances, in fact, it could be said that the purpose of the big Hollywood theme was not

so much to involve audiences directly in the specifics of a given film but simply to put their emotions in gear on a more generalized level. Erich Korngold's main theme for the 1942 *KINGS ROW*, for instance, owes its regal nature to nothing more than the film's title, which the composer misunderstood as indicating the kind of pomp and circumstance he had so skillfully handled in earlier endeavors.

From the outset, Bernard Herrmann never had a great deal of use for themes per se. In fact, what in Herrmann often strikes the listener as a particularly attractive melody actually owes most of its character to a striking harmonic progression or coloration, with instrumental hues also playing a considerable role. This can certainly be said of even one of the composer's most lyrical scores (and one of his personal favorites), the music for Joseph Mankiewicz's *THE GHOST AND MRS MUIR* (1947). The core of most Herrmann themes generally consists of a motive a measure or two in length. The extension of such a motive into what resembles a theme more often than not is accomplished by the repetition of the motive, either literally or in harmonic sequence. *THE TROUBLE WITH HARRY'S* principal melody is formed almost entirely from the repetition of the half-measure, three-note figure bracketed in Example 3. The reasons for this technique can be seen as follows:

(1) As Herrmann has stated, "I think a short phrase has certain advantages. Because I don't like the leitmotif system. The short phrase is easier to follow for audiences, who listen with only half an ear. Don't forget that the best they do is half an ear" ("Interview," p. 66).

(2) The "short phrase" also serves as a more manipulable building block better suited than a developed "theme" to the rapidly changing nature of the cinema and its edited flow of images. It has always been obvious that the larger forms of musical composition and the cinema could not work together. No composer has ever sat down, for instance, and written a symphony intended to be used as a film score (certain works, of course, such as Herrmann's "HANGOVER SQUARE Concerto," have been made a part of a film's narrative); and when, conversely, works such as symphonies, concertos, and/or sonatas have been raided for use in a movie, they have inevitably been chopped into small segments. Even such a convention-shattering director as Jean-Luc Godard discovered that he could not use the theme and eleven variations he had asked Michel Legrand to do for *VIVRE SA VIE*, itself intended as a theme and eleven variations; instead, Godard resorted to using one part of one variation throughout the film.¹² What is not generally considered, however, is that melody itself, as it is more often than not put together in Western music, implies certain structural formalities that can be adapted to such musical genres as the opera but that have much less in common with what is going on in the cinema. The basic unit of Western melody tends to be the so-called four-bar phrase (*vierhebigkeit*), implying certain principles of symmetry and parallelism so that the typical theme is made up of two four-bar (or -measure) phrases that must be answered by another pair of four-bar phrases, etc. As Herrmann has said, "the reason I don't like this tune business is that a tune has to have eight or sixteen bars, which limits a composer. Once you start, you've got to finish— eight or sixteen bars. Otherwise the audience doesn't know what the hell it's all about" ("Interview, p. 66). A composer such as David Raksin has gotten around the "tune" problem by composing asymmetrical melodies often formed from individual measures of different meters. Turning in the opposite direction, Herrmann all but eliminated melody per se from the film score.

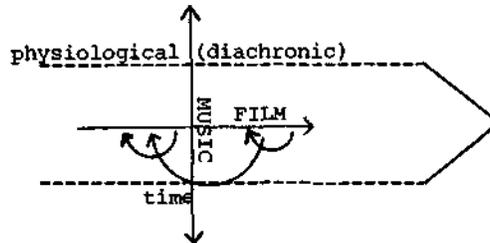
(3) Melody is the most rational element of music. Precisely because it organizes a certain number of notes into a recognizable pattern, conventional melody generally has little trouble finding a niche for itself in the conscious mind. This is not to say that melody cannot stir the emotions, or that the return of a particular theme cannot have a deeply moving effect on the listener. But even in these instances, the organization of the themes gives a coherency to the work as a whole; and the very nature of melody very often allows it to have specific associations. While somewhat the same effect can be obtained with the motive and/or the short phrase, as Wagner's operas certainly prove, its use permits a shift in emphasis from the horizontal movement forward of music to a more vertical immediacy that is particularly inherent in its harmonic and instrumental components. It can be seen, then, how much of early American cinema lent itself to melodic logic, but that Hitchcock's movies demanded something quite different.

The anti-"tune" tendency in Herrmann's music goes hand in hand with the composer's isolation of harmonic colors. Whereas, in normal musical practice, the identity of a particular chord generally depends on its position within the context of a melodic flow, the lack of such flow in a composer such as Herrmann allows the chord or chords—and also the instrumental coloration—to speak more for themselves. The technique is not without its pitfalls, as one can hear in a number such as the Overture to *THE SEVENTH VOYAGE OF SINBAD* which, with its facile, sequential repetitions, often borders on the puerile and amateurish. But it would seem that Hitchcock provided Herrmann with the impetus to develop certain devices and to carry them further than he had previously done. One reason for this might be the musical nature of Hitchcock's cinematic style. Certainly, one of the keys to the Hitchcock touch would have to be considered the manner in which the entire body of shots of a given film follows a prearranged plan, so that any one particular shot, much like the "normal" musical chord discussed above, has meaning only when considered in the context of the shots surrounding it and, more broadly, within the temporal elaboration of the entire artistic conception. In this sense, one can set Hitchcock against a much more static, pictorially oriented director such as Jean Cocteau, who used the cinematic frame as a pretext for what often amounts to a succession of dazzling still shots. The Hitchcock technique can also be opposed to that of conventional directors whose use of "invisible editing" tends to create the illusion of a coincidence of cinematic and "normal" time. Like all great artists, Hitchcock managed to come up with forms that neither call excessive attention to themselves nor melt passively into the walls of the everyday. And with the director's particular genius being linked to the temporal unfurling of a given formal conception, the overall effect is very much like the one described by Claude Levi-Strauss for music:

Below the level of sounds and rhythms, music acts upon a primitive terrain, which is the physiological time of the listener; this time is irreversible and therefore irredeemably diachronic, yet music transmutes the segment devoted to listening to it into a synchronic totality, enclosed within itself. Because of the internal organization of the musical work, the act of listening to it immobilizes passing time; it catches and enfolds it as one catches and enfolds a cloth flapping in the wind.¹³

Although Herrmann, with his non-thematic devices, had already been heading towards a more nearly pure film-music genre that would not cut across

the grain of inherently cinematic procedures, the composer obviously sensed that he would have to further stifle Western music's natural tendency to organize itself into temporally elaborated blocks, in order not to gild the lily of Hitchcock's ingeniously organized filmic totalities or to cut into their effectiveness by setting up conflicting movements. Thus, for example, Herrmann began to rely even less on the types of dramatic shifts from major to minor mode that one can find in numerous romantic composers such as Tchaikovsky; instead, he devised a chordal language that simultaneously has major and minor implications. With this, and with the long stretches where no harmonic resolution takes place, so that the harmonic colors stand even more strongly on their own and so that the listener-viewer remains suspended, Herrmann created a vertical synchronicity that sets up a strong opposition to Hitchcock's horizontally created synchronicity:



And, of course, the immediacy of effect in Herrmann's music fortifies and stresses the deepest emotional content of individual Hitchcock shots or sequences.

Notes

1. Royal S. Brown, "An Interview with Bernard Herrmann (1911-1975)," *High Fidelity*, 26, no. 9 (September 1976), 65. Hereafter referred to as "Interview."
2. Michael Grant, *Myths of the Greeks and Romans* (Cleveland and New York: World Publishing Co., 1962), pp. 222-23.
3. This fact has been documented by James Naremore in his *Filmguide to Psycho* (Bloomington: Indiana University Press, 1973), p. 22. It has also been brought up by John Russell Taylor in his *Hitch: The Life and Times of Alfred Hitchcock* (New York: Pantheon, 1978; rpt. New York: Berkeley, 1980), p. 264.
4. William Fleming, *Art and Ideas* (New York: Holt, Rinehart, and Winston, 1955), pp. 33-34.
5. See Brian De Palma, "Murder by Moog: Scoring the Chill," *The Village Voice*, 11 October 1973, p. 85; rpt. as "Remembering Herrmann," *Take One*, 5, no. 2 (May 1976), 40-41; 39.
6. Oliver Daniel, "A Perspective of Herrmann," *Saturday Review*, 51, no. 28 (13 July 1968), 49.
7. Oliver Goldsmith, from a letter dated 16 March 1977 and sent to Dr. Harry M. McCraw of the University of Southern Mississippi.
8. See Herrmann's brief comments on the album jacket for "Music from the Great Movie Thrillers" (London Phase 4 SP 44126).
9. Since the score for *THE TROUBLE WITH HARRY* was unavailable to me, I

can only assume from listening to the recording and the film soundtrack that the keys and the notation in general are as I have mentioned. In all cases, however, I have used accidentals rather than giving a key signature, as this corresponds to Herrmann's practice. In this paper, examples 1-5, 7A, 7B, and 14 were all obtained by listening; other examples from Herrmann's music come from the scores themselves or from quotations of these scores in various articles and books.

10. Willi Apel, *Harvard Dictionary of Music*, 2nd ed. (Cambridge, Mass.: The Belknap Press, 1969), p. 848.
11. Roger Sessions, "The New Musical Horizon," *Modern Music*, 14, no. 2 (January/February 1937), 59-66; rpt. in *Roger Sessions on Music, Collected Essays*, ed. Edward T. Cone (Princeton, New Jersey: Princeton University Press, 1979), p. 47.
12. See my "Music and *Vivre sa vie*," *Quarterly Review of Film Studies*, 5, no. 3 (Summer 1980), 319-33.
13. Claude Lévi-Strauss, *The Raw and the Cooked, Introduction to a Science of Mythology: I*, trans. John and Doreen Weightman (New York: Harper Colophon Books, 1975), p. 16.

Ed. note: The remainder of this article, dealing with VERTIGO, NORTH BY NORTHWEST, and PSYCHO, will appear in PMS 41 and 42.

NEWS [November 1983]
(continued from page 2)

Siegfried Palm. This same work was played by Shana Sear in Rye, New York, on 16 October. She will repeat it at the New York Public Library at Lincoln Center on 24 June 1984. On 6 November Miss Sear and pianist Ron Levy gave what may have been the New York premiere of a cello-piano version of the Rhapsody for Cello and Orchestra, Op. 3. They hope to record the two Rózsa works, which would be coupled with an Ernest Gold piano sonata for release by Southern Cross Records on an album entitled Rózsa Gold.

Other:

In addition to William Walton, noted in PMS 38, film music lovers must now mourn the passing of several other composers who have contributed to the medium. Though we can here only record their deaths, we remain eager as always to present serious considerations of their music: Elisabeth Lutyens (1982); Bronislaw Kaper (25 April, in Los Angeles); Daniele Amfitheatrof (7 June, in Rome); Georges Auric (23 July, in Paris); Jerome Moross (25 July, in Miami).

As part of its annual Radiothon fund-raising effort, the New York Philharmonic has released a two-disc album of Leonard Bernstein's celebrated debut with the orchestra as an emergency substitute for Bruno Walter on 14 November 1943, at a concert that included the Rózsa Theme, Variations, and Finale. Also included, in respectable broadcast sound, are Schumann's *Manfred Overture*, Strauss's *Don Quixote*, and Orson Welles reading a patriotic story by Nancy Hale. This historic set is offered to anyone who donates \$25 or more to the New York Philharmonic, P.O. Box 5000, Ansonia Station, New York, NY 10023.

John Waxman has formed Fidelio Music Publishing Company with a view toward facilitating orchestral performances of film scores. Fidelio now has suites

for rental from many classic film scores of Friedhofer, Herrmann, Korngold, Newman, Steiner, Waxman, and others. Already performances have been given, e.g., of music from THE BRIDE OF FRANKENSTEIN at Halloween concerts of the San Antonio and St. Louis Symphonies. Fidelio is at 39 Danbury Ave., Westpost, CT 06880.

Dmitri Shostakovich's first film score, for THE NEW BABYLON, received a live performance at Radio City Music Hall in connection with the New York Film Festival in September. . . . An earlier Music Hall success, NAPOLEON, now has a second disc representation! In the wake of the Coppola clinker, Carl Davis's score has been recorded by the Wren Symphony and is now offered on a small label through Harold Moore's Records, London. . . . Maurice Jarre's 1965 ballet score for Roland Petit's *Notre Dame de Paris* was heard at the Metropolitan Opera House when the Ballet National de Marseilles performed there in July. . . . Alex North was composer in residence at the University of Michigan School of Music in October, attending screenings and ballet and theatrical performances of his works. . . . The Varese Sarabande LAST EMBRACE finally appeared as STV 81166. . . . And finally we are told that BEN-HUR has just opened in Budapest—after 24 years.

LETTERS:

In her article on the Rózsa societies in PMS 38, A. C. Robbins asks what it is about Rózsa that arouses this particular form of enthusiasm, i.e., the congealing of enthusiasts into groups with a single defined purpose. The root, I think, is a mixture of passion and enthusiasm directed toward a specific objective. The beginnings require effort, compulsion, organizing ability, and a tremendous amount of time, which possibly explains the relative lack of similar organizations in the past.

However, the situation is beginning to improve. Take, for instance, the Jerry Goldsmith Society, of which I am proudly the founder and editor. This organization has been nurtured by a compulsive desire to establish an informal yet serious body whose interest in the career and work of J. G. will ensure that he obtains full recognition for his outstanding contributions to the film industry. I have no doubt Jerry's career will ultimately shine equally as bright as Dr. Rózsa's. It remains for us to pursue a policy of equal vigour to that practiced by the Rózsa Society—I hope to Miss Robbins' satisfaction in view of her previous, sharply critical essay on Goldsmith in PMS 33.

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The editor's comment, in his review of *Double Life*, that PMS has been more concerned with "filmmusic proper" than with film music on records

is interesting in view of Rózsa's own disinterest in film music compared to his absolute. Most MRS members probably acquired their interest in film music from the soundtrack album era of epic scores such as BEN-HUR and EL CID rather than from an interest in film music functionally in relation to films. That is understandable; there is no denying that a well-written film score is likely to have artistic appeal on its own purely musical merits, with or without the film.

At the same time, it's worth noting that many PMS readers seem to express interest mainly in music on record as a primary consideration over film music with a film. For example, Robert Hyland's insightful letter on the SUNDOWN reviews concludes by wishing for a recording of the music. That's understandable, but missing from the letter is any wish that the film as a whole (including the music) might be more widely experienced. Might it not behoove admirers of film music to be interested in the films which inspired and contain the music as well as in the music itself?

Of course "film music proper" needs to be studied in conjunction with actual films, and that would seem to include films made prior to the soundtrack album era as well as during it. Film is unique in that it is meant to preserve itself. Perhaps many films made in 1936 seem frivolous today, but one can and should examine them to ascertain that for oneself. Less than two years after its release, EYE OF THE NEEDLE already seems fairly frivolous. What will people be saying forty years from now about such 1982 releases as PORKY'S, PARASITE, ZAPPED, or HALLOWEEN III?

Those of us who discovered film music through soundtrack albums were fortunate enough to find a crucial link with Rózsa's generation (and earlier ones), that is, with times and societies that gave far more emphasis to concert performances of absolute music than has been the case since the advent of television, rock music, and even soundtrack albums. But perhaps the chain is not quite complete. Perhaps we too often put the cart before the horse, that is, the soundtrack album before the functions of film music, the appeal of "programmatic" music before the depth of absolute music. I hope we can put aside assumptions of superiority long enough to learn a few more things.

Mike Snell, New York City

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Has anyone noticed the use of Rózsa music in THE ATOMIC CAFE? I think the "Notturmo" from BRUTE FORCE was used as a musical backdrop for the "Eisenhower Idyll" sequence toward the end of the film. Also, the "1941 March" by Williams was used in the trailer for THE SURVIVORS.

Michael D. Toman, Torrance, Calif.

*

Concerning the Waxman *Tristan Fantasie* mentioned in PMS 38: There was a recording of the work. It is included in the 78rpm album from HUMORESQUE (Columbia MM 657), which also features music by Dvorak, Rimsky-Korsakov, Saraste, and Bizet. Isaac Stern is the violinist, Oscar Levant the pianist. With the exception of the Saraste piece, all arrangements are by Waxman.

Another note: In THE COURT JESTER, during an early scene (I believe as Danny Kaye overpowers John Carradine), there is Rózsa music. It must have been from another Paramount picture—possibly DOUBLE INDEMNITY?

Jim Doherty, Chicago, 111

*

I enjoyed the A. C. Robbins article on the Rózsa societies. I have some additional information on some other-than-Rózsa societies that readers may find interesting. First of all, the Bernard Herrmann Society has moved. The new address is: c/o Kevin Fahey, 5523 Denny Ave. # 6, North Hollywood, CA 91601.

In 1980, a society devoted to the works of Ennio Morricone was established in Holland. It publishes a newsletter in English, *Musica Sul Velluto*, for an international membership. The address is: MSV, Gruttohof 10, 2371 NR, Roelofarendsveen, Holland. There was once a Henry Mancini club, but I have no further information on it.

John Barry had a couple of societies devoted to him. In the U.S. there was the John Barry Society (c/o Michael Perilstein, 1107 Tower Lane East, Narberth, PA 19072). In England, The John Barry Appreciation Society (163 Whimnoor Way, Leeds LS14 5DL, Yorkshire, England) became the *International Film Music Journal*, which devoted itself to all facets of film music. I do not know the current status of either of these societies.

I would be interested in learning of more film composer societies, whether past or present.

Robert A. Mickiewicz, Boston, Mass.

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