

The MIKLOS ROZSA Society

“PRO MUSICA SANA”

Honorary President: *MIKLOS ROZSA*
Director: *John Fitzpatrick*
Associate Directors: *Ken Doeckel & Mark Koldys*

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TRIUMPHS, CRISES, AND OTHER BUSINESS John Fitzpatrick

We are happy to conclude our first year by announcing our most tangible achievement to date: Charles Rileigh has persuaded Sixten Ehrling to lead the Detroit Symphony in another Rozsa work, the Concert Overture Op. 26a. Mark Koldys was asked to write the program notes and he will report on the performance (4, 6 Jan.) in our next issue.

But now our first crisis is upon us. Most of our 103 subscriptions expire with this issue. A notice is attached if yours is one of these. Please give it careful consideration.

Dr. Rozsa's London concert was a great triumph for which the entire 6000-seat Albert Hall was sold out. Christopher Palmer will report on the program and on Dr. Rozsa's lecture at the National Film Theatre in our next issue. Mr. Palmer, by the way has another good article on Rozsa in the December Music and Musicians and an even better one on some Rozsa and Newman biblical scores in the December Church Music. We hope to reproduce the latter article here. Mr. Palmer's regular sound track column will soon be appearing in The Gramophone, perhaps the best of the English language record magazines.

Several members have asked about the possibility of obtaining a photograph of our honorary president. Dr. Rozsa has been kind enough to provide one, and any interested member can have a copy of the recent 8 x 10 portrait for 24¢ in stamps.

Did you know that a recording of the main theme from THE GREEN BERETS has been available for years now? Many passed up this disc under the impression that the music would be you-know-what. They were wrong. The main theme of Rozsa's score is given a lightweight but tasteful treatment by Geoff Love and his orchestra in Big War Movie Themes (EMI Music for Pleasure MPP 5111).

Dr. Rozsa is currently at work on a new choral setting of the 23rd Psalm. No premiere for the Tripartita has been announced yet, but Leonard Pennario has recorded the Piano Concerto for the Munich Radio and possible future release on records.

Some errata from previous issues: Opus 4, the Variations on a Hungarian Peasant Song, is on the Westminster disc. Opus 5 is on the MGM disc. The disc number for Tema con Variazioni should read 2170. That record and the Violin Concerto are the ones that are still in print. The Concert Hall label (Op. 25) is correct. It is the MGM label for E4635 that errs when it says Op. 10.

HONORARY MEMBERS:

From time to time we intend to pay tribute to those whose outstanding contributions to music and film have included special collaboration with Dr. Rozsa. The first two are:

Sir George Solti: Long famous for his Vienna Philharmonic recordings of the Wagner operas, Sir George is now leading the Chicago Symphony to new heights while also serving as music director of L'Orchestre de Paris. His Rozsa performances have included the Opus 13 and 24 in Frankfurt, Op. 14 in Los Angeles, and Op. 32 in Chicago. Dr. Rozsa's only regret about his recent London lecture is that it caused him to miss Sir George's 60th birthday celebration in Paris, which was attended by Prime Minister Heath, among others.

Janos Starker: A recent New York Times interview with Janos Starker boldly announced that he is one of the world's three great cellists. We haven't heard any arguments. When he is not performing the major cello works all over the world, Dr. Starker finds time to teach at Indiana University, where he is Distinguished Professor of Music. He will be playing the Cello Concerto in California soon, and the Sinfonia Concertante in Budapest.

SOME KORNGOLD AT LAST Charles Rileigh

RCA's new album, The Sea Hawk (LSC 3330), is a most welcome release, for it brings us selections from twelve of Korngold's motion picture scores. Six of these (OF HUMAN BONDAGE, JUAREZ, CAPTAIN BLOOD, BETWEEN TWO WORLDS, DEVOTION, and ESCAPE ME NEVER) contain music new to discs. There have been too few recordings devoted to Korngold, and I have encountered only two previous efforts of any substance. A 1961 disc (Warner Brothers 1438/51438) is credited to Lionel Newman and a studio orchestra. (According to Page Cook, the Warner album was actually recorded by the Symphony of Munich under Kurt Graunke. Comparison of the recorded sound to that of EL CID would seem to bear this out.--J.F.) More recently, Charles Gerhardt has recorded a number of film excerpts for several limited distribution Reader's Digest sets, which can still be found in some public libraries, or ordered from the Reader's Digest record service. Now Gerhardt conducts again for RCA and places music lovers further in his debt.

All three albums are good, but Gerhardt's latest surpasses Newman's in every way. His orchestra is more responsive, and he seems to understand Korngold's rich, melodic scores far better. But a comprehensive collection would need all three recordings, for each has something the others do not. Warner's, for example, has a piece from ANTHONY ADVERSE and a bit from THE PRINCE AND THE PAUPER; Reader's Digest offers suites from THE CONSTANT NYMPH and ELIZABETH AND ESSEX.

It would be impossible to highlight all of Korngold's many scores on a single disc, but RCA has chosen wisely, for the most part; adventure films, love stories, and historical pageants are all included. My favorite, JUAREZ, is represented by only the haunting, emotional love theme, and I do wish RCA had decided to record more of this effective score. Likewise, having only the main title from the superb DECEPTION

and even less than that from KING'S ROW makes one's mouth water for more extensive commercial recordings of these scores, especially of the cello concerto from the former. (Reader's Digest has recorded the cello concerto and numerous other Korngold items, but they remain unreleased. Tapes do turn up occasionally, however.--J.F.) The real prize of this album is the symphonic poem "Tomorrow" from THE CONSTANT NYMPH. It may well be Korngold's finest moment on records, and Gerhardt and company surpass themselves here. This would be an excellent choice for any enterprising conductor to program these days. Finally, of course, there are generous samples from THE SEA HAWK and THE ADVENTURES OF ROBIN HOOD, both done in the proper dashing fashion.

Praise, then, to RCA, to Gerhardt, and to the National Philharmonic Orchestra and Ambrosian Singers. Even the engineers are to be commended for the appropriately warm and spacious acoustic they have provided. I hope this is not the last of Gerhardt's Korngold performances. Is it too soon to ask for the Symphony in f#, the Symphonic Serenades, and the operas The Dead City and The Miracle of Heliane? (I must mention two beautiful performances of Marietta's Lute Song from The Dead City: Beverly Sills's in Welcome to Vienna (ABC/Audio Treasury) and Pilar Lorengar's in Prima Donna in Vienna (London).)

(It is not too soon to ask for Korngold's Symphony, at any rate: RCA has recorded it with Rudolf Kempe conducting. Furthermore, sales figures for LSC 3330 that can only be termed astonishing have resulted in a SEA HAWK Vol. II, to be released in 1973. RCA will also issue the above-mentioned cello concerto, plus an album of music by Steiner. The man to contact at RCA to urge that Rozsa be recorded as well is Mr. Gerhardt.--M.K.)

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ANOTHEP BEN-HUR John Fitzpatrick

Stanley Black's latest "Film Spectacular," The Epic (London Phase Four SP44173), deserves a few words here since it is better than its garish cover would indicate, though not nearly as good as it might have been. Black (an occasional film composer) has been making this sort of record for years. He does not blatantly vulgarize the music in the manner of Slatkin, Rose, Chacksfield, Mantovani, et al., but he never plays it exactly straight either. Sound effects and sluggish tempos are his vices; beautiful orchestral playing his principal virtue.

The highlight here is a twelve-minute suite from BEN-HUR, not the familiar collection of excerpts but rather an entirely new arrangement that purports to tell the entire story of the film in the form of a continuous tone poem. And therein lies the problem. For BEN-HUR is Rozsa's most nearly perfect film score, the one in which music best combines with words, sound, and image to form an artistic whole. Therefore it suffers more than other scores when wrenched out of context. BEN-HUR has never come off very well on records, and the fault lies only partially with Carlo Savina and Erich Kloss. A new approach to recording this music is badly needed, but Black has not found the right one here.

He begins with the familiar prelude and takes only a few liberties with it (like exaggerating the crescendo on the third statement of the anno

Domini theme. Really beautiful string playing dominates what seems to be a rather small orchestra. This gives the performance a softer tone than the M-G-M discs, which were themselves only pale reflections of the brassy splendors of the original. But any lack of size is easily compensated for by the accuracy of the playing. Orchestrally and sonically this is the best BEN-HUR on records.

After the prelude, however, Black tries to include too much. The result is at times unhappily reminiscent of Korngold's three-minute Ring in MAGIC FIRE. The "Adoration of the Magi" has a remarkable hushed beauty here but it is dealt with in less than two minutes. Even less time is given to the remaining sections, which include excerpts from two marches, from the "Sermon on the Mount", the "Procession to Calvary", and from a mangled version of the finale. The words of the Beatitudes are fitted to the "Sermon" music, which works better than you might think. Less successful are the chords and fanfares Black has devised to link the various sections. They simulate the Rozsa style cleverly but do not really hold the suite together. And always the performance, while beautifully executed, remains on the sluggish side.

The rest of the disc offers similar strengths and weaknesses. The seven-minute suite from THE SEA HAWK is played better here than on the Warner disc, but Black drags out the coda to an interminable length. His timing for this suite is only ten seconds longer than Gerhardt's (on RCA), but it seems like an eternity. Familiar themes from FOR WHOM THE BELL TOLLS, DOCTOR ZHIVAGO, THE ALAMO, and PATTON receive respectable but heavy-handed performances. Twelve minutes are wasted on vulgarized performances of the familiar Strauss themes from 2001. And STAGECOACH (the score that won an Oscar over WUTHERING HEIGHTS!) is here revealed to be a tiresome blend of Stephen Foster and sound effects. This last score, a creation of some RKO staff composers (primarily Richard Hageman), is erroneously attributed to "Steiner" Add to that "Miklof" Rozsa and "Gerry" Goldsmith and you have an unusually creative set of liner-notes.

Buy the record, if you will, for the superb playing and sound. But don't expect idiomatic authenticity.

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THE FOUR CONCERTOS OF MIKLOS ROZSA Ken Doeckel

The significance of Miklos Rozsa's four concertos as viable examples of modern music can hardly be exaggerated. They represent his creative art in all its maturity and they have the disturbing power of great art: they don't leave you quite the same. Rozsa has perfected his highly individual style (he once said his musical language consisted largely of "high emotionalism") to the extent that his concertos not only afford the soloist unnerving technical difficulties for ample display of technique, but also reward the listener with his typical melodic romantic-lyricism. But here is where Rozsa parts company with many of his contemporaries, for in Rozsa's concertos--structurally and esthetically--whether the solo part is against the orchestra or with it, the music is always melodic. Even in the fast movements the music has the effect of continuous "songfulness". Moreover, Rozsa uses the soloist and the orchestra as units, combining and contrasting them harmonically,

rhythmically, and contrapuntally, in ways that few 20th Century composers have equalled; i.e., his concertos are not simply orchestral works with solo obbligatos, but virtuoso concertos in the truest sense of the word.

In his review of Rozsa's String Quartet Op. 22 (The Voice, May '57), Morris Browda gives us a key to understanding how the essence of Rozsa's musical thinking works in his concertos: "Rozsa is a melodist, rather rare in these days of distraught composers and compositions, and his melodic invention has that beauty which comes from the heart as well as from the intellect." Anyone who has heard a Rozsa film score like BEN-HUR or LUST FOR LIFE knows that the composer's heart can be "heard" in his leitmotifs for the characters. Or one need only listen to the middle movement of the Violin Concerto for an example of how Rozsa's heart and intellect make it easy for him to combine melodic sweep with the virtuosic fireworks that highlight his concertos.

Rozsa has written five concertos for solo instruments. His first Violin Concerto was performed during his student days at the Leipzig Albert Hall to great public and critical acclaim but, unfortunately, the work has never been published or recorded. In reporting that his more recent concertos were composed for outstanding virtuosos of their respective instruments, Jascha Heifetz, Gregor Piatigorsky, Leonard Pennario, and Janos Starker, Rozsa has said that he had "no technical or tonal limitations whatsoever".

The general character of his music was described by Rozsa as follows: "Although I was 18 years old when I left my native Hungary for good, and studied composition at the Leipzig Conservatory, the first musical impressions of my youth left a marked imprint on my music. I never utilize Hungarian folksongs, but their melodic, rhythmic, and harmonic characteristics are clearly recognizable in my music."

Rozsa's Concerto for Violin and Orchestra Op. 24, was composed in 1953 in Rapallo, Italy, for Jascha Heifetz and dedicated to him. Heifetz premiered the work with Walter Hendl conducting the Dallas Symphony Orchestra on January 15, 1956. It is Rozsa's best-loved concerto and one of his most popular non-film compositions. The first movement, Allegro non troppo ma passionato, opens with a broad songful theme for the violin in 6/8 time con anima.(1) This is followed by a rhythmic, more animated section, feroce, after which the orchestra plays a variation of the opening theme, against brilliant passages in the violin. Following a brief transitional section, a second theme, lento, is introduced, and from there to the tempestuous close of the movement, combinations of developmental devices are used (shifting rhythms, separate and combined developments of thematic material, etc.). The movement is intensely rhythmic, agitated, and fast, but never once does Rozsa lose sight of his themes in the overall structure. Personally, I have never heard any modern Violin Concerto as exultant, sensuous, and impulsively rhythmic as Rozsa's. It is so brilliantly structured and spontaneous that it seems to evolve from within itself. The spectacular cadenza is a knock-out that affords the soloist neck-breaking pyrotechnics of enormous difficulty. The exactations must have been terrific, even for Heifetz.

The second theme and the first theme respectively follow the cadenza and a vivace coda concludes the movement.

The second movement, Lento cantabile, is a rhapsodic one, with a tender, poignant melody for the violin that works itself up in an overwhelmingly beautiful fashion, with the violin and orchestra answering one another, and, as Eugene B. Moore of the Philadelphia Evening Bulletin wrote, "with a melodic sweep reminiscent of master works in this field." (2) John Rosenfield, who wrote the rave review of the premiere performance for the Dallas Morning News, found that the second-movement melody "has beguilements unique in this century...one had concluded that anything so soaring and symmetrical was outside the impulses of today's composers. Here Rozsa observes the same contrasts, deftly daubs with woodwinds, and generates drama through a mesmeric intensity." Mr. Rosenfield, equally enthused with the work as a whole, called it "the most viable work since Sir William Walton's 1939 Concerto and in inspirational material it sounded at first hearing the peer of it and in color decidedly more exotic. It is a composition of unflinching spontaneity...dramatic excitement and everything else to insure its being heard often in seasons to come."

The third movement, Allegro vivace, is as bravura as the first. Following a frenetic introduction for full orchestra that accelerates in tempo and intensity, vivace 16th notes, energico, alternate with scherzando e leggiero passages for the violin. The themes are wild and fiery, yet still melodic, and there are all sorts of dazzling, vigorous passages of a kind of antiphony between the violin and orchestra. There is one section, just before a brief cadenza, in which the violin plays a songful passage, answered by a clarinet. This is the quintessential, pastoral Rozsa, and an example of how he loves to slow down for a lyrical lead-in to a furious finale. I think Mildred Norton in the Saturday Review of August 18, '66 speaks most knowingly of Rozsa's genius in her review:

The Rozsa Violin Concerto proved to be that rarest of concert phenomena—a work that is instantly accessible... it is energized by an unflagging thematic and rhythmic immediacy. The resulting union of structural tautness and exuberant freshness suggests that its composer not only possesses sound musical instincts but is well versed in their practical application.

The Sinfonia Concertante (Double Concerto for Violin, Cello, and Orchestra Op. 29) was composed for Gregor Piatigorsky between 1958 and 1963. The two solo instruments are expertly contrasted with the sonorous sound of the orchestra providing accompaniment and at other times becoming equal partners. The first movement, Allegro non troppo opens con fuoco with a lyrical theme for the cello. (3) Soon the violin joins in and the theme is developed to a highly expressive restatement for full orchestra. Here again, as in the Violin Concerto, the themes are imaginatively developed, and the two solo instruments exult in some typical Rozsa characteristics: the agonized chromaticism, passionate lyricism, furious tempos, and, or course, the intense presentation of thematic material in a kind of echoing repetition in various voices of the orchestra before calming down to the development section. (The Piano

Concerto and Sinfonia Concertante open in this style, whereas the Violin Concerto begins immediately with the violin and the Cello Concerto immediately with the cello. The comparison is suggestive in that the Piano Concerto and Sinfonia Concertante make more use of the orchestra in presenting the themes, whereas the Violin and Cello Concertos do not.)

The slow movement of the Sinfonia (Tema con variazioni) consists of seven variations on a Hungarian-flavored theme. Harmonically and rhythmically these variations are as ingenious as Rozsa's Theme, Variations, and Finale Op. 13. In fact, the Sinfonia's fourth variation, Moderato ed appassionato, which opens with full orchestra, is strikingly similar in style to the orchestral outburst in the middle of the Lento cantabile movement of the Violin Concerto.

The finale, Allegro con brio, is Rozsa at his most convincing. It begins with a furious introduction for full orchestra, similar to the introduction to the third movement of the Violin Concerto. A seven-note motif undergoes extremes of rhythmic and harmonic variation until the violin, quickly followed by the cello, plays the gay, leggiero theme. Both the cello and the violin have plenty of vigorous and spirited music to play and their technical and interpretive powers are tested to the utmost.

I do not possess any reviews of the Sinfonia Concertante, but when I attended the performance in February '72 in Los Angeles with the American Youth Symphony with Louis Kaufman and Gabor Rejto under Mehli Mehta's direction, the capacity audience applauded not politely, but vigorously, and, when Rozsa was called on stage, the volume of the applause made it clear that the public loved the work.

The Rozsa work which I regard as the equal of his Violin Concerto, the Piano Concerto Op. 31, was composed at Santa Margherita Ligure, near Genoa, during 1965-66. It was premiered in Los Angeles on April 6, 1967, with Zubin Mehta conducting the Los Angeles Philharmonic Orchestra and with Leonard Pennario at the keyboard. The work was dedicated to Mr. Pennario who has since performed it with Andre Previn in Houston, with Rozsa conducting the Philadelphia Orchestra in Philadelphia, and in many other cities both in this country and abroad.

Its first movement, Allegro energico, opens with a vigorous five-note motif by the timpani. This motif is developed by the full orchestra until the piano enters with the same motif in a brilliant passage in octaves.(4)(The tempo slows to Allegro moderato as the piano, above a sustained chord in the violas, cellos, and double basses, introduces the first theme: an emphatic, seven-note chromatic motif, immediately followed by the first five-note motif by the piano. The tempo slows to Poco piu lento as the piano introduces the second theme, a cantabile melody developed by the piano in changing keys,(5) then carried by oboes and clarinets over brilliant flourishes in the piano. A contrasting semi-theme for the piano, based on a fragment of the first seven-note theme, interrupts the cantabile melody, but then the violins and woodwinds return passionately with the cantabile melody, which the piano's highest treble repeats. The middle development section expertly combines the two main themes and culminates in a brilliant cadenza for the piano, with polyrhythmic fistfuls of frenetic chords, culminating in a return of the first theme, by the piano. Again, a solo oboe plays the

second, more melodic theme, against runs in the piano's highest treble. After this theme is developed, the piano returns, in unison with the strings, with a restatement of the seven-note motif, to begin the energetic recapitulation. Near the end of the movement, oboes, clarinets, trumpets, and strings play an exciting, agitated phrase, answered in rhythmically chilling impetuoso e martellato variations by the piano. A vivace section, martellato con tutti forza, follows, in which the timpani's opening five-note motif is hammered out by the piano. A brilliant coda concludes the movement.

The slow movement, Adagio, divides into three sections separated by a lyric ascending phrase for the piano. The main theme of the movement, introduced by the English horn and taken up by the piano, is a semi-bitter, brooding melody. The second section, introduced with the piano's ascending phrase, contains a more passionate melody for the piano, which is continued by a solo clarinet, then taken up by the strings and woodwinds, over flourishes in the piano. Later, the tempo quickens to allegro vivo, with virtuoso display passages by the piano, while the strings continue the passionate melody first introduced by the piano. The original tempo is resumed and the quiet main theme, this time introduced by the piano and echoed by the clarinet, begins the concluding section. A contemplative theme for the piano, first played gently, later becomes an intense declaration in a different key for the piano. Again, the ascending phrase for the piano is heard, followed by a tranquillo, lyrical melody in the piano, over an ostinato in the piano's highest treble that brings the movement to a close.

The finale (Vigoroso) is a theme and variations. After a flashy piano-orchestral introduction, the dance-like theme in alternating bars of 3/4 and 5/8 time, is announced by a solo oboe. The piano variation immediately follows, above sustained chords in the orchestra. In the second variation, the brass, interrupted by the piano in rapid octaves, play the theme, then the piano, interrupted by the strings, plays the theme. The third variation is slower with a brilliant appassionato, cadenza-like rendering of the theme in the piano. The 4th variation pits the piano's playful variation against echoes from the whole orchestra. Each variation thereafter is more complex and elaborate as the tempo quickens. Rozsa never loses the melody, even in the most furiously agitated sections. The seventh and final variation is a whirlwind of pianistic virtuosity. A series of dissonant chords brings the movement to a resounding close.

Critical reaction to the work has been mixed. Martin Bernheimer in the Los Angeles Times wrote that Rozsa's concerto was "some of the most brilliant music-making of the season. . . a genuine audience pleaser, and ideal example of modern music. . . a superb vehicle for a keyboard virtuoso and an example of grandiose orchestral craftsmanship at its facile best." But, like Harold Schoenberg of the New York Times and Bernard Jacobson of Stereo Review, Mr. Bernheimer somehow had to resort to cracking that Rozsa's music sounded like 'Prokofiev, Bartok, Liszt, Debussy, and QUO VADIS". Mr. Bernheimer was honest enough to admit that the "3,249 music lovers at the Dorothy Chandler Pavilion loved it" and he had good words for Pennario: "Leonard Pennario played the excruciatingly complex solo part as if he had lived with it all his life. That is, he played it with incredible power and communicative

aplomb." Dick Houdek, writing in the Los Angeles Herald Examiner, praised the work: "A frenetic new concerto by Miklos Rozsa and the pianistic gifts of his fellow Angeleno, Leonard Pennario, dramatically ushered in the season's final week....The highlight of the evening remained the Rozsa work. An enthusiastic audience demanded repeated bows from the performer and a portion offered the composer a standing ovation.... Doubtlessly we will hear the Rozsa concerto in the future. To this ear its excitement lies in pure virtuoso material for the soloist." Daniel Webster of the Philadelphia Inquirer wrote: 'The work is strongly traditional in its means--consonant with vigorous dissonance applied to lend color and a sense of movement. It is a cannily written showpiece for the solo instrument. The first and third movements require considerable pianistic agility. Pennario showed a strong assertive style with lots of flash in the showy last movement with its rhythmic variations....It is in the rhythmic, agitated fast movements that Rozsa is most convincing. The orchestra galloped ahead in an intricate, shifting meter as the pianist played against it and through it in moments that were notable for sheer motor excitement.. . .The orchestra responded to the composer's vigorous baton to join Pennario in a performance of craft and color." Rozsa's Piano Concerto received more enthusiastic reviews in Europe, which brings to mind some comments about critics and film composing that Rozsa stated to an interviewer a few years ago:

Unfortunately, if you compose for the movies you are thought of as a Hollywood composer. In Europe I am thought of as a serious composer--because I started there and much of my music has been played there. There is a division in the popular mind between the serious musician and the composer of film scores....People do look down on the Hollywood composer and that is the price we have to pay.

In judging critical reactions to Rozsa's concertos, I've always felt that too many critics are incapable of separating fantasy from reality. Critics often cite a film score that they think Rozsa's concert work resembles and toss of generalizations in their reviews that the entire composition sounds like "movie music". Bernard Herrmann's thoughts on this subject are interesting:

There's no difference between being a composer for one thing and a composer for another. You have a career as a film composer, whether you write for film, TV, or symphony orchestra. Prokofiev's War and Peace sounds very much in certain passages like his film music, but that has nothing to do with War and Peace being a great opera. I don't think that even as great a genius as Mozart thought that he wasn't being a composer when he wrote ballroom music.

Pennario on the subject of Rozsa's music in general:

"Maestro" Rozsa's music is always beautiful. It is original; it has a unique style; and the mark of a great composer is a unique, recognizable style. After hearing his beautiful music I'm glad to say I think there's some hope for the future of music in this country.

Rozsa's Cello Concerto op. 32 was composed for Janos Starker in 1967-68 in Santa Margherita Ligure and premiered by Starker in Berlin in October, 1969. Although this concerto is beautiful, and with many interesting effects and unique musical ideas, I don't think it equals any of Rozsa's other concertos.

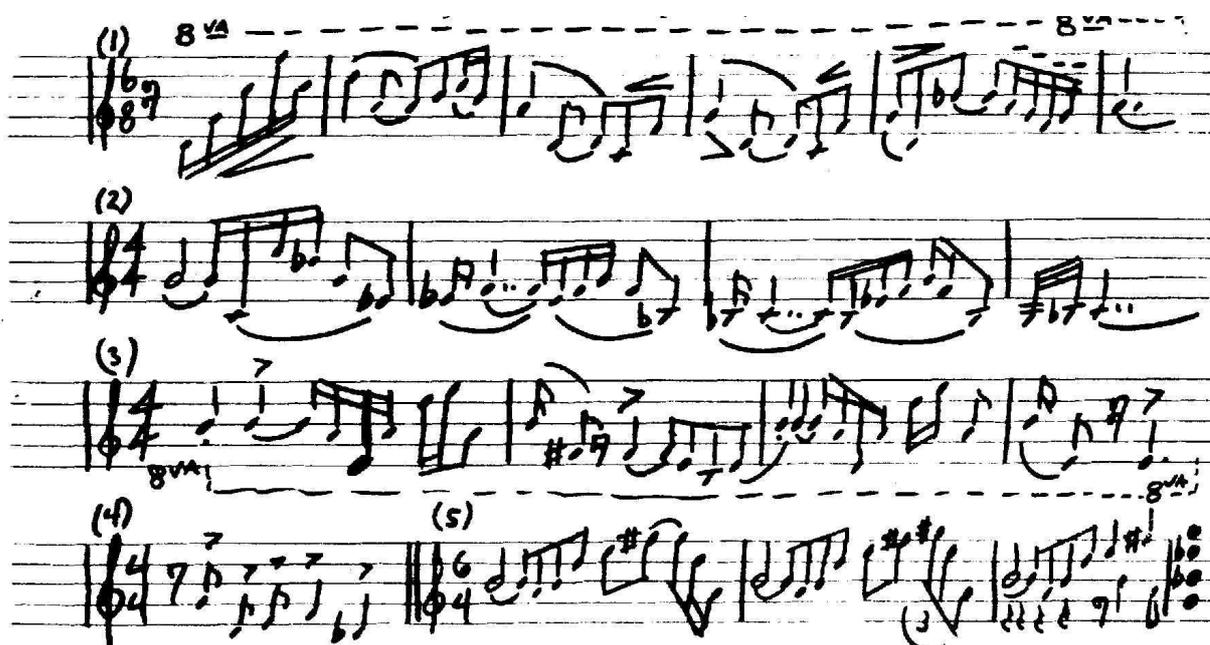
The first movement, Moderato--Allegro non troppo, opens with a pensive, yearning motif with the cello's low C. This motif is repeated by woodwinds and French horns, followed again by the cello. The passionate first theme (Allegro non troppo) is played by the cello, then repeated in a higher key by the cello. The cello continues poco animato until the first orchestral tutti--dissonant chords against which the cello's first theme is heard again--followed by a brilliant energico passage for orchestra that serves as an effective lead-in to the cello's second lyrical theme (piu lento), which is particularly effective in its eerie celesta passages and in the short motif exchanged between the cello, flutes, and oboes. The development section (Allegro e inquieto) beginning with a side drum rhythm and a short cello motif is highlighted by expert variations on the main theme. The cadenza, especially the Allegro marziale, demands considerable technical adroitness. The second and lyrical theme returns in canonic form between the cello and clarinet, after which the cello develops it to an intense return of the first theme with the full orchestra. With the brief motif that began the development section the cello begins its fantastic flight con fuoco and impetuoso, accelerating to the abrupt end.

The unaccompanied solo cello begins the middle movement (Lento con grande espressione) with the brooding, contemplative main theme. Flutes and clarinets repeat it in fifths. Later, the celesta, flutes, oboes, and clarinets return with a seraphic variation of the same theme, fleetingly echoed by the cello, which leads to the second, more melancholic theme in the muted low strings. A haunting phrase for muted trumpet (teneramente e lontano) is repeated by the cello, which develops it and repeats it just before the orchestral tutti plays the same theme in extremely dissonant harmonies (poco largamente) followed again by the cello. The main theme is brought back by a celesta in fourth harmonics under the harmonics of the solo cello. It is succeeded by flutes, oboes, and clarinets and grows in intensity to the strings' molto appassionato variation. The movement ends tranquillo with the woodwinds playing a fragment of the opening theme and the cello's six-note motif contemplatively fading away.

Unlike the vigorous orchestral introductions to the third movements of the Violin Concerto and Sinfonia Concertante, the final movement of the Cello Concerto, Allegro vivo, begins with the solo cello's string fugue spiccato, playing the racy, dance-like main theme. When low strings and field drum make their entrance they play an ostinato motif on which the cello presents the vigorous second theme, repeated later by the whole orchestra. The solo cello brings back the opening motif ostinato and a new rhythm is played by the strings col legno, by the woodwinds, and then by the whole orchestra. There is still another idea as the cello's opening motif leads to the mysterious middle section. With shimmering strings, tam-tam, timpani, and celesta, the solo cello introduces a pensive theme. A solo flute over brilliant cello passages carries the pensive theme until it finally is heard as a canon between the high harmonics of the solo cello, the harp, and vibraphone, dolce. The second vigorous and rhythmic cello theme returns and on the ostinato figure, taken up by the cello, the theme is heard by piercing woodwinds. The solo cello leads back to the dance-like opening theme, joined by flute and piccolo. The cello continues the theme and storms furiously to a

coda(con eccitazione). A virtuoso octave passage by the cello, continued by woodwinds, with harp and xylophone glissandos, concludes the work. Since Mark Koldys has recently discussed critical reaction to Rozsa's Cello Concerto, I won't repeat them here.

Rozsa has written four superb concertos for great performing and recording artists, yet only his Violin Concerto has to date been recorded. Since Rozsa's concerts serve as examples of how to combine the soloist's virtuosity with meaningful melodic material, recordings of these works are urgently needed. I think Miklos Rozsa is one of the great composers of our time, both as a film and as a concert composer. Certainly thousands of his devotees would agree. But I wish the critics would listen to his concert music with ears unfettered by the fact that he is a great film composer, too.



MRSSS.. .THE NEWS ISN'T GOOD: Mark Koldys

Reaction to our initial MRSSS tape offerings was rather light (only a dozen members took advantage of our offer). But, the situation has become clouded even further, as licensing difficulties dictate that WS-1 and WM-2 be withdrawn from availability (we hope, only temporarily). Furthermore, the amount of Rozsa material we can release has been drastically cut. We are hoping to settle these hassles within a few months, in time for the next MRS newsletter. But settled or not, at that time we will release three more offerings. Meanwhile, until the next release, WM-1 (YOUNG BESS) will still be available. For ordering details, consult the Vol I #3 newsletter, or send a stamped, self-addressed envelope to:

Mark Koldys / 7545 Manor / Dearborn, Michigan / 48126.

LETTERS

We appreciate the letters that offer congratulations and suggest future activities for the Society. And we try to answer those that ask for information or services (though it would help if you would enclose a stamped, self-addressed envelope). But our favorites are those that provide continuing discussion and new information...

....An important addition to the preliminary bibliography is: Manvell and Huntley, The Technique of Film Music London: Focal, 1957...We are especially indebted to Mark Koldys for his account of the U.S. premiere of the Cello Concerto. But his dismissals of the Prokofiev and Shostakovich works are gratuitous as well as offensive. I am not partial to either, but have heard performances by Rostropovich that were extraordinarily persuasive.

DEAN STREIT, New York City

The Twentieth Century cello literature is not as sparse as MK indicates. The following may not be "standard repertory" (neither is the Rozsa), but all are worth a half hour of anyone's time: concertos by Khachaturian, Kahalevskv (two), Miaskovsky, Gliere, Ibert, Moeran, Villa-Lobos, Viski, and Walton, the Sinfonia Concertante of Nystroem and the Cello Symphony of Britten.

MYRON BRONFELD, New York City

...I enjoyed the discography very much.. .but I have always been embarassed by such weak, unsound remarks as "life inspiring theme" and "rising to angelic heights". It is precisely such platitudes, spoken by well-meaning admirers, that often cause serious musicians to be condescending in their attitudes toward Rozsa's real achievements...Not a bad performance in the lot? The Frankenland State Symphony Orchestra has never sounded more than adequate to me, and their poor intonation and weak ensemble are sometimes unacceptably noticeable, as in the Scherzo of Op. 25. In addition, the Hollywood Methodist Church Choir lacks more than emotional commitment. Their choral sound is strident, poorly blended, and amateurish. Why is Op. 21 "strangely American"? If anything, it sounds German to me.

FRANK DEWALD, E. Lansing, MI

Frank DeWald's article was interesting, but his central premise - that filmusic can only be appraised in the film itself - is faulty. One cannot judge Grieg's Peer Gynt music solely on the basis of how well it served Ibsen's play. The question listeners of today should ask is, "Is it good music?". There are countless instances of music that fits a certain scene perfectly but is blatantly mediocre or worse on its own - because it is poor music. The relationship of the music to the film, though of interest to scholars and devotees, is actually of secondary importance.

MARK KOLDYS, Dearborn, HI

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Back issues of the newsletter are available for \$1 apiece. (In the case of Vol. I No. 1 they are Xerox copies.)

IN FUTURE:

Sixten Fhrling conducts
Rozsa/return of the MRSSS/the
power of THE POWER/a discography
of Rozsa filmusic/"filmusic quiz"

The Miklos Rozsa Society c/o John Fitzpatrick 1389 Eigenmann Indiana University Bloomington, IN 47401
