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NEWS [October 1986]

Concert Works:

The First Clarinet Sonatina (Op. 27) has received a third recording -- by Chicago Symphony clarinetist Larry Combs on Crystal S 731.

The Piano Concerto (Op. 31) was performed by Leonard Pennario and the Dallas Symphony under Louis Lane on 25 and 27 September. Ken Doeckel, James Pavelek, and Craig Spaulding were among those present. The Pantheon recording of this work and the Cello Concerto is scheduled for CD release.

Two of the *Three Chinese Poems* (Op. 35) were premiered in New York on 13 April. Frank DeWald led the Someko Singers of Okemos, Michigan. Society members in attendance included Jeffrey Dane, John Fitzpatrick, Mary Peatman, Nicholas and Anita Rózsa, and Gary Swartz.

The Viola Concerto (Op. 37) will be played again by Pinchas Zukerman, this time with the Los Angeles Philharmonic, Andre Previn conducting, in January 1988. Recording sessions are scheduled for the same month. Ulrich Koch will also play the Concerto on 16 September 1987 in Wiesbaden, West Germany.

The Second String Quartet (Op. 38) is to be recorded, together with its Op. 22 predecessor, by the Pro Arte Quartet for Laurel Records.

The Second Clarinet Sonatina (Op. 40) of 1985 will be played in New York on 14 January.

The Violin Sonata (Op. 41) of 1986 will be performed on 23 January at the National Academy of Sciences, Washington, D.C., as part of a National Musical Arts program of chamber music by Hollywood film composers. Music by Alex North, Leonard Rosenman, and Ernest Gold is also on the program, and there may be a concurrent seminar involving the composers. The Rózsa Sonata will also be played on the Stuttgart radio in March. There is a possibility that this work and the other recent solo pieces will be recorded on a single disc by Cloud Nine Records.

Miklós Rózsa's most recent composition, a Guitar Sonata (Op. 42), was completed in October and will be premiered in Los Angeles on 3 December.

Film Music:

The Philharmonia Orchestra of London is paying a salute to Miklós Rózsa's eightieth birthday with a special concert on 19 May. Elmer Bernstein, Henry Mancini, Jerry Goldsmith, and (possibly) John Williams are each scheduled to conduct a portion of the all-Rózsa film music program. The Prince of Wales, patron of the Orchestra, has been invited to attend.

Christopher Palmer has put together an eight-minute suite from SAHARA, which was premiered at the Meadow Brook (Detroit) Festival last summer. Another recent concert performance featured the newly revised two-piano *Spellbound Concerto* with the Midland-Odessa (Texas) Symphony. Joshua Pierce and Dorothy Jonas again were the pianists.

Elmer Bernstein will record another all-Rózsa digital album for Varese Sarabande in January, this time in Nuremberg. Additional music from EL CID was to have been the principal fare, but Varese opted instead to put together an anthology of items stretching from LADY HAMILTON through DEAD MEN DON'T WEAR PLAID.

The Antares album described in the previous issue (YOUNG BESS Fantasy, Bicentennial fanfare, and music from five other films), although a legitimate audio spectacular, continues to be sold almost exclusively by mail order. Prices can fluctuate, and the best course is to inquire directly of the producers: U. Heimansberg and B. J. Schlossmacher, Postfach 1631, 5657 Haan 1, West Germany (Tel.: 02129/8214 or 0211/313919).

(continued on p. 24)

KING OF KINGS: AN ANALYSIS by
Derek Elley

PART II

Rózsa's giant opening exposition is still not finished. Over shots of crucifixes the music grinds out a thickly orchestrated fanfare figure which climaxes in a brief statement of Herod's snatched triplet motif to accompany his close-up. Then with the return of the narration ("And it came to pass in those days that a decree went out from Caesar Augustus . . ."), the air clears to A minor as the theme for Joseph and Mary glides in on lower strings for their "Road to Bethlehem." This alternates with *agitato* sections showing the town's unfriendly bustle (first on the appearance of the caption "Bethlehem" and then as the innkeeper throws out a drunken client) before reaching a friendlier E flat, during which a solo oboe mirrors the innkeeper's charity with a fragment of the Joseph-Mary theme.

The stage is now set for the next set piece ("Nativity"), for which Rózsa, as in *BEN-HUR*, provides an ingenuous *Allegretto Pastorale* which, after a statelier introduction for the Three Wise Men, trips along in a gentle 6/8 (Ex.9).

Ex. 9

The musical score for Ex. 9 is written in 6/8 time. It features two vocal parts, Soprano (S.) and Alto (A.), and a piano accompaniment. The vocal parts begin with a melody in the key of E-flat major, marked with a piano (p) dynamic. The piano accompaniment starts with a soft (pp) dynamic and provides a simple harmonic support for the vocal lines. The score consists of four measures, with the vocal parts and piano accompaniment continuing through these measures.

This is, however, considerably lighter fare than its equivalent ("Adoration of the Magi") in *BEN-HUR*. For a start there is no attempt to mimic the lowing of the animals in the stable, and the music's time signature has a stronger rhythmic bounce than the flowing 4/4 in *BEN-HUR*. Rózsa's orchestration has a childlike simplicity (bells, harp, triangle, piccolo, celeste) with brass excluded and the wind and strings playing the simplest of accompaniments, with no hint of syncopation to trouble the proceedings. The choir (no male voices) is divided into four parts: Sopranos I take the main melody, with flute, oboes, piccolo, and celeste, and Sopranos II and Altos I and II repeat a soothing lullaby figure in three-part harmony. After a development section and a repeat of the opening, the music climaxes over shots of the Three Wise Men and bells and chimes marking the final bars. With this supremely untroubled cue--the first so far without a hint of chromatic doubts--the giant ten-minute exposition of music and narration finally

comes to rest. The film's hero has arrived and his story at last begins.

But it is a short rest. Following a brief, one-minute dialogue scene in which Herod commands Lucius to kill all newborn children, the music sweeps back with redoubled vigour. As Joseph wakes Mary, and they flee Bethlehem with the infant Jesus, their theme enters *con moto* on clarinets and lower strings (tremolo, and waxing and waning with a ghostly urgency), underpinned by a relentless timpani beat and soon joined by first violins and fluttertongued flutes ("Slaughter of the Innocents"). Over scenes of mob violence the tempo triples in speed, with brass playing a falling and rising motif which recalls the earlier *agitato* sections for Bethlehem; the music grows progressively more hysterical, ending in a cascade of falling triplets as Herod collapses with a heart attack.

As Herod the Younger (Antipas) assumes both his father's throne and his theme, the action moves to Nazareth twelve years later, as oboe, flute, and violins handle the Joseph-Mary theme with a fresh serenity ("Joseph and Mary"). (With the Herod music snipped off, and a new ending added, this is the soundtrack album's "The Virgin Mary.") Following the crucial scene in which Lucius, while conducting a census, realises their son had slipped through the net in Bethlehem but chooses to cast a blind eye, the sequence closes with a brief statement of their theme on oboe ("Relief").

The action now shifts to Barabbas and his abortive revolt against the Romans. A further twenty years have passed and a new governor comes to Judaea ("Pontius Pilate's Arrival"). In a brisk *tempo di marcia romana* Rózsa pulls yet another classic march from his inexhaustible store, with violas announcing Pilate's theme (Ex. 10).

Ex. 10



This is very different in character from the earlier "Roman Legions" march (Ex. 5), despite making its first appearance in the same key (D minor) and being heavily accented throughout. It is more a portrait of Pilate himself than of Roman power *per se*: the doggedly repeated rhythmic patterns, simple bass rhythm, and sudden upward-reaching perfect fifth all show the man's lack of imagination and aristocratic arrogance (evident in the scene with his wife when they pause for refreshment). The cue (heard in a slightly extended version, and with a different ending, on the album as "Pontius Pilate's Arrival into Jerusalem") is a minor masterpiece of grading: some forty-five seconds in, Rózsa introduces a brief trumpet call (reinforced by snaredrum) which grows in intensity as triplets enter to propel the march forward. As Pilate's theme is restated with greater force, the trumpet call is extended and now played by three trumpets, with the triplets

returning to generate another climax in which Pilate's theme is hurled out *fortissimo* over a medium-shot of him in his chariot. After a final flurry as the soldiers rush to a water hole, the music slowly dies away to the depths of the orchestra whence it first emerged.

Before the next major episode (Barabbas¹ revolt) there is a minor musical diversion to "John the Baptist," in which Herod, Lucius, and Salome observe John by the river Jordan, the music shifting back and forth between the Baptist theme (Ex. 3), solidly liturgical in parallel fourths and fifths, and the sinuous Herod theme (Ex. 8), twisting and turning with its characteristic falling triplet. (Rózsa also seems to enjoy a private joke with a trill whenever Salome appears.)

The main meal of the day, however, is Barabbas' revolt, and Rózsa serves up a meaty 4.5-minute banquet (divided into three overlapping cues), which begins straightaway with Barabbas' restless, chromatic theme on violas over an equally restless cello line (Ex. 11).

Throughout the first cue ("Revolt Part 1"), it is the last four notes of Barabbas' theme which are used as a driving force in the music, first in the bass (over shots of Roman soldiers), then joined by trumpets and horns beneath scampering violins, and finally by the violins themselves just before the music fragments into a flurry of short scales and uneven time signatures. Unfortunately most of the detail of this exciting music is drowned in the film itself by the sound effects, which even obscure the overlapping horn and trumpet calls just under a minute into the cue (Ex. 12).

Ex. 11

Moderato

Ex. 12

Ex. 13

All^o vivace

Ex. 14

Handwritten musical score for Ex. 14. It consists of two staves, treble and bass clef. The music is in 4/4 time. The first staff begins with a dynamic marking of *ff* and a tempo marking of *J^{no}%*. The second staff ends with the marking *etc.*. The notation includes various rhythmic values and articulation marks.

Ex. 15

Handwritten musical score for Ex. 15. It consists of two staves, treble and bass clef. The music is in 4/4 time. The first staff begins with a dynamic marking of *f*. The second staff includes the instruction *(overlap)*. The notation includes various rhythmic values and articulation marks.

Ex. 16

Allegro

Handwritten musical score for Ex. 16. It consists of two staves, treble and bass clef. The music is in 4/4 time. The first staff begins with a dynamic marking of *mf*. The second staff ends with the marking *etc.*. The notation includes various rhythmic values and articulation marks.

Ex. 17

Piu vivo

Handwritten musical score for Ex. 17. It consists of two staves, treble and bass clef. The music is in 4/4 time. The first staff begins with a dynamic marking of *f* and the instruction *energico martellato*. The second staff ends with the marking *etc.*. The notation includes various rhythmic values and articulation marks.

"Revolt Part 2" begins without a break with scenes of Barabbas' followers whirling slings, mirrored by a motif for woodwind and piano which recurs throughout the cue at such moments (Ex. 13). This, too, is virtually inaudible in the film, as is much of the rest of the music. The Barabbas fragment is developed with even greater fury as violins and flutes scream at the top of their register, leading to another violently syncopated section based on the same fragment (Ex. 14). As the battle continues, Rózsa reuses the same material, gradually strengthening and clarifying the textures. With the arrival of Lucius and Herod, Pilate's theme (representing the force of Roman law) enters on trumpets to stamp its authority on the proceedings, followed by Barabbas' in a somewhat "confused" version on violins as he signals his men to retreat. This overlaps to "Barabbas' Escape," which begins with a more sturdy version of the Barabbas theme, but soon, under Roman pressure, becomes progressively more panicky as Lucius pursues him (Ex. 16).

The tempo now quickens, the note values simpler and more urgent (Ex. 17). As Barabbas and Lucius meet in hand-to-hand combat, the music juxtaposes Ex. 17 with a "falling" motif which first appears as they roll down the rockface. The cue finally ends with Barabbas' own theme, restated and gradually wrung of its earlier confidence as he escapes from Lucius' troops.

If I have spent more time than usual looking at the above three cues, it is partly to highlight the wealth of detail which lies hidden in even the seemingly simplest "battle music." KING OF KINGS has no shortage of such cues, most of which (like the above) have never appeared on disc and can only be partly heard in even the best 70mm prints. As in QUO VADIS, Rózsa's efforts once again fell victim to the sound effects department; but at least the music is there should anyone care to unearth it, either on the original tapes or in a new recording.

The statutory battle scene out of the way, the film and music now return to more spiritual matters. Back at the river Jordan, John's theme is heard in a straightforward string version ("The Baptizer"), which leads into the first appearance of the Christ theme since the Main Title ("Baptism of Christ") as the camera tilts to a close-up of the adult Jesus. This Adagio Religioso is scored with the utmost delicacy, the combination of tremolo strings, flute, oboe, and celeste (with the choir of four-part female voices doubled by vibes) having the quality of a miniature organ in a large, vaulted church. The scene is best appreciated in stereo prints of the film, the music ending as serenely as it began, in a clear, calm D major, the theme's characteristic tonality. (Rózsa also wrote a shorter "Baptist Version" for prints to be displayed in certain countries. This runs 0' 26", as compared with 1' 15" for the standard "Baptism of Christ.")

This leads without a break into another unrecorded delight, "Sadness and Joy," for a brief scene in which John the Baptist comes to Mary's house one evening. Solo cello plays the Joseph-Mary theme in a tender E minor, with solo oboe introducing the Christ theme in a magical E flat minor as John states, "He is without sin." After a brief reference to the Baptist's own theme, the cue closes with the cello again playing the Joseph-Mary music, starting in C minor and ending in the brighter major over a close-up of Mary's face.

Meanwhile, deep in the desert, Jesus is about to undergo his first test in a temptation scene that will call forth some of Rózsa's most interesting scoring and one of his most esoteric in-jokes.

(To be continued)

THE FILM MUSIC OF MIKLÓS RÓZSA: A CHECKLIST

Compiled by Ronald L. Bohn

With: Frank DeWald, John Fitzpatrick, Alan Hamer, Mark Koldys

Additional Information: Dale Booth, Walter Bowser, Jeanne Jones, James Marshall, Clifford McCarty, Angela Morley, John Peterson, Tony Thomas, Luc Van de Ven

This is not our first attempt to chronicle the growing heritage of Miklós Rózsa's recorded film music. Back in PMS 6 (1973) we offered a list of exactly 25 items. That the present compilation runs to many times that number is a tribute to the enduring appeal of the music for performers and listeners alike.

The list is in three parts:

Section I (p. 9) comprises albums devoted to individual Rózsa film scores, listed by year of release. Except as indicated, the albums were issued around the time of the films' release. Although such records are commonly known as "soundtrack albums," it is worth noting that only 9 of the 38 items listed here actually derive from the film studio tracks. The rest were specially rerecorded for separate listening.

Section II (p. 17) consists of the "all-Rózsa" anthology albums, listed alphabetically by record label. Reissues are cited individually, but the reader is referred to the initial release for full contents.

Section III,, the longest part, is devoted to anthology albums that include one or more selections by Rózsa amid the works of other composers. It will appear in PMS 46.

General Notes. This is a listing of disc recordings. It attempts complete coverage of long-playing albums of U.S. origin. Many 45's, 78's and foreign releases are included, but no claim is made to completeness in these categories. Bootleg and "private" releases are included without comment on their legal status. Reel and cassette tape releases are not included--a project for another researcher. Compact discs, however, are listed, and it seems appropriate that the very last items to appear in the present issue should also be the first to carry Miklós Rózsa's music forward into the new technological era.

Duplicate album numbers or a parenthetical (S) indicate simultaneous mono and stereo releases. Format has not otherwise been specified, but most of the albums issued after 1958 are stereophonic. Unless otherwise specified, Miklós Rózsa may be assumed to be the conductor.

Sources (select). Roger D. Kinkle, *The Complete Encyclopedia of Popular Music and Jazz* (New Rochelle, N.Y.: Arlington House, 1974), 4 vols.,; Henk Korevaar and Robert Valkenburg, eds., *Soundtrack Encyclopedia* (Lelystad, Holland: Cinemusica, 1985), Randall D. Larson, *Musique Fantastique* (Metuchen, N.J.: Scarecrow Press, 1985); James L. Limbacher, *Film Music: From Violins to Video* (Metuchen, N.J.: Scarecrow Press, 1974); Roger Manvell and John Huntley, *The Technique of Film Music*, 1st ed. (London: Focal Press, 1957); Jerry Osborne and Bruce Hamilton, *Soundtracks and Original Cast Albums Price Guide* (Phoenix: O'Sullivan, Woodside S Co., 1981); Steven Smolian, *A Handbook of Film, Theater, and Television Music on Record, 1948-1969* (New York: The Record Undertaker, 1969); and various issues of the *Schwann Catalog* and the *World Encyclopedia of Recorded Music* and supplements.

I: INDIVIDUAL SCORES

THE THIEF OF BAGDAD (1940)

Filmmusic Collection FMC-8
Warner Bros. BSK-3183 (reissue).

-
Elmer Bernstein conducting the Royal Philharmonic Orchestra and the Saltarello Choir. With Bruce Ogston, baritone; Phyllis Cannan, mezzo-soprano; and Powell Jones as "Abu." (Recorded in 1977.)

Side 1: Main Title — Harbour Scene and Sailor's Song; The Chase; Abu and Achmad and Abu's Song; Horsemen's Fanfare; Love-Song — The Pool — The Prince and the Princess; The Sultan's Toys and Galop of the Flying Horse; Storm at Sea — The Seashore.

Side 2: The Djinn; The Skeleton Room — Duel With the Spider — The Return; The Blue Rose — Fight and Capture of Achmad; The Golden Tent; Abu to the Rescue — Death of Jaffar — Finale.

Kipling's JUNGLE BOOK (1942)

Victor DM-905 (78-rpm 3-disc album; 12")

MR conducting the Victor Symphony Orchestra. Narrated by Sabu. Reissued on Entr'acte ERM-6002 (Sec. III) and on Sound/Stage 2308 (Sec. II).

BLOOD ON THE SUN (1945)

Citadel CT-6031

Original soundtrack; from acetate masters. (Album released c. 1975.)

Side 1: Main Title; Japanese Tea Garden; Waltz; Togedier Again; Prelude to Death; Harakiri; Love Scene.

Side 2: Doubtful Moment; Tokyo Carnival; Dangerous Love; Tatsugi's Death and The Fight; The Perilous Block and Finale.

THE LOST WEEKEND (1945)

TT-MR-2 (promotional release)

Music transferred from original acetate masters. The film score was actually conducted by Irvin Talbot despite the album cover, which credits MR. (Album released c. 1976.)

SPELLBOUND (1945)

ARA A-2 (78-rpm 4-disc album)

Remington (REM) LP-1 (10-inch LP)

Guild Records REM LP-1 (10-inch LP)¹

-
Symphony Orchestra under direction of MR.

Selections: Prelude; The Subconscious; Dementia; Terror on the Ski Run; Scherzo; Love Theme — Part 1; Love Theme — Part 2; Finale.

¹ Promotional copy of the Remington LP, with brown jacket.

SPELLBOUND

Capitol FaP 1-453 (45-rpm EP)

SPELLBOUND Concerto. Themes adapted by MR. Erich Kloss conducting the Franklenland State Orchestra of Nurnberg. (Also issued, with THE RED HOUSE, on Capitol L-453 — see Sec. II.)

SPELLBOUND Columbia DX-1264 [G.B.; 78 rpm]
Queen's Hall Light Orchestra conducted by Charles Williams. (Included in anthology album,
Music For Films, Columbia Entns RL-3029 — see Sec. III.)

SPELLBOUND Warner Bros. BS-1213
Stanyan SRQ-4021 (reissue; quadraphonic)
- Powerhouse POW-4025 [Australia; reissue] Orchestra
conducted by Ray Heindorf. Theremin: Dr. Samuel J. Hoffman. (Recorded in 1958.)

Side 1: Main Theme; The Dressing Gown; Scherzo; Love Theme; The Burned Hand.

Side 2: Spellbound; The Razor; Constance; The Dream; Ski Run; Finale.

THE RED HOUSE (1947) Capitol CB-48 (78-rpm 2-disc album)
Capitol FaP 2-453 (45-rpm EP)
- Capitol CEC-012 [Australia; 45-rpm EP] Orchestra
conducted by MR. (Also issued, with the *SPELLBOUND* Concerto, on Capitol L-453 — see
Sec. II.)

Selections: Prelude; Screams in the Night; The Forest; Retribution.

SONG OF SCHEHERAZADE (1947) Columbia OL-272 (78-rpm 2-disc album)
Four songs by Rimsky Korsakov, arranged and adapted by MR. Lyrics by Jack Brooks.
Charles Kullman, tenor. For two of the songs, MR is credited as co-composer ("Gypsy Song" and
"Fandango").

A DOUBLE LIFE (1948) M-G-M E-999 (78-rpm "V-Disc")
MR conducting the Hollywood Bowl Symphony Orchestra. This recording was also used on
bootleg albums Sound/Stage 2308 (Sec. II) and Premiere 1201 (Sec. III).

Selections: Main Title; The Stage Idol; End Title; Othello Chaser; Pit Orchestra No. 1; Prelude
to Murder; Morte di Antonio.

MADAME BOVARY (1949) M-G-M 43 (78-rpm 2-disc album)
M-G-M Studio Orchestra conducted by MR. (Reissued with *IVANHOE* and *PLYMOUTH*
ADVENTURE on M-G-M E-3507 — see Sec. II.)

Selections: Madame Bovary's Waltz; Prelude and Romance; Torment and Passepied.

MADAME BOVARY Filmmusic Collection FMC-12
Elmer Bernstein conducting the Royal Philharmonic Orchestra. (Recorded in 1978.)

Side 1: Prelude; Charles Proposes to Emma; Disillusion; Leon's Love; Dance Suite — (i) Passepied,
(ii) Quadrille, (iii) Polka, (iv) Galop; Waltz

Side 2: The Operation; Rodolphe's Love; The Coach; Emma's Dream-Waltz — L'Heureux's
Walk; Arsenic — Agony; Finale

CRISIS (1950) M-G-M 10756 (78 rpm)
Guitar solos by Vicente Gomez. (Reissued on bootleg album, Sound/Stage 2308 – see Sec. II.)

Selections: Village Square; Revolution March.

QUO VADIS (1951) M-G-M 103 (78-rpm album)
M-G-M K-103 (45-rpm album)
M-G-M E-103 (10-inch LP)
M-G-M 460/1 (78-rpm album)¹
M-G-M 9065/8 [Brazil; 78-rpm album]

MR conducting the Royal Philharmonic Orchestra and Chorus [not credited on album or Film].

Selections: Prelude; Assyrian Dance; Lygia; Roman Bacchanal; Siciliana Antica; Hymn of the Vestal Virgins; Hail Nero, Triumphal March; Jesu, Lord; Chariot Race; Invocation to Venus; Petronius' Meditation and Death; Miracle and Finale.

'Probably abbreviated "highlights" album.'

QUO VADIS, Dramatic Highlights¹ M-G-M E-3524 ST
M-G-M E-134 (two 10-inch LPs)
- M-G-M K-134 (45-rpm boxed set, 7 discs)
- MCA 39075reissue²
Dialogue recording taken from film soundtrack. Music conducted by MR.

Side 1: Introduction (spoken by Walter Pidgeon); Marcus Meets Lygia; Paul Arrives in Rome; Lygia Denounces Marcus; Paul Introduces Peter and Peter's Message to the Christians; First Love Scene; Marcus and Lygia.'

Side 2: Seduction Scene: Poppea and Marcus; Nero's Vision of a New Rome; Rome is Destroyed, Nero Condemns the Christians and Petronius' Plea; Petronius' Death and Letter to Nero; Peter's Vision of Christ; Peter's Speech in the Ampitheater [sic]; Peter Sustains the Imprisoned Christians; Marriage of Marcus and Lygia; Plautius on the Cross; Finale: Marcus and Lygia Leave Rome.

¹While both music and dialogue come from the sound track, some of the former has been assigned to scenes that were either unscored or differently scored in the film.

²Titles of many individual tracks on this reissue vary considerably from the original, even though the recording is identical.

QUO VADIS, Suite Capitol FBF-454 (45-rpm EP 2-record set)
Capitol H-454 (10-inch LP)
- Capitol LC-6636 [G.B.; 10-inch LP] Themes
adapted by MR. Erich Kloss conducting the Frankenland State Orchestra of Nurnberg.

Selections: Ave Caesar (March); Romanza (Part 1); Romanza (conclusion); Arabesque; Quo Vadis, Domine.

QUO VADIS Decca Phase 4 Stereo PFS-4430 [G.B.]
London Phase 4 Stereo SPC-21180 [U.S.]
- London 820 200-2RH [G.B.; compact disc] MR
conducting the Royal Philharmonic Orchestra and Chorus. (Recorded in 1977.)

Side 1: Prelude; Marcus and Lygia; Fertility Hymn; The Burning of Rome; Petronius'

Banquet, Meditation and Death; Ave Caesar.

Side 2: Chariot Chase; Assyrian Dance; Aftermath (Death of Peter, Death of Poppaea, Nero's Suicide); Hail Galba; The Miracle and Finale; Epilogue.

JULIUS CAESAR (1953)

M-G-M E-3033
M-G-M K-204 (45-rpm album)
MCA 25022 (reissue)
M-G-M C-751 [G.B.]
Music For Pleasure MFP 2122 [G.B.; reissue]

"Dramatic Highlights." Dialogue recording, taken directly from the motion picture soundtrack.

M-G-M Symphony Orchestra cond by MR

KNIGHTS OF THE ROUND TABLE (1953)

Varese Sarabande STV-81128

Conducted by Muir Mathieson.¹ (Album released in 1980.)

Side 1: Prelude; Modred's Plot — Lancelot Meets Elaine; Lancelot Meets Arthur — Chivalry; First Battle; Sanctus — Cortège — Alleluia; Hawking.

Side 2: Departure — Pict Battle — Return; Distant Thoughts and Dreams; The Death of Arthur; Resignation; To the Death — Finale and End Titles.

¹ Duplicate soundtrack recording made in England for contractual reasons but not used in the actual film.

YOUNG BESS (1953)

Filmmusic Collection FMC-5

Orchestra conducted by Elmer Bernstein. (Recorded in 1976.)

Side 1: Prelude — Hatfield House — Reminiscing; Exit Anne Boleyn — Changing Mothers; Whitehall — The Prince of Wales; Eavesdropping — Dies Irae; Appointment With Love — Dreams — Disillusion; The King's Finances — The King's English.

Side 2: Royal Tact — Chelsea; The King's Ballad; Desperate Love — Crossroads — Catherine Parr's End; Night Visitor; Farewell; Alone — Finale.

A TIME TO LOVE AND A TIME TO DIE (1958)

Decca DL-8778

MCA VIM-7204 [Japan]¹

Varese Sarabande VC-81075 (reissue)¹

-
MR conducting the Universal-International Orchestra. (Soundtrack recording.)

Side 1: Main Title and Foreword; Furlough — Leaving the Front; Homecoming and The Search Begins; Hakenstrasse: Two Jugs of Wine; Friends Again.

Side 2: Desperate Lovers; The Killers; Laughter and Tears; Their Last Night; A Time to Die; End Title and Cast.

¹The contents on the Varese Sarabande reissue are labeled differently and were re-sequenced to conform better to the film.

BEN-HUR (1959)

M-G-M (S)1E1¹
M-G-M C-802 [G.B.]
Polydor/M-G-M Select 2353 035 [G.B.; reissue]
CBS 70276 [Multinational reissue]
M-G-M 2354 153 [Spain]
M-G-M MMF-1009 [Japan]

Symphony Orchestra of Rome conducted by Carlo
Savina.

Side 1: Prelude; The Adoration of the Magi; Roman March; Friendship; Love Theme of Ben-Hur; The Burning Desert; The Rowing of the Galley Slaves.

Side 2: Naval Battle; Return to Judea; Victory Parade; The Mother's Love; The Lepers' Search for the Christ; The Procession to Calvary; The Miracle and Finale.

'initial release was deluxe boxed edition with book. A reissue with foldout cover used the same number.

BEN-HUR, More Music From
" Volume 2

M-G-M (S)E-3900
M-G-M C-857 [G.B.]
Polydor/M-G-M Select 2353 075 [G.B.; reissue]
M-G-M 25MM9034 [Japan]

-
Frankenland State Symphony Orchestra of Nuremburg conducted by "Erich Kloss" [Miklós Rózsa].

Side 1: Overture; Star of Bethlehem; Gratus' Entry Into Jerusalem; The House of Hur; Messala's Revenge; Fertility Dance; Farewell to Rome; Arrius' Party.

Side 2: Parade of the Charioteers; Bread and Circus March; Death of Messala; Memories; Sermon on the Mount; Valley of the Dead; Golgotha; The Christ Theme from Ben-Hur (Alleluia).

BEN-HUR, Musical Highlights From

M-G-M/Lion (S)L-70123

Frankenland State Symphony Orchestra of Nuremburg conducted by "Erich Kloss" [Miklós Rózsa].

Same selections as on M-G-M (S)1E1 above, but performed without chorus.

BEN-HUR, Music from

M-G-M/Metro (MS)M-503 (abbreviated budget
reissue of M-G-M (S)E-3900, above)

Side 1: Overture; Star of Bethlehem; Gratus' Entry Into Jerusalem; Fertility Dance; Farewell to Rome.

Side 2: Parade of the Charioteers; Bread and Circus March; Sermon on the Mount; Golgotha; The Christ Theme from Ben-Hur (Alleluia).

BEN-HUR

Decca Phase 4 Stereo PFS-4394 [G.B.]

London Phase 4 Stereo SPC-21166 [U.S.]

-
London 820 190-2RH [G.B.; compact disc]
MR conducting the National Philharmonic Orchestra and Chorus. (Recorded in 1976.)

Side 1: Fanfare and Prelude, Star of Bethlehem, and Adoration of the Magi; Friendship; The Burning Desert; Arrius' Party; Rowing of the Galley Slaves.

Side 2: Parade of the Charioteers; The Mother's Love; Return to Judea; Ring for Freedom; Lepers' Search for the Christ; Procession to Calvary; Miracle and Finale.

BEN-HUR Le Petit M6nestrel ALB-403/4 [France; two 10-inch discs]
Raconte par Jean Desailly avec Serge Reggiani.

Dramatic adaptation for children, with narrator and actors. Music adapted for small orchestra and conducted by Jean Ba'itzouroff.

EL CID (1961)

M-G-M (S)E-3977 ST
MCA 25005 (reissue)
M-G-M C-876 [G.B.; mono]
M-G-M CS-6048 [G.B.; stereo]
Polydor/M-G-M Select 2353 046 [G.B.; reissue]¹
M-G-M 2345 168 [Spain]
M-G-M 25MM9032 [Japan]

MR cond the Symphony Orchestra Graunke of Munich

Side 1: Overture; Prelude; Palace Music; Fight for Calahorra; 13 Knights; Farewell

Side 2: Intermezzo; The El Cid March; The Twins; Battle of Valencia; The Cid's Death; The Legend and Epilogue

¹The Polydor version — and some copies of M-G-M (S)E-3977 — contains an additional unlabeled selection after "Farewell" at the end of Side 1. It consists of two unrelated cues from the film — Rodrigo approaching Chimene after killing her father, and Chimene entering the court.

KING OF KINGS (1961)

M-G-M (S)1E2¹
M-G-M (S)1E2-ST
MCA 39056 (reissue; mono)
Polydor/M-G-M Select 2353-035 [G.B.]
M-G-M 2345 169 [Spain]
M-G-M 25MM9027 [Japan]

MR cond the Symphony Orchestra of Rome and the Singers of the Roman Basilicas.

Side 1: King of Kings Theme — Prelude; Pompey Enters the Temple; Pontius Pilate's Arrival Into Jerusalem; The Virgin Mary; Nativity; The Temptation of Christ; John the Baptist; The Miracles of Christ; Salome's Dance.

Side 2: Mount Galilee and The Sermon on the Mount; The Prayer of Our Lord; Christ's Entry Into Jerusalem; The Scourging of Christ; The Way of the Cross; Mary at the Sepulcher; Resurrection — Finale.

¹Deluxe boxed edition with book and four 8x10 stills.

KING OF KINGS

M-G-M (S)E-3970
"Robert Ryan Reads from the New Testament." Music excerpted from M-G-M (S)1E2.

SODOM AND GOMORRAH (1962)

RCA (S)1076
Victor SHP-5236 [Japan]

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RCA CR-10023 [Limited Japanese
reissue] Orchestra conducted by MR. (Soundtrack recording.)

Side 1: Overture; The Queen's Favorite; The Jordan; Children's Game; The Dam;
Answer to a Dream; March of the Elamites; River Pastorale.

Side 2: Intermezzo; Jealousy; Dance of the Sinners; Messengers of Jehovah; Destruction of
Sodom; Pillar of Salt; Epilogue.

THEV.I.P.S (1963)

M-G-M (S)E-4152 ST
MCA 25001 (reissue)
M-G-M 80001 [W.Germany]

[German title: HOTEL INTERNATIONAL]
MR conducting the Rome Symphony Orchestra.

Side 1: Prelude; The Duchess of Brighton; The Bracelet; Conflict; Mood for Truth; Adorable
Invitation; The Letter.

Side 2: Consolation; Daffodils; Emotional Cost; Question of Pride — Suicide Threat — Finale.

THE GOLDEN VOYAGE OF SINBAD (1974)

United Artists UA-LA308-G
United Artists UAS-29576 [G.B.]

[Italian title: IL VIAGGIO FANTASTICO DI SINBAD] United Artists UAS-29576 [Italy]
MR conducting the Rome Symphony Orchestra. (Soundtrack recording.)

Side 1: Prelude; Arrival of the Homunculus; The Dream; The Storm; Marabia Beach; Koura's
Pursuit; The Destiny; Night Time; The Siren; The Chart; Making of the Homunculus.

Side 2: Temple of the Oracle; Escape from the Temple; Sinbad Discovers Koura; Sinbad
Fights Kali; Fountain of Destiny; The Centaur and the Gryphon; Death of the Centaur;
Koura's End; Sinbad's Decision.

PROVIDENCE (1977)

EMI/Pathe 2C066-14406 [France]
Pema Music 900 057 [France; 2nd issue]
DRG SL-9502 [U.S.]
Seven Seas FML-117 [Japan]

-
-
Music conducted by MR. (Soundtrack recording.)

Side 1: Valse Crepusculaire; Generique; Feuillages; Poursuite; Arrivee dans la Maison;
Sonia et le Saint Suaire; Valse Crepusculaire (piano).

Side 2: Providence; D6senchantment; Kevin et Sonia; La Ville Morte; Helen; Le Jardin
Public; La Rue; Final.

FEDORA (1978)

Varese Sarabande STV-81108

MR conducting the Symphonie-Orchester Graunke. (Soundtrack recording.)

Side 1: Prelude and Fedora Appears; The Island; Dejected; Rain; Souvenir de Corfu; Always
the Actress; Discovered; No Escape.

Side 2: The Oscar; Search in the Villa; Fedora's Daughter; Butcher!; Star Mother;
Metamorphosis; Deception; Escape; Finale.

TIME AFTER TIME (1979)
MR conducting the Royal Philharmonic Orchestra.

Entr'acte ERS-6517

Side 1: Prelude; Search for the Ripper — Decision; Vaporising Equalizer — The Time Machine; Time Travel; Bank Montage (Parts 1 and 2); Utopia; The Ripper — Pursuit; The Time Machine Waltz (Eric Parkin, piano).

Side 2: Man Before His Time; Redwoods; Frightened; Murder; The Fifth Victim; The Last Victim; Nocturnal Visitor; Dangerous Drive (Parts 1 and 2); Journey's End & Finale.

EYE OF THE NEEDLE (1981)

Varese Sarabande STV-81133
That's Entertainment TER-1010 [G.B.]
Victor VIP-28028 [Japan]
Milan A-120136 [France]
Celine CL-0003 [W.Germany]

[French title: L'ARME A L'OEIL]
[German title: DIE NADEL]
MR conducting the Nurnberg Symphony Orchestra.

Side 1: Prelude; English Wedding; The Blond Agent — Blondie's Death; Camouflage; Love Scene; The Fight; Passion — Love Theme.

Side 2: Frantic Drive — Despair, The Broken Heart — Revulsion; Escape; The Hostage — The Lamp; Retribution; Finale — Epilogue.

11: ANTHOLOGY ALBUMS CONTAINING ONLY WORKS BY MIKLÓS RÓZSA

Angel S-36063

Reissue of Capitol ST-2837 [*vid.*].

Antares MR-01 (W. Germany)

The Spectacular Film World of Miklós Rózsa. The Royal Philharmonic Orchestra conducted by Rainer Padberg.

Side 1: Festive Flourish; Fantasy on Themes from *YOUNG BESS* (organ soloist: Christopher Bowers-Broadbent); Via Dolorosa from *KING OF KINGS*.

Side 2: Parade of the Charioteers from *BEN-HUR*; La Java de la Seine from *STORY OF THREE LOVES*; Hebrew March and Wedding Celebration from *SODOM AND GOMORRAH*; Danish Dance (Danske Dans) from *YOUNG BESS*; Introduction and March from *JULIUS CAESAR*; Wedding Supper and Palace Music from *EL CID*; Jugglers and Tumblers from *KING OF KINGS*; Victory Parade from *BEN-HUR*.

Capitol CCL-7505 [Canada; 10-inch LP]

Canadian pressing of Capitol L-453.

Capitol H-453 (78-rpm set); Capitol L-453 (10-inch LP)

SPELLBOUND Concerto / THE RED HOUSE

SPELLBOUND Concerto, Frankenland State Orchestra of Nurnberg conducted by Erich Kloss. (The same recording as Capitol FaP 1-453 listed in Sec. I.)

THE RED HOUSE — Prelude, Screams in the Night, The Forest, Retribution — Orchestra conducted by MR. (The same recording as Capitol CB-48 listed in Sec. I.)

Capitol P-456 (T-456 reissue)

SPELLBOUND Concerto / THE RED HOUSE / QUO VADIS Suite.

This album included the material from Capitol L-453, listed above, plus the *QUO VADIS* Suite, with Erich Kloss conducting the Frankenland State Orchestra of Nurnberg (Capitol H-454, listed in Sec. I).

Capitol ST-2837

Miklós Rózsa Conducts His Great Themes.

Side 1: *BEN-HUR* — Prelude, Love Theme, Parade of the Charioteers, Mother's Love; *EL CID* — Overture, Love Theme, El Cid March.

Side 2: *QUO VADIS* — Triumphal March, Love Theme, Quo Vadis Domine? *KING OF KINGS* — Nativity, The Way of the Cross, Pieta, King of Kings Theme.

Celine CL-0017 [W. Germany]

DAS DSCHUNGELBUCH / PER DIEB VON THE JUNGLE BOOK / THE THIEF OF BAGDAD. Es Spielen Die Nummerger Symphoniker. Leitung: Miklós Rózsa und Klauspeter Seibel.

Side 1: THE THIEF OF BAGDAD (conducted by MR) — The King's Fanfare; The Harbour of Bagdad; Procession; Eternal Love; Gallop of the Flying Horse; Dance of the Silvermaid; The Marketplace of Basra.

Side 2: THE JUNGLE BOOK (conducted by Klauspeter Seibel) — The Jungle; The Animals of the Jungle; Mowgli; Life in the Jungle; Indian Night; Pursuit; Lullaby; Mowgli's Mother; Among Men; Song of the Jungle; Panic of the Animals; Hunt for Shere Khan; The Python Kaa; Combat; Mowgli's Triumph; Finale.

Citadel CT-MR-1 (promotional recording)

Film Music — Miklós Rózsa. Music conducted by MR. (Album released c. 1976.)

Side 1: THE POWER — Prelude, Death in the Centrifuge, The Merry-Go-Round, Viva L'Amour, Nocturnal Attack, Gypsy Theme, The Pursuit, Babble Pit.

Side 2: THE POWER (concl.) — Transformation, The Killer Killed. *SODOM AND GOMORRAH* — Main Title, Battle by the Dam, Victory!, Freeing the Slaves, Dance, Duel, Hebrew March.

Citadel CT-7004

Miklós Rózsa. [Album, released in 1979, contains concert works, plus the following music from films.]

Side 2: CRISIS (Film Suite for Guitar, arranged and performed by Daryl Denning) — Introduction, March of the Revolution, Village Square, Fandango, La Carta de Rehen, Finale; *PROVIDENCE* (Albert Dominguez, piano) — Valse Crepusculaire.

Decca (7)10015

LUST FOR LIFE Suite / Background to Violence. MR conducting the Frankenland State Symphony Orchestra.

Side 1: LUST FOR LIFE Suite — Prelude, Summer (Pastorale), Brotherly Love, Sunflowers, Postman Roulin, Madness, Finale.

Side 2: "Background to Violence": BRUTE FORCE — Prelude to Murder, Notturmo,¹ Scherzo; *THE KILLERS* — Despair, *THE NAKED CITY* — Pursuit, Epilogue: The Song of a City.

¹The "Notturmo" is actually a combination of materials from both *BRUTE FORCE* and *THE KILLERS*.

Deutsche Grammophon 2584 013 [U.S.]

Reissue of Polydor 2383-327.

Deutsche Grammophon 2584 021 [U.S.]

Reissue of Polydor 2383-440. (This album is labeled "volume 2," even though it reproduces the third of the Polydor series. It bears a picture of the second Polydor as "in preparation" — a state in which it presumably still resides.)

High Street Station Records 3301 (bootleg recording)
Film Music of Miklós Rózsa, Conducted by the Composer.

Side 1: *SPELLBOUND*, A Symphonic Suite (Selznick Studio Orchestra, Broadcast December 28, 1945); *THE NAKED CITY*; *THE KILLERS*.

Side 2: *LUST FOR LIFE* (From Decca (7)10015).

MCA VIM-7205 [Japan]
Japanese reissue of Decca (7)10015 [*vid.*].

Medallion ML-311

KING OF KINGS. The Story of Christ in Song. Miklós Rózsa. The Brigham Young University A Cappella Choir, conducted by Ralph Woodward. Don Cook, organist. All arrangements by MR, except where noted. (Album released in 1982.)

Side 1: The Christ Theme (*BEN-HUR*); Star of Bethlehem (*BEN-HUR*)¹ — Arrangement by Harry Robert Wilson; The Nativity (*KING OF KINGS*); Kings of Bethlehem²; Adoration of the Magi (*BEN-HUR*)¹ — Arrangement by H. R. Wilson; Blessed Mary (*KING OF KINGS*)¹; The Mother's Love (*BEN-HUR*).³

Side 2: The Prayer of Our Lord (*KING OF KINGS*); The Sermon on the Mount (*KING OF KINGS*)⁴; The Way of the Cross (*KING OF KINGS*)¹; Pieta (*KING OF KINGS*)¹; *KING OF KINGS* Theme.

¹Text by Harry Robert Wilson

²Text by Attila Jozsef. This piece is an independent composition, not written for a film.

³Text by Mary Ann Eager.

⁴Text from Matt. 5:3-8.

Medallion ML-314

Miklós Rózsa — Double Life. (Album released in 1982.)

Side 1: *THE STRANGE LOVE OF MARTHA IVERS*. Selections from the sound track [including dialogue and sound effects]. Music conducted by MR. Credit Titles and The Railroad Yard; The Death of the Aunt; Love Theme; Martha's Room; After the Beating; This Spot?; You're Insane; Goodbye Martha; End Title.

Side 2: Concert work [Sonata for Piano, Opus 20 — Robert Hammond, piano].

M-G-M E-179 (10" LP); M-G-M 179 [78-rpm set]; M-G-M K-179 [45-rpm EP set]
IVANHOE I PLYMOUTH ADVENTURE. M-G-M Studio Orchestra conducted by MR.

Selections from *IVANHOE*: Prelude; Lady Rowena; The Battle of Torquilstone Castle; Rebecca's Love; Finale.

Selections from *PLYMOUTH ADVENTURE*: Prelude; John Alden and Priscilla; The Passion of Christopher Jones; The Mayflower; Dorothy's Decision; Plymouth Rock.

M-G-M E-3507¹

MADAME BOVARY / IVANHOE / PLYMOUTH ADVENTURE

Side 1: *MADAME BOVARY*: Prelude — Romance; Torment — Passepied; Madame Bovary's Waltz. *IVANHOE*: Prelude — The Normans; Lady Rowena — Rebecca's Love.

Side 2: *IVANHOE* (concl.): The Battle of Torquilstone Castle; Finale. *PLYMOUTH*

ADVENTURE: Prelude — Dorothy's Decision; John Alden and Priscilla — Plymouth Rock; The Passion of Christopher Jones; The Mayflower.

¹This LP consisted of the contents of M-G-M E-179 *plus* the *MADAME BOVARY* selections from M-G-M 43 listed in Sec. I.

M-G-M (S)E-4112

Great Movie Themes Composed by Miklós Rózsa. Rome Symphony Orchestra conducted by Miklós Rózsa and Carlo Savina.¹

Side 1: Theme & Answer to a Dream, from *SODOM AND GOMORRAH*; *SPELLBOUND* Concerto; *LYDIA* Waltz; *KING OF KINGS* Theme; *QUO VADIS* Triumphal March.

Side 2: *BEN-HUR*; Paranoia Theme from *SPELLBOUND*; *MADAME BOVARY* Waltz; Beauty & Grace (Love Theme from *DIANE*); *EL CID*.

¹Actually conducted entirely by MR. The *BEN-HUR* (Overture) is from M-G-M (S)E-3900 (Sec. D), credited to Kloss there but actually conducted by MR. The *KING OF KINGS* (Prelude or Theme) and the *EL CID* (Overture) are taken from the existing M-G-M "soundtrack" albums, both conducted by Rózsa. Savina's name probably was introduced as the "conductor of the B-H album" — even though they borrowed from *another* B-H album. All the other recordings are new for this album.

Memoir MOIR-101 [G.B.]

Immortal Film Music of Miklós Rózsa. Royal Philharmonic Orchestra conducted by MR. (All selections reissued from the "Polydor trilogy" — Polydor 2383-327, Polydor 2383-384, Polydor 2383-440 — listed below.)

Side 1: *YOUNG BESS* — Suite; *LUST FOR UFE* — Suite; *LADY HAMILTON* — Love Theme; *THE ASPHALT JUNGLE* — Prologue and Epilogue.

Side 2: *THE THIEF OF BAGHDAD* — A Short Suite; *LYDIA* — Love Theme and Waltz; *THE KILLERS* — Prelude; *A TIME TO LOVE AND A TIME TO DIE* — Love Scene; *THE LOST WEEKEND* — The Walk Along Third Avenue.

Music For Pleasure MFP-5232 [G.B.]

British reissue of M-G-M (S)E-4112.

Polydor/M-G-M Select 2353-095 [G.B.]¹

MADAME BOVARY / IVANHOE / PLYMOUTH ADVENTURE

Side 1: *MADAME BOVARY*: Prelude — Romance; Torment — Gavotte; Madame Bovary's Waltz. *IVANHOE*: Prelude; The Normans; Lady Rowena; Rebecca's Love.

Side 2: *IVANHOE* (concl.): The Battle of Torquilstone Castle; Finale. *PLYMOUTH ADVENTURE*: Prelude; The Passion of Christopher Jones; John Alden and Priscilla; The Mayflower; Dorothy's Decision; Plymouth Rock.

¹ This album was a reissue of M-G-M E-3507, with different cover art and with the tracks for *PLYMOUTH ADVENTURE* resequenced to conform to their proper order.

Polydor MI-1394 [Japan; limited pressing]
Reissue of M-G-M E-3507.

Polydor 2383-327 [G.B.]

Miklós Rózsa Conducts His Great Film Music. MR conducting the Royal Philharmonic Orch.

Side 1: THE THIEF OF BAGHDAD, A short suite (including "I Want To Be a Sailor"); *A DOUBLE LIFE* — Prelude; *LOST WEEKEND* — The Walk Along Fourth [sic] Avenue; *A TIME TO LOVE AND A TIME TO DIE* — Love Scene; *THE NAKED CITY* — Pursuit and Epilogue: The Song of a City.

Side 2: KNIGHTS OF THE ROUND TABLE — Suite; *DIANE* — Finale; *THE STORY OF THREE LOVES* — Nocturne and Love Scene; *YOUNG BESS* — Suite.

Polydor 2383-384 [G.B.]

Miklós Rózsa Conducting the Royal Philharmonic Orchestra.

Side 1: KNIGHT WITHOUT ARMOUR — Suite: Overture, Siberia, Love Scene; *TRIBUTE TO A BADMAN*; *THE ASPHALT JUNGLE* — Prologue (The Drama Begins); Epilogue (The Drama Ends).

Side 2: MOONFLEET — Seascape; *DOUBLE INDEMNITY*; *LUST FOR LIFE* — Suite: Summertime, Reunion, The Orchards; *MEN OF THE FIGHTING LADY* — Blind Flight.

Polydor 2383-440 [G.B.]

Rózsa Conducts Rózsa. MR conducting the Royal Philharmonic Orchestra.

Side 1. JULIUS CAESAR — Overture; *LADY HAMILTON* — Love Theme; *THE KILLERS* — Prelude; *LYDIA* — (a) Love Theme and Waltz; (b) Introduction (Lydia's Portrait) — Four Piano Improvisations: The Bubbling Stars, The Colour Red, Harlequine, The Sea (Eric Parkin, solo piano).

Side 2: THE PRIVATE LIFE OF SHERLOCK HOLMES — Fantasy — violin solo by Erich Gruenberg; *FIVE GRAVES TO CAIRO*; *THE RED DANUBE* — (a) Prelude, (b) Nocturne, (c) Deportation Scene.

RCA ARL1-0911

SPELLBOUND The Classic Film Scores of Miklós Rózsa. Charles Gerhardt conducting the National Philharmonic Orchestra.

Side 1. THE RED HOUSE — Prelude, The Morgan Farm, The New Hired Hand, Swimming Scene, Meg Finds the Red House, Teller Shoots at Meg, Pete's Death and Finale (with The Ambrosian Singers); *THE THIEF OF BAGDAD* — The Love of the Princess; *THE LOST WEEKEND* — The Bottle, First Meeting, The Mouse and the Bat, Nightmare, Love Scene and Finale.

Side 2: FOUR FEATHERS — Sunstroke, River Journey; *DOUBLE INDEMNITY* — Mrs. Dietrichson, The Conspiracy; *KNIGHTS OF THE ROUND TABLE* — Scherzo: Hawks in Flight; *THE JUNGLE BOOK* — Song of the Jungle (with the Ambrosian Singers); *SPELLBOUND* — The Dream Sequence, The Mountain Lodge; *TVANHOE* — Overture.

RCA LM-2118

Kipling's JUNGLE BOOK I THIEF OF BAGDAD. Leo Genn, narrator. MR conducting the Frankenland State Orchestra. Recorded in 1959.

Side 1. Kipling's JUNGLE BOOK.

Side 2. THIEF OF BAGDAD.

Somerset Stereo Fidelity SF-16400

Sound Track Music from Wide-Screen Spectaculars. The Majesty of Scores Composed by Miklós Rózsa. The Cinema Sound Stage Orchestra.⁷ (Music arranged, and slightly rewritten, by Romeo Cascarino.)

Side 1: BEN-HUR — Prelude, Love Theme, Victory Parade, Miracle and Finale; *EL CID* — Overture, Palace Music, Legend and Epilogue.

Side 2: KING OF KINGS — King of Kings Theme, Nativity, Miracles of Christ, Salome's Dance, Way of the Cross, Resurrection and Finale.

⁷The reissue on Varese Sarabande VC-81104 (listed below) credits Richard Muller-Lamperts conducting the Hamburg Concert Orchestra and Chorus.

Sound/Stage 2308 (bootleg recording)

The Film World of Miklós Rózsa. Studio Orchestra under the direction of Dr. Miklós Rózsa.

*Side 1: JUNGLE BOOK*¹ (Narration by Sabu).

*Side 2: THE STRANGE LOVE OF MARTHA IVERS*² (Vocal by Marie Greene; lyrics by E. Heyman); *A DOUBLE LIFE*¹ — Symphonic Suite; *CRISIS*¹ — Revolution March, Village Square (Vicente Gomez, guitar); *GREEN FIRE?* (Vocal by Connie Russell; lyrics by J. Brooks).

¹Original recording listed by title in Sec. I.

²We have been unable to track down the original recording from which this cut was derived.

³Original recording, Capitol 3020, listed in Sec. III.

TT-MR-3 (promotional recording)

Miklós Rózsa — Two Classic Film Scores. Conducted by MR. Music transferred from original acetate masters. (Album released c. 1978.)

Side 1: BRUTE FORCE.

*Side 2: THE NAKED CITY.*¹

¹ Actually an acetate-derived version of the *Background to Violence Suite*. The "Pursuit" here is the long film version (much more elaborate than the concert version of the final suite).

TT-MR-4 (promotional recording)

Miklós Rózsa — Music For Films. Conducted by MR [?]. Music transferred from original acetate masters. (Album released c. 1979.)

Side 1: THE KILLERS.

*Side 2: DARK WATERS; TIME OUT OF MIND.*¹

¹The New England Symphonette, from an acetate of the soundtrack. Therefore the conductor cannot be MR. See *Pro Musica Sana* 44, p. 4.

Top Rank 39/655 [New Zealand]
New Zealand issue of *JUNGLE BOOK* Suite / *THE THIEF OF BAGDAD* Suite, narrated by
Leo Genn. Original U.S. issue: RCA Victor LM-2118 [vid.].

United Artists UAS-29725 [G.B.; reissue]
Miklós Rózsa Conducts His Classic Film Suites *THE JUNGLE BOOK* / *THE THIEF OF BAGDAD*. Narrator Leo Genn. MR conducting The Frankenland State Symphony Orchestra.

Side 1: JUNGLE BOOK Suite.¹

Side 2: THIEF OF BAGDAD Suite.² Narrative Text by Hugh Gray.

¹Reissue of *Kipling's JUNGLE BOOK* as originally issued on RCA Victor LM-2118.

²The music is the same as on the RCA Victor album, except that it is in stereo. Also, the narration spoken by Leo Genn varies significantly from the original, and is spoken *between* music tracks, rather than *over* the music as in the original.

Varese Sarabande VC-81053
Reissue of Decca (7)10015.

Varese Sarabande VC-81104 and
Varese Sarabande DBX-81104 (audiophile recording)
Reissue of Somerset Stereo Fidelity SF-16400 [vid.].

Varese Sarabande STV-81166
LAST EMBRACE ; LYDIA

*Side 1: LAST EMBRACE*¹ — Prelude/Memories, The Belfry, Good Night Ellie, The Drive, Dreamland, The Killer/Pursuit,

Side 2: LAST EMBRACE [com.] — Niagara Falls, The Tunnel/Finale; *LYDIA*² — Love Theme, Bubbling Stars, Sleighride, Waltz, The Sea, Farewell, Concerto (four hands).

Music composed and conducted by MR. Recorded at the International Music Studios in Nurnberg, West Germany, on June 22 & 23, 1982. ² Albert Dominguez, pianist.

Varese Sarabande 704.260 (digital)
Varese Sarabande VCD-47226 (compact disc)
The Music of Miklós Rózsa. Elmer Bernstein conducting The Utah Symphony Orchestra.
Joshua Pierce and Dororhy Jonas, duo-pianists.

Side 1: Overture: 'THE WORLD, THE FLESH AND THE DEVIL; New England Concerto (adapted from *LYDIA* and *TIME OUT OF MIND*); *Overture: BECAUSE OF HIM.*

Side 2: SPELLBOUND Concerto.

Varese Sarabande VCD-47258 (compact disc) U.
S. release of Celine CL-0017.

NEWS [continued from p. 2]

The summer of 1986 has been unprecedentedly rich in reissues of old Rózsa recordings. QUO VADIS (dialogue highlights), JULIUS CAESAR, BEN-HUR (vol. 1), KING OF KINGS, EL CID, and THE V.I.P.s have all been reissued on vinyl discs. These are budget issues, in mostly substandard remasterings. The KING OF KINGS is actually mono (despite the splendid original stereo master evidenced by the brilliant open-reel version). Also, the Decca/ London BEN-HUR and QUO VADIS have been issued in compact disc form, as have the German THIEF/JUNGLE BOOK and the recent Varese Utah album. Details for all these recordings may be found in the discography in the present issue.

As this issue is a virtual all-Rózsa affair, we emphasize once again that our coverage of other subjects must be highly selective. There is a lot going on in the film music world these days, and readers seeking interviews, news bulletins, and reviews of a wide range of current scores and records should consult (among others): *CinemaScore*, *The Cue Sheet* (published by the Society for the Preservation of Film Music), and *Soundtrack!*

Among the more interesting current developments is a burgeoning, and overdue, Franz Waxman revival. The Richard Mills/Queensland Symphony collection will be issued on CD (with added music from THE NUN'S STORY, CAPTAINS COURAGEOUS, PEYTON PLACE, and others), and a second album in the series will feature DEMETRIUS AND THE GLADIATORS, COME BACK LITTLE SHEBA, HUCKLEBERRY FINN, and a passacaglia derived from SORRY, WRONG NUMBER, among other scores. A new suite for narrator and orchestra from THE SPIRIT OF ST. LOUIS will have its world premiere at the National Air and Space Museum, Washington, D.C., on 17 May 1987, celebrating the sixtieth anniversary of Lindbergh's flight. And *The Song of Terezin*, Waxman's choral-orchestral song cycle on poetry by young concentration camp victims, will be performed by the New Haven Symphony on 27 April 1987.

A soundtrack album (Intermezzo 008 [Italy]) has finally been issued for THE ABDICATION, the 1974 drama in which Liv Ullmann portrayed Queen Christina of Sweden. Though little known, the film contains what many consider Nino Rota's finest score. A review by John Caps appears in *Soundtrack!* 5:15 (Sept. 1986).

In Coming Issues. Continuations of the discography and KING OF KINGS analysis . . . Rózsa on video . . . Frank DeWald on THE PRIVATE FILES OF J. EDGAR HOOVER . . . Mark Koldys on Goldsmith's EXPLORERS . . .

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