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Saluting Miklós Rózsa on his eighty-fifth birthday 18 April 1992

NEWS

Eight years after its premiere, some thirteen years after its completion, the Viola Concerto has finally reached us in the form of a new recording from Varese Sarabande (VSD-5329). The performance by María Newman and the Nuremberg Symphony is more cautious and reserved than the well-known Zukerman-Previn broadcasts (see PMS 42 and 47), but the actual sound of the music comes through better here in a solid and richly detailed recording. Television-derived suites by Lee Holdridge make an unusual coupling. . . . A newly recorded CD from Koch International will feature the Concerto for String Orchestra (Op. 17) and a newly arranged orchestral version of the opening movement from the First String Quartet (Op. 22). Isaiah Jackson conducts the strings of the Berlin Radio Symphony in a recording that will also include sinfoniettas by Bernard Herrmann and Franz Waxman.

The BBC Concert Orchestra will record the *Sinfonia Concertante* (Op. 29) and the *Theme, Variations, and Finale* (Op. 13) for Marco Polo Records, Barry Wordsworth conducting. . . . Bay Cities will issue a CD version of the 1985 Rainer Padberg album including the organ fantasy from YOUNG BESS and incidental marches and dances from various other films.

The catalog of Cambria Records is best known to Rózsaophiles for the Orion-derived CD of Rózsa chamber works (String Trio, Op. 1; Piano Quintet, Op. 2; and Violin-Piano Duo Sonata, Op. 7) and the published score of the Sonatina for Ondes Martenot, Op. 45. There is also an important CD of arias from the Korngold operas under the composer's own baton. In addition the company issues a series of "historical cassettes" emphasizing the musical culture of the West Coast. Of special interest is "John Crown in Concert" (C 108), which contains Rózsa's Duo for Cello and Piano (Op. 8) and Piano Sonata (Op. 20) in good stereo. Also included are Korngold's Third Piano Sonata and works by Haydn and Mignone. John Crown, a well-known educator and pianist, was a close friend of Dr. Rózsa, who wrote a newspaper elegy on his death back in the early 1970s. (We believe that we published some of this elegy, but now we can't find the issue in our collection of fifty!) Cambria's catalog may be obtained from them at Box 374, Lomita, CA 90717. Telephone: (213) 833-7442.

Forthcoming concerts include a July 30-31 event at Wolf Trap (District of Columbia) in which the National Symphony will perform film music to the accompaniment of screened excerpts. A newly devised long suite from BEN-HUR will be featured along with the MADAME BOVARY waltz sequence and music from ROBIN HOOD, CITIZEN KANE, NORTH BY NORTHWEST, and GONE WITH THE WIND. This concert will eventually be repeated in San Diego, in Raleigh, North Carolina, and perhaps in other cities. . . . John Mauceri will conduct a Rózsa tribute program at the Hollywood Bowl this summer.

Audiophiles often concentrate on symphonic music, but sonic excellence can be appreciated in chamber recordings as well. Consider this excerpt from Robert Hession's review of the Rózsa String Quartet on Laurel LR 842CD: "This recording reminds you that stereo means solid. The image of the quartet is simply astounding in its three-dimensionality. You hear space in front of, to the sides of, and behind the musicians. For the sheer illusion of having musical instruments in your listening room, this disc has no peer that I've heard. The apparent recording space was a small but highly reverberant hall that complements the scale of the ensemble and assures that you don't miss a thing. The NEA grant used in the production of this recording was money well spent. The music is captivating, the performance intense, and the sound superb" (*Stereophile*, June 1991).

Society member Jeffrey Dane has published *Beethoven's Piano*, an illustrated paperback on the instruments owned by Beethoven and some other composers. Available from the Museum of the American Piano in New York City for \$15.

BOOK NOTES by John Fitzpatrick

William Darby and Jack Du Bois: *American Film Music: Major Composers, Techniques, Trends, 1915-1990* (Jefferson, North Carolina, and London: 1990). 605 pages; illus. \$55. ISBN 0-89950-468-X. Published by McFarland & Co., Box 611, Jefferson, NC 28640. Tel. (919) 246-4460.

Steven C. Smith. *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*. Berkeley: 1991. 415 pages; illus. ca. \$29. ISBN 0-520-07123-9. Published by the University of California Press, Berkeley, CA 94720. Tel. 1-800-822-6657.

(continued on page 23)

THE SONG OF "EL CID"

Singing the Praises of Miklós Rózsa's Greatest Achievement by

Frank K. DeWald

In his autobiography, *Double Life*, Miklós Rózsa has fond memories of composing the music for EL CID. At the invitation of producer Samuel Bronston, he arrived in Madrid in the spring of 1961 and spent a month immersing himself in historical sources. In his 1977 interview with Derek Elley he says it was "a good two months." (See PMS 27.) In June, he was joined by his family and put up in a magnificent house, courtesy of Bronston. He writes: "The summer went by, and I composed with a kind of exhilaration. I liked the country, I liked the people, and the picture made sense."

But there were clouds on the horizon. First, Rózsa was induced by Bronston to accept co-composer credit with Mario Nascimbene on Italian prints in order to extricate the producer from a financial difficulty (For Nascimbene's version of this business, see *Soundtrack!* 5, no. SO [Dec. 1988]). Second, the recording sessions for the first part of the film, done in Rome, were time-consuming (i.e., expensive) and the tracks ultimately proved unusable due to flawed equipment. While still working on part two in Madrid, Rózsa was called to London to rerecord part one and he finished the score there in September.

The worst was yet to come. Rózsa met with director Anthony Mann at Shepperton Studios in London to begin dubbing the music onto the soundtrack. According to the composer, Mann "was in ecstasy at every sequence I had written, which was all right with me." Less impressed, however, was "a lady from Hollywood" (presumably the sound editor, Verna Fields) who kept whispering to Mann throughout the meeting. Rózsa sensed that his music was somehow in jeopardy, but he did not know exactly how bad the situation was until he saw a final print upon his return to Hollywood (via Munich, where he recorded a "soundtrack" album). Over 23 minutes of his 2-hour-and-16-minute score had been scrapped. A last-minute appeal to Bronston proved futile, and the best Rózsa could do was cancel a publicity tour on behalf of an album that the composer now considered unrepresentative of his work. The extent to which these cuts affect the cinemusical impact of the score will be discussed below.

In preparing to write the music for EL CID, Rózsa studied two principal sources: the twelfth-century collection known as *Las Cantigas de Santa María* and a collection of Spanish folksongs collected in the early twentieth century by Pedrell. The historical Cid died in 1099. The poems and legends about him took shape over the next two centuries and are therefore roughly contemporary with the *cantigas* collected by King Alfonso X (the Wise) of Castile around 1270. By studying these authentic sources, the composer managed to assimilate something of their melodic and rhythmic character into his own very personal and contemporary musical language.

The *Cantigas* are best known in their modern transcription by Higinio Anglés (*La Música de las Cantigas de Santa María del Rey Alfonso el Sablo*, published as Volume 15 of Barcelona, Biblioteca Central, Sección de Música, 1943). Rózsa was introduced to them by the historical advisor on the film, Dr. Ramón Menéndez Pidal, the world's leading authority on the Cid and his time. There are over 400 *Cantigas* in Anglés's collection, but only two appear to have been quoted directly by Rózsa, in the "Palace Music" and the "Fight for Calahorra" (see below).

The music of medieval Spain was, in fact, a mixture of European and Arabic (i.e., Christian and Moorish) elements which Rózsa uncannily captured in his score. The "Spanish," or "European" element is most easily recognized in certain rhythmic figures (especially those involving triplets) and in certain harmonic devices. These latter include the use of the lowered supertonic chord (D-flat major instead of D minor in the key of C major, for example, as in the love theme and march), and the use of modes other than major and minor (particularly Mixolydian, which is the mode of many of the *Cantigas*). The "Arabic" element is recognizable in the frequent use of augmented seconds in melodies, harking back to an earlier period in Rózsa's career (beginning with *THE THIEF OF BAGDAD*) when, given the many exotic pictures he was scoring, he "couldn't write a scale without augmented seconds." An obvious example can be heard in Fig. 6, used in connection with Al-Kadir and his forces. These two musical elements are blended and contrasted so naturally throughout the score that, as in the authentic music of the time, it is hard to tell where one begins and the other leaves off. What is always clear is that the music was written in the twentieth century by Miklós Rózsa. It might also be noted that, typically, Rózsa develops his themes throughout this score in a way that seems almost improvisatory. This is in keeping with the folk character that derives from the melodic and harmonic modality of the score. Like a medieval minstrel who improvises music on his harp to accompany his evolving tale, Rózsa's music unfolds in a spontaneous, seemingly (only seemingly!) uncalculated, yet always effective manner.

The score on which this analysis is based (or, rather, my photocopy of it) comes from the composer's own library. It is written on studio stock music paper, "MGM Music Form 12," 13 by 10 1/2 inches, sixteen staves per page, 231 pages. The last page is dated "Sept. 29th, London, 1961." In the composer's own hand, it is written (in pencil, I believe) in short score, almost invariably using three staves, except when the need dictates, as in the choral finale. All measures are numbered, and precise timings are indicated every few measures. Visual cues indicating screen action are also written in where appropriate. Occasional scratching out of a measure or two is probably more a question of timing adjustments than of compositional second thoughts. Precise instrumentation is indicated throughout.

One interesting musical feature of the written score is the complete absence of key signatures. This characteristic was also noted in the score for *THE PRIVATE FILES OF J. EDGAR HOOVER*, and is presumably the composer's wont. The fluid nature of Rózsa's tonality, with constantly shifting tonal centers, possibly dictates this technical expediency.

Curiously, two complete cues are missing from this score: the prelude and a second, shorter cue, without known title, that occurs after the "Fight for Calahorra."

TITLE	Times		TITLE	Times	
	as written	/ as used		as written	/ as used
Overture [Prelude]	3:20	3:20	*El Cid March	3:40	3:20
[Prelude]	-	2:42	(Entr'acte)		
*Ben Yussuf	4:45	3:48	*Rodrigo's Men	1:02	:10
Destiny	2:09	2:09	The Twins	2:19	2:19
Burgos	:40	:40	Rodrigo's Doubts	1:36	1:36
Palace Music	1:21	1:21	*Unity	1:05	-
*Bad News	4:11	2:41	*Moorish Tent	1:11	:35
The Nobles	3:16	3:16	*Siege of Valencia	1:49	:37
The Meeting	3:47	3:47	Rodrigo's Encampment	:29	:29
The Slap	:38	:38	Desperate Love	1:43	1:43
*Count Gormaz	:59	1:10	*United Again	1:13	-
*Courage and Honor	2:27	1:38	*Battle Preparations	3:20	1:53
Gormaz' Death	2:28	2:28	*Starvation	1:31	:31
Honor and Sorrows	1:40	1:40	Revolt	2:34	2:34
The Court of Ferdinand	1:11	1:11	*Valencia for the Cid!	3:24	1:35
The Gauntlet	:30	:30	*Ordoñez' Death	:49	-
Fight for Calahorra	3:59	3:59	For God and Spain	1:25	1:25
[Untitled - not in score]	-	1:25	Battle Part 1	1:17	1:17
*Chimene's Decision	1:35	:21	Battle Part 2	1:59	1:59
Investiture	:25	:25	Battle Part 3	2:25	2:25
Fanfare for Ferdinand	:08	:08	The Arrow	2:47	2:47
Fanfare for Rodrigo	:10	:10	The Promise	1:06	1:06
The Expedition	1:10	1:10	The Cid's Death	3:33	3:33
Betrayal	1:13	1:13	Finale (Alternate Start)	:48	:48
Ambush	2:19	2:19	*The Legend	1:56	1:08
*The Wedding	:36	:16	Finale	1:12	1:12
Wedding Supper	1:57	2:17			
*Wedding Night (Part 1)	3:51	3:34			
*Wedding Night (Part 2)	2:13	:40			
Road to Asturias	1:37	1:37			
*Thirteen Knights *A1	2:10	2:04			
Kadir's Delights	:39				
[Untitled, from "Ben Yussuf"]	-	:45			
*Sancho's Demand	1:55	-			
*Dolfos' Mission	1:49	:42			
*Sancho's End	2:25	1:17			
*Coronation	1:23	-			
Alfonso's Oath	:29	:29			
Banishment	3:18	3:18			
Forgiveness	2:25	2:25			
Friendship	1:30	1:30			
The Barn	3:02	3:02			
For Spain!	1:46	1:46			
Farewell!	4:14	4:14			

* Discarded or abbreviated in the film.

that gives much of the score both an archaic and a particularly "Spanish" sound.



The prelude opens with a swirling motive centered on A (Fig. 3). Its archaic, Spanish flavor derives from both its mode (Phrygian—essentially a minor scale with a lowered second scale degree) and the tiny ornamental figures (X and Y). It serves as an introduction (in the dominant key) to the principal theme of the entire score (Fig. 4), which we will call the "Cid theme" since it pointedly is not introduced under Rodrigo's early appearances—only when he earns his new title. This theme, in 6/8 meter and centered on D, will be



subjected to countless developments as the film progresses. With its opening interval of a rising fifth, it reaches upward in a noble, heart-stirring melodic arch. The first six notes alone, their rhythmic interest heightened by a strong syncopation, serve as a readily-identifiable signature tune for the hero throughout the film. When they come around a second time, Rózsa extends the melodic line yet higher to further develop the theme. This eventually leads into the love theme (Fig. 5), also given a clear and direct statement, with its full a/a'/b/a" form, and without any hint of the melodic and harmonic



developments it will undergo throughout the film. The Cid theme returns briefly before the prelude segues into the next cue.

This cue begins immediately with an introduction marked *Calmo*. Shimmering, *tremolando* violins form the background to an English horn solo above a C pedal. The melody, with its modal color (including the supertonic harmony), echoes the love theme just heard. Its hushed, pastoral quality complements the visual scene. This is followed by the first instance where Rózsa's music was deleted or altered for the final print. In the composer's written score, there is an abrupt change as a terse rhythmic ostinato formed by superimposed major and minor triads (of the opening fanfares) interrupts the quiet beauty of the scene. Underscoring Ben Yusuf's exhortation to the Moors is an important motive that will be associated with the African invaders (Fig. 6). It is sequentially repeated, still with its accompanying ostinato. *Poco Animato*



Its orchestration (primarily strings) and strongly modal coloring (primarily Mixolydian) make an effective contrast to Ben Yusuf's music. It is brought to the fore most tellingly as Rodrigo saves a crucifix from the burning church. (The visual reference to Rodrigo as a Christ figure, carrying the cross over his shoulder, is hard to miss.) After Rodrigo introduces himself to the priest, the music winds down and an important fragment of the Moorish Fig. 7 reminds us of the problems still facing Rodrigo.

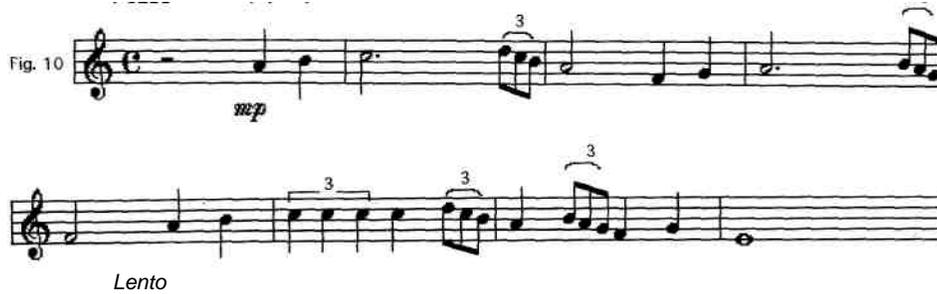
As Rodrigo decides the fate of the captured Moors, the music is grounded in a firm C-G pedal representing Rodrigo's strength and resolve. Against this are the little Moorish motive (Fig. 7) and a rising, sequential phrase (with typical supertonic and submediant modal harmonies) representing his struggle and his dilemma. As Moutamin dubs him "El Cid," the tonal center modulates to F, essentially making a dominant preparation out of all the preceding material. One of the score's principal motives, Fig. 4 (the Cid theme), is introduced for the first time in the score proper by violas and cellos. It is kept low in pitch and volume, musically reflecting the fact that Rodrigo cannot yet know the significance of the name or the full consequences of his actions. The Moorish motive (Fig. 7) is still present in the background and the harmony is less direct than the Mixolydian lowered seventh with which the Cid theme will soon be associated. Ordoñez's reaction is underscored with a terse dotted rhythm (Fig. 9)—a motive that will reappear in various guises and be associated throughout the score with Don Ordoñez and his treachery. As he leaves the scene the Cid theme appears in its first full flowering and segues directly into the music of "Burgos."



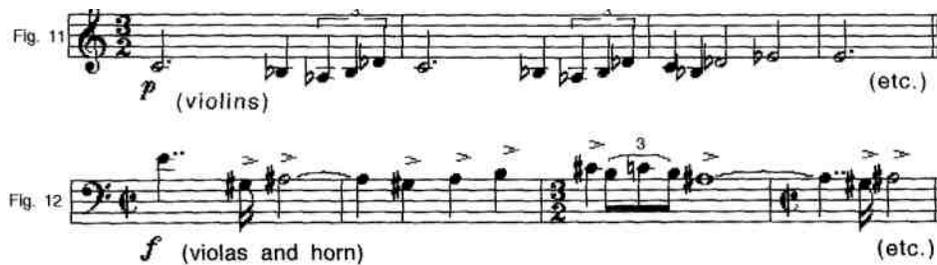
We arrive in Burgos to an orchestral tutti, 6/8, modal, harmonized by simple major and minor triads. Figure 9 returns, in 6/8, alternating with a bass figure in open 8ths derived from the preceding bars. After the third alternation, this motive is sequentially repeated at a lower pitch level and the cue cross-fades into the "Palace Music."

This lovely little set piece, in an almost pure Aeolian mode, is sensitively scored for two recorders, two harps, and guitar. It reflects the calm atmosphere of the palace, which knows nothing yet of what has happened in Bivar. It is a nicely rounded ternary form (a/b/a/coda). Distinctive musical features include the relatively unusual 6/8 pattern (the short note on the beat, followed by the longer note off the beat), its straying from pure Aeolian harmony in the *b* section (measure 20) and the asymmetrical phrase lengths (eight measures in *a*, six and seven measures in *b*). The melody of the *a* section derives from an actual cantiga (189 in the Anglés collection), but the *b* section and coda are Rózsa's own.

Chimene's love for Rodrigo is mirrored by a lovely modal tune on the oboe (Fig. 10). With a simple accompaniment consisting of only major and minor triads, its charm is direct and unambiguous. But after only eight bars a development begins, introducing the darker colors of major-minor seventh chords, added notes, and altered tones, all underscoring Chimene's fear that something untoward may have happened to Rodrigo. As her mood brightens we touch base briefly with an unclouded E major, but the richer minor mode returns almost immediately. Urraca enters, and at this point on the soundtrack the music is faded out. In the written score, however, the cue continues with a new motive (Fig. 11). This idea is tossed around from violins to violas to the clarinet, leading to the entrance of Gormaz and



yet another new motive (Fig. 12), at which point the music is resumed on the soundtrack. Rózsa clearly intended the missing music to enhance the tensions between Chimene and Urraca, yet the silence which replaced it effectively underlines the point that Chimene doesn't know what has happened and therefore doesn't know how to feel. Had the music been used, it might have pointed the audience's emotions in too obvious a direction; it is more interesting for them to share in Chimene's uncertainty.



The resumption of the music with Fig. 12 is made more dramatic by coming from silence and gives Gormaz's entrance a bit more import. Figure 12 is developed considerably through extension until the agitation is relieved at a *meno mosso* (less quickly) in E-flat, where we hear, for the first time in the narrative, the love theme (Fig. 5). There is no more than its first phrase, however, after which Gormaz's motive (Fig. 12) returns to be developed over the last minute or so of the cue.

A brief transition on low brass and strings (marked both *marcafc* and *pesante* [heavy]) speaks tellingly of Gormaz's and Ordoñez's resolve as they leave to make their accusation to the king. As the court assembles, Rózsa contrasts the full orchestra with an on-screen ensemble whose sound is represented by three trumpets and three cornets (recorded separately). The principal melody, as might be expected, is highly modal, deriving some of its color from chromatic mediant harmony (Fig. 13).



There are three on-screen fanfares, one each for Gormaz (very short), Ferdinand, and Sancho. These bear a superficial rhythmic similarity to the opening fanfares of the overture, but consist of only major or minor triads rather than the two types superimposed.

Curiously, the "fanfares" for Alfonso and Urraca are part of the orchestra track rather than the separate brass ensemble. All together, this cue is a well-rounded little set piece with a symmetrical form: introduction/a (Fig. 13)/fanfare/ a'/b (Don Diego's entrance)/fanfare/a" (short)/fanfare/a (developed into a short, somewhat perfunctory coda). As Elmer Bernstein's recording has proved, it makes an effective composition apart from the film. The cue ends with two field drums playing a rhythmic ostinato related to Fig. 13 as the scene changes to shots of a nervous, pacing Rodrigo. This is neither the first nor the last time that drumbeats will be used to re-reinforce a feeling of nervous tension, but it the only time that such a device actually appears in Rózsa's score.

Chimene and Rodrigo meet, and the love theme and the Cid theme are used most effectively. First, a variation on the love theme (using the lowered supertonic harmony) speaks for the lovers, who utter no words here. Grounded on C, it is developed and built through a rising melodic line and increases in tempo and volume. It turns out to be a long, dominant preparation for the theme itself, in F major, as the lovers' hands touch. Now there is a full-blooded, and this time almost full-length, treatment (*fortissimo* and *molto espressivo*) of Fig. 5, but soon this is reined in beneath the dialogue and kept from sounding too optimistic by a persistent pedal on F. Just where the first phrase should return there is a sudden harmonic surprise (superimposed A-flat minor and B-flat major triads), leading to a brief return of the Moorish motive (Fig. 7) as Rodrigo tells Chimene how he had set the captured emirs free. When he goes on to express doubts about his actions ("I'm not sure...") his theme begins in C major. As the lovers kiss, things are again kept in check by a pedal, this time on G and with a persistent short-long rhythm on viola and harp. The Cid theme continues until the cue ends on an A-flat/G major polychord. (Rózsa frequently ends a cue with this musical device. It is a way of bringing a musical segment to an end that is not totally resolved, that has a sense of ambiguity and inconclusiveness. It helps to propel both narrative and score forward.)

The scene returns to the court. There is an orchestral "sting" as Gormaz challenges Don Diego with the traditional slap, and low strings and trombone briefly develop a variant of Gormaz's theme (Fig. 12). We go back immediately to Chimene and Rodrigo, whose fearful embrace is underscored by the love theme in D major. This winds down in just a few bars, however, and there is a dissolve to the palace corridor, where we see Count Gormaz and hear further developments of his theme on muted horns echoed by muted trumpets over a steady A on the timpani. When Gormaz sees Rodrigo, the timpani beat ceases and the music comes to an abrupt and awkward end on the soundtrack. In Rózsa's written score, however, the cue continues for six more bars as Fig. 12 is heard on a bass clarinet against a string chord played *tremolando* and *sul ponticello*.

This theme pervades the next cues as well, first against brass polychords and a low violin trill (later tremolo). Soon it is developed as a canon harmonized in open fifths, although this is not heard on the soundtrack since the music is brought to an abrupt end less than fifty seconds into the cue. In the written score, the music eventually erupts into struggle music that makes good use of the dotted rhythm which characterizes Gormaz's theme. Also introduced in this segment is a motive derived from the second half of the Cid theme (Fig. 14) which will be frequently associated with Rodrigo's struggles. Over a constantly moving bass line, across changing meters, peppered by percussion, these two motives struggle for musical supremacy, mirroring the characters on the screen. The music builds to a climax and appears to come to an end as Rodrigo wounds Gormaz.



But the king's champion is not satisfied; he resumes the fight, and the editors also resume the music on the soundtrack, albeit awkwardly and in the middle of a measure. This time Gormaz's theme is heard over a pedal bass (an open fifth of F-sharp and C-sharp) and a relentless timpani rhythm. Played first in unison by violas and horns, then harmonized in tritones and then in major chords, it is eventually succeeded by Fig. 14 as the younger man gains the upper hand. The fighting reaches its climax to the accompaniment of typical syncopations; we don't see Rodrigo slay Gormaz but the score tells us he does with a fortissimo tritone figure; the music then succumbs to E-minor and we hear Gormaz's theme struggling for life as surely as his character. The tonality moves to C-minor as Chimene reaches her father and a typical Rózsa rhythmic ostinato pulsates in the background (♩ ♩ ♩ | ♩ ♩ ♩). There is a piquant polychord (D-major/A-flat-major) just as Gormaz dies, and the music falls back to a final C-minor chord (with an added second for color).

The musical cut in this fight scene is unfortunate. The sound of swords clashing in the empty hall is not as effective as Rózsa's music would have been in heightening the intensity of the characters' emotions.

Rodrigo goes to see Chimene, and after a passing reference to Fig. 14, strings and brass develop a motive with many typical characteristics: modal flavoring in the melody (principally Phrygian) and minor harmonies with added sixths (and occasionally fourths). (The first 53 seconds of this cue may be heard as the opening section of the "extra" cut on the British Polydor "soundtrack" reissue.) The love theme reappears but its basic modality here is minor rather than major. This use of the love music without allowing it to be fully stated or developed is typical of Rózsa's subtle manner throughout the score.

"The Court of Ferdinand" is introduced by a brief fanfare played by the three trumpets and three cornets. This fanfare idea is taken over by the four horns and lower strings and developed over a pedal-point motive which firmly roots the entire cue in a D tonality. This pedal motive also makes use of the dotted rhythm we had begun to associate with Gormaz. (This cue, minus the fanfares, constitutes the second section of the "extra" cut on the British LP mentioned above.)

As Rodrigo is given permission to pick up the challenge offered by Don Martin for the city of Calahorra, a straightforward rendition of his theme in G-minor leads with purposeful stride into the scene of the fight itself. This scene, the "Fight for Calahorra," is one of the musical highlights of the score. The music, which for the most part is kept clearly to the forefront of the soundtrack, is rhythmic and exciting. Its rhythmic propulsion comes from various ostinatos and its bright colors come from forthright modal tunes (including an authentic cantiga), unclouded by harmonic ambiguities. The music is propelled from the start by a bass ostinato which clearly establishes the tonality of C (primarily the major mode but with some Mixolydian inflections as well; Fig. 15). The on-screen brass (scored, as before, for three trumpets and three cornets), play an introductory fanfare. The bass changes to a three-bar motive (Fig. 15a) and the second violins, violas and horns introduce a jaunty tune

Fig. 15a

Fig. 15

Allegro festoso

Fig. 16

ff (violins, violas, horns)

(Fig. 16). This is alternated with echoes of the brass fanfare. The tonal center moves (by a mediant relationship) to A, and the tune is repeated an octave higher by violins and woodwinds (still with the bass ostinato and fanfare echoes). There is a very brief contrasting section (merely twelve bars), and Fig. 16 returns, but this time the orchestration is reversed, with the tune played by the cornets and trumpets and the fanfare echoes played by the violins and woodwinds. The tonal center shifts again, this time to D, and a new theme, based on cantiga no. 7 in the Anglés collection, is introduced as Chimene asks Don Martin to wear her colors (Fig 17).

Cantiga #7

Fig. 17

(etc.)

(This cantiga may be heard on a Waverly Consort collection [Vanguard 71176] that will doubtless appear on CD one day.) The ostinato, an open fifth (D-A) using the same rhythmic figure which opened the piece, is now in the treble and the theme is now in the bass. The theme is a long one, not reaching a cadence point for twenty bars. That it fits so naturally amidst Rózsa's original themes demonstrates how thoroughly he absorbed authentic period language into his own style. The ostinato stops and the theme is repeated in the treble (This repeat is foreshortened by twelve bars on the Munich re-recording). A brief bridge passage centered on dominant harmony brings the theme back to the bass.

A new, ecclesiastical-sounding theme is introduced as Rodrigo appears before the bishop to pray for God's help in the coming fight (Fig. 18). All rhythmic ostinati cease and the tempo slows down (*piu largamente*). The theme's modal harmonies are centered on D and are given a further religious flavor by the use of 4-3 suspensions (*). Over a timpani roll that reinforces a D pedal, violins, playing on their lowest string, introduce a melody that tries to rise but merely falls back again.

Piu largamente

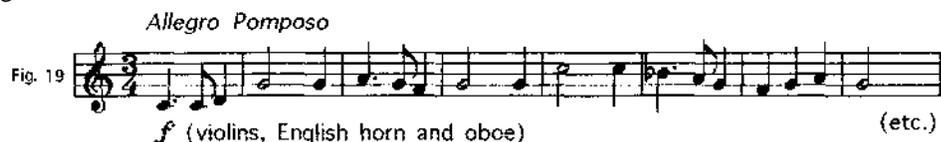
Fig. 18

ff (violins, woodwinds)

A brief passage for three trombones leads to a resumption of the fanfares. Rhythmic interest is now heightened by the occasional use of a measure of duple meter (the entire piece up to this point having been in triple meter), and for the first time the harmonic colors become unstable, with a bass ostinato outlining a tritone.

The resumed fanfare theme is taken up by cellos and horns, then slightly higher by violins, violas and horns, and finally by three trumpets, *fortissimo*, echoed by the three cornets, to conclude on a D-flat major/C major polychord. The fight itself has no music.

A new, triumphal motive is introduced when King Ramiro concedes Calahorra to Ferdinand (Fig. 19). It is centered on C, the traditional key of brightness and confidence. Not unexpectedly, it has a strong Mixolydian flavor combined with the lowered supertonic. The orchestration includes the ceremonial sound of bells. As Rodrigo crosses the field, the tonal center shifts from C to E (a mediant relationship) and Fig. 19 is repeated in the bass. When Ferdinand proclaims that Rodrigo will be his champion, the Cid theme brings the cue to a resigned rather than victorious conclusion.



Ordoñez goes to Chimene and offers to kill Rodrigo. The music written for this scene is based on his theme (Fig. 9) and is permeated with tritones: the bass ostinato spans a tritone, the melodic line initially forms an added augmented fourth against the otherwise minor harmonies and is later played by three muted trombones in parallel fifths, including a prominent diminished fifth. At the end of the scene, Don Ordoñez's theme gives way to a short motive first heard on English horn. Most of this music was not used; only the last five bars remain. Although the cut portion adds to the musical portrait of Don Ordoñez realized in developments of Fig. 9, the absence of any music immediately after the pageantry of the preceding scene carries its own meaning. One is reminded of Hitchcock's celebrated advice when Rózsa was scoring *SPELLBOUND*: to write music of which the audience would not be aware until it stops.

The short musical segment for the scene in which Rodrigo is invested as the king's new champion is based on Fig. 19. It ends with a brief fanfare which borrows an idea from *KING OF KINGS*.

Two subsequent fanfares are, like most others, scored for three trumpets and three cornets. The first (labeled "for Ferdinand" in the score) is pure Mixolydian. The second (labeled "for Rodrigo") is derived from the opening fanfares of the overture. It is also in the Mixolydian mode, but the tonal center moves up three times— from A to C to E (mediant relationships, please note, giving further evidence to the importance of the interval of a third as a unifying device throughout the score). The texture is also richer than in Ferdinand's fanfare because the trumpets play an octave higher than the cornets.

Figure 19 is developed further as Rodrigo and his men depart on "The Expedition." After a brief introduction featuring a solo oboe on melody (perhaps to remind us, ever so subtly, of the love theme), Fig. 19 is played *fortissimo* by the full orchestra with its tonal center on F. By now, this theme has become associated with the victorious, puissant aspect of the hero. This will make its reappearance after his wounding more poignant. There is a new, prominent countermotive in violas, horns and chimes. As Urraca speaks to Chimene, the harmony darkens and the tonal center shifts down eventually to D (a mediant relationship), only to modulate immediately to A for a few bars of the love theme.

For the battle that follows, Rózsa begins by introducing, for the first time within the score, Fig. 1 from the overture. With its basso ostinato and its rhythmic momentum it is an apt musical counterpoint to the visual of knights on horseback. The motive is developed at some length (and harmonized somewhat differently than in the overture) and leads into a new motive (Fig. 20), which, with its augmented seconds, is related to Fig. 7. Indeed, variations of the earlier motive are also used in this cue, along with Fig. 9 and the Cid theme. One can only marvel at how Rózsa keeps all this material fresh as well as musically and dramatically apt. Motives, especially those which serve as leitmotifs and are readily identifiable by the audience, are never repeated in exactly the same way. It might be a



slightly different harmony, a rhythmic displacement, intervals in the melody slightly changed (but still maintaining the same basic shape), a phrase shortened or extended, a new ostinato in the bass, a syncopated accompaniment, a fresh counterpoint or bit of imitative polyphony, a sequence or a combination of motives. All of this occurs within the relatively brief three and a half minutes of this segment. The composer's musical technique never fails. Although the music sounds improvised, as though Rózsa has put his motives into a kaleidoscope that he keeps turning to show us ever new patterns, colors, and relationships, it is in fact brilliantly calculated and carefully worked-out. Note, for example, such fine details as a tone cluster from four muted trumpets when we first see an enemy sword, the subtle variations of Moorish motives linked to their onscreen appearances, the lessening of musical activity and thinning of orchestration under dialogue, the completely natural segue into the Cid theme as Moutamin recalls the nobility of the hero, and the tortuous development in ascending counterpoint as Rodrigo begins to slay Ordoñez. Rózsa rarely resorts to note-spinning in battle or fight sequences, and in this particular example each measure has its place in the musical and dramatic scheme.

For the brief wedding ceremony, Rózsa begins with a 6/8 motive derived from Chimene's theme (Fig. 10), anchored by descending modal harmony in the trombones and basses. I believe this begins when the church doors (the importance of doors, gates, and arches as visual symbols throughout the film has already been mentioned in PMS 25) open to admit the expectant people, but I cannot be sure since this music is not used on the soundtrack. Someone obviously wanted the sound of wind to be the dominant effect. (Wind is used throughout the film as an aural symbol, much as doors are a visual one.) A moment of mild dissonance accompanies the close-up of Chimene as she hesitates to accept Rodrigo as her husband, but it is swiftly dispelled by a wisp of the love theme as she says her Latin "I do" and the camera switches to Rodrigo. This section *is* included on the soundtrack, but it is very brief, brought to a close by an ecclesiastical-sounding modal cadence.

The wedding supper is accompanied by a lovely little set piece in the same mold as the earlier "Palace Music." While it has the flavor of an authentic cantiga, it does not appear in Anglés's collection. Scored for two guitars and two harps, its modal coloring is primarily Mixolydian, centered on G. It is in simple ternary form with each section repeated (*The b section* is reprised after the "Fine" on the sound track, perhaps because the scene was longer

than expected). Fortunately, It is quite audible in the film and does not have to play second fiddle (or guitar) to the dialogue.

After a brief introduction featuring violas and cellos harmonizing in thirds, the wedding night sequence itself begins with Fig. 12 against a timpani roll on D. The terse, dotted rhythm and the tone color of violins and violas playing in their lowest octaves set a foreboding mood. It might well have been Rózsa's intent to portray the ghost of Gormaz still hovering between Rodrigo and Chimene, for Fig. 12 is certainly his "theme." As Chimene prepares herself in the wedding chamber, the atmosphere softens somewhat with the Introduction of her theme (Fig. 10) as an oboe solo and a change from tritone harmony to less dissonant thirds. The camera returns to Rodrigo, still waiting below, and the love theme returns for its fullest statement so far. To make sure, however, that it does not sound too assured, too confident, Rózsa grounds it firmly on a pedal D, enriching the soft modal harmonies with a subtle dissonance. The final phrase of the theme is extended and developed, the pedal D is dropped (although not the tonal center itself), and as the camera focuses on the bedroom door and Rodrigo's entrance there is a short motive for the cello, echoed by clarinet and English horn. Those echoes are not heard in the film, however, since the music is dropped out at this point. In the written score, Fig. 9 reappears, sounding more menacing by virtue of its double-dotted rhythm, quartal harmony (including a tritone) and echoing, stalking bass line. There is further free development of the love theme, yet the music still seems to be going nowhere—an effect apparently intended by the composer since once again he resorts to a pedal (this time an A) and adds to it an obsessive little ostinato motive in the cello and bass clarinet. The pedal returns via a short scale passage to its original D, and the love theme returns as we see Chimene fighting back tears. It is here that the music is brought back onto the soundtrack. For this final passage, Rózsa has muted all the strings, given the melody to a solo cello, and still further enhanced the poignancy of the moment by adding a rising and falling countermelody on the violins. The sequence fades away quietly as a solo violin echoes the final phrase of the solo cello.

It is worth noting about this cue that, although nearly two minutes of music were cut, only the middle portion of the scene, where Rodrigo and Chimene speak, had the music removed. This puts a musical frame around the dialogue and makes the remaining music more meaningful. It has been said that music begins where words leave off, and here, when the characters are silent, Rózsa's music is allowed to speak for them. And speak it does, portraying the deep, Intense emotions they are feeling as Rózsa himself would speak—with subtlety, with sincerity, and with warm humanity tempered by reticence and poise.

A fragment of chant, sung by women's voices, accompanies Chimene's visit to the convent where she asks for refuge. A second chant piece, contrastingly sung by men, follows immediately as the bishop intones prayers for the dead King Ferdinand. This continues for some time, effectively playing "against the scene" as Sancho and Alfonso engage in a near-mortal struggle. Neither of these bits of source music is included in the written score.

For Rodrigo's rescue of Alfonso ("The Road to Asturias"), we are treated to yet another theme for knights on horseback. Figure 21, a close cousin of Fig. 1, is introduced on violins, with a delightfully syncopated answering motive in the violas. Supporting this is an ostinato in galloping rhythm, with cello, bass, piano, etc., alternating between the tonic A and dominant E. A snare drum reinforces the rhythm. At the first long shot of Rodrigo,



harmonic gravity shifts temporarily to E as the old theme makes a brief, canonic appearance (telling us who he is before we can see enough of him to recognize him), but we are quickly back on A as Fig. 21 is heard, harmonized in open fifths, on high woodwinds. The answering motive is played this time by violins and trumpets. Once again we see Rodrigo, and our tonal center shifts, by a mediant relationship, to C-sharp as the Cid theme returns on horns and violas. Rózsa develops this material, using imitation and development of the answering motive from Fig. 21. The ostinato stops, appropriately enough, when the riders bring their horses to a halt.

The battle sequence which follows immediately relies on syncopated poly-chords, fragments of the answering motive of Fig. 21, and two new motives, Figs. 22 and 23. The former is first heard blared in open fourths on trumpets; these twelve measures were unfortunately cut from the film, although they can be heard (in "Thirteen Knights") on the Munich recording. Later, Fig. 22 is played by the same instruments in octaves, against a descending bass ostinato that is notable for its polymetric relationship to the melody (a three-measure pattern in the bass against a two-measure pattern in the melody). Figure 23 is introduced by horns and trumpets, the diminished octaves in its first harmonization giving it a more piercing sound. A few final syncopated chords lead to the Cid theme, *fortissimo*, centered on F. Here the lack of any syncopations or ostinati, the major-minor modal harmonies and the change to compound meter clearly signal a change in the mood of the scene as the knights guarding Alfonso are dispersed. Figure 4 is developed quietly under the dialogue between



Alfonso and Rodrigo. There is a very short but lovely Mixolydian mode oboe solo with horn counterpoint as the scene changes to dusk (The very awkward cut of approximately a beat and two-thirds just before this solo was clearly done in the dubbing room and not on the recording stage). A mediant rise in the tonal center from C to E concludes the cue with the Cid theme as the two men approach the safety of Calahorra.

For Ben Yusuf's "Ride to Valencia," Rózsa relies almost entirely on Fig. 6, accompanied by an ostinato. It is interesting to note how this ostinato, although rhythmically unchanging, is varied throughout the sequence. It is consistently built from superimposed chords, yet the chords and their structure change as the piece develops. It begins with C major imposed over F-sharp minor, but later the composer uses E major over F minor, and further on

expands the chords beyond simple triads. One of the superimposed chords will always be found in the bass, but the other moves from mid-range (violas) to above the melody (violins, flutes, and oboes). For contrast, in the middle of the cue, the ostinato ceases briefly and there is a short new motive as Ben Yusuf and his forces enter the city and narration begins. Even this short section (only fifteen measures), rewards close attention to its musical structure. The four-measure motive is repeated sequentially, and at the third repetition it is treated as a canon, the bass following the melody at the Interval of a tritone. Here is further evidence, hardly needed, of an inventive musical mind always at work. Figure 6 with its accompanying ostinato returns when the narration ends, giving the cue a ternary form.

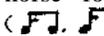
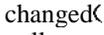
For the beginning of the scene between Ben Yusuf and Al-Kadir, Rózsa wrote a little Arabic-sounding tune for a small complement of only eight players (recorder, oboe, viola, guitar, harp, tom-tom, tambourine, and a small gong). In ternary form, its melodic flavor comes from using a scale with an augmented second between the third and fourth degrees as well as a flatted seventh degree. Its harmonic underpinning of superimposed fifths (C-G-D) is unchanged throughout the piece. This cue is not used in the film, perhaps so that the following could be used instead.

As Ben Yusuf tells Al-Kadir about his plan to turn Christian against Christian, Fig. 6 is taken up again by horns and violas. At first, this would appear to not be in Rózsa's score, yet a little investigating turns up the source. It is, in fact, the first appearance of Fig. 6, meant to be heard just after the prelude yet cut there and replaced with an ostinato drum beat. Whether using this music in this place was Rózsa's or an editor's idea I cannot tell. It is appropriate, however, as it reinforces the menace of Ben Yusuf's plan.

As Sancho rides to Calahorra to present his demands to Alfonso and Urraca, Rózsa's written score develops a motive (Fig. 24) which was first heard at the end of the prelude. It is in the Phrygian mode (notable for its lowered second scale degree), and Rózsa develops it quite freely and extensively, using imitation and contrary motion and also adding a little trumpet call spanning a fifth. Underneath all this development is an ostinato that keeps the tonality firmly centered on A, no matter how far away the melodic line and its accompanying harmony may range. When the camera pulls back to a fearful Alfonso, the same musical materials are used but all the note values are doubled, creating a calming effect that is contrasting and yet unified with the preceding section. As Sancho calls out for Urraca the original note values return. When he stops riding, the ostinato stops also, taking away the music's sense of forward motion. It is replaced by a tremolando chord built in fourths, which serves as the background for still further developments of Fig. 24. This, too, stops as Urraca swings around to speak to Dolfos, and the music slowly (and literally) winds down to a quiet conclusion. Unfortunately, none of this music, for all its intricate and appropriate development, is used in the film.



A brief reminiscence of this cue was meant to introduce the next one, yet it, too, is cut. Instead, the music begins abruptly, mid-bar. Yet another basso ostinato appears,

against which we hear violins and violas with a tremolando D played *sul ponticello* and a fanfare-like motive on muted French horns (and later muted trumpets). As Dolfos spurs his horse forward, this basso ostinato ends, only to be replaced by a rhythmic one (), supporting a new motive which will pervade the rest of this cue (Fig. 25). The changing meter and the upward-creeping chromaticism are typical of Rózsa in his darkest mood. We only hear Fig. 25 once, however, since the music is faded out on the soundtrack at this point, to be replaced by wind and thunder. In the written score, the music continues until Sancho beckons Dolfos into his tent. Fig. 25 moves to the bass line, where it is heard against trilling woodwinds. The rhythmic ostinato reappears, yet it is subtly changed (). Figure 25 is heard in the middle range, and the little trumpet calls used in the previous cue are added to the texture. A musically perfect coda is formed by bringing back the initial basso ostinato and the French horn motive.



In the written score, as Dolfos and Sancho set out to Calahorra, motivic material derived from Fig. 25, yet sufficiently changed to be almost new, is played off against a steady quarter-note pulse of E in the bass. This music is not used, however, having been replaced once again by the sound of thunder and wind. As we approach the fatal moment, the chromaticism becomes more pronounced. A rising chromatic scale in accented quarter notes from the trombones, tuba, bass, and piano against a twisting, syncopated sequence in strings and woodwinds creates tension which culminates in a *fortissimo* orchestral tutti of highly dissonant polychords. It is at this point that the music enters on the soundtrack, and while it does make an impact, the absence of Rózsa's careful preparation reduces the effect to that of a somewhat cheaper musical "sting." An ascending chromatic bass line increases tension as Dolfos demands the city door be opened, leading to more brutal polychords as he is stabbed by Rodrigo. A stroke of the gong accents the fortissimo climax as Rodrigo withdraws the bloody blade, and from there the tension slowly unwinds. When Rodrigo reaches the dying Sancho, the tonality appears to settle on A. There is an A pedal, against which the violins play a somber-sounding Phrygian motive (thus relating it to both Fig. 24 and Fig. 25) with warm, diatonic harmonies. In typical fashion, the melody struggles upward. At the actual moment of Sancho's death, the tonal center shifts to D (for which the preceding A pedal had been preparing us all along as a dominant), and a pair of clarinets intone the first phrase of the *Dies Irae*. The cue fades out with a soft stroke of the gong. It is a moving elegy, but terribly brief.

The extensive cuts in these last three cues are difficult to understand. I, for one, can think of no particular reason for them. While the scenes play well enough without music, Rózsa's carefully worked-out underscoring would have enhanced the drama and not been in any way obtrusive. The natural wind and thunder effects could have remained and would not have "competed" with the music. Did someone feel there was just too much music? Whatever the rationale, it is certainly understandable that a composer, who has taken such pains to develop his motives to intensify each shifting nuance in the drama, would be miffed to find his efforts considered so expendable.

The transition from the convent to Burgos is covered in the written score by a short motive in the bass line, spanning a prominent tritone. This leads directly into the "coronation" music, familiar to many from Elmer Bernstein's recording. (The actual scene shows a feudal oath-taking ceremony rather than a coronation.) Somber orchestral and harmonic colors are completely banished here. Instead, we have a resplendent march with a battery of percussion (including chimes) and the by-now-expected three trumpets and three cornets. A simple ternary form is created, with Fig. 26 as the a section (tonality of E). A contrasting *b* section modulates to the sub-dominant tonal center of A. A four-note ostinato in the bass line and the constant ring of the triangle also set the *b* section apart from the *a*. Typically of Rózsa, the return of *a* is not just a simple repeat; there is development after the first four-bar phrase. As Alfonso appears, there is a coda of fanfares which bear a strong similarity to the end of the prelude to KING OF KINGS. The entire cue is Rózsa in his most royal mood, rivaling similar moments in YOUNG BESS.



All of this music is absent from the soundtrack, where it is replaced by pealing bells and fanfares "borrowed" from other places in the score. While it is certainly a major *musical* loss, John Fitzpatrick argues that the scene works better without scoring. "The moment is not festive at all. There is tension in the air. The bare sound of bells and footsteps in the otherwise eerily silent square strikes me as a good accompaniment for such a moment." Would such an experienced film composer as Rózsa have misread the scene? Could his title, "Coronation," be a clue to what he was thinking? Presumably, the composer and director discussed where music would be used and what kind of musical effect was sought. Why, then, so many second thoughts (of which this is only one of the more obvious examples)? It is unfortunate that the realities of film-making do not allow time for further discussion, rescoring and rerecording, once a decision has been made to change a part of the film. Rózsa would certainly have listened sympathetically to the director's point of view, and would not have objected to cutting pre-existing music, particularly if given the opportunity to recompose and make more effective beginnings and endings. Where differences of opinion persisted, the director would have the final responsibility for editing decisions, but at least there would be give and take. Yet there is almost never the luxury of such time-consuming (i.e., expensive) artistic dialogue, and some composers have attended premieres, only to find their entire score scuttled (e.g., Alex North and 2001: A SPACE ODYSSEY)! Rózsa would naturally be upset that so much music, particularly such beautiful music as that composed for this scene, was eliminated without his knowledge and with seeming disregard for his opinion, yet what remains is still a strong, viable score that may have, in fact, been at least partially enhanced rather than diminished by decisions made in the editing. It is not possible to say who, in the end, is right. Granted, the music for this scene is beautiful, but the score to EL CID is no less powerful for its absence. In any case, we can be grateful to Elmer Bernstein for preserving it on record!

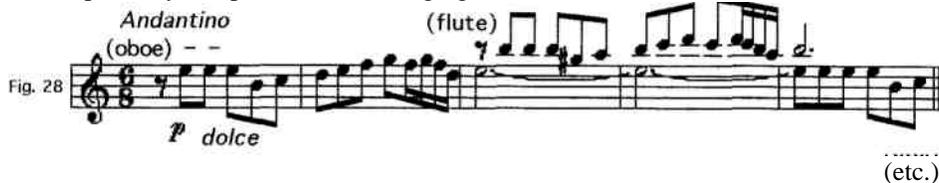
As Alfonso rejects Rodrigo's pledge of fealty, his gesture is orchestrally echoed by a short motive thundered out in octaves by the strings and heavily accented (Fig. 27). It would be hard to miss the prominent tritones in this figure.



The tragedy of Rodrigo's banishment is felt in the heavy tread of a B pedal in timpani, harp, and piano. Though begun *fortissimo*, the music is kept very low in pitch (mostly below middle C on the piano). Though not based on a recognizable motive, it is cut from the same rhythmic, melodic, and harmonic fabric as virtually the entire score (with strong Phrygian coloring). Field drum and gong add further funereal touches. Yet, as the scene dissolves to a sunrise, things brighten considerably. A solo oboe plays the Cid theme in 4/4 rather than 6/8 meter, making this now familiar motive sound more pastoral than militaristic. As Rodrigo gives Lazarus the leper something to drink (recalling two similar moments in BEN-HUR) Fig. 4 is extensively developed in a rich, romantic mood, with a little countermotive added in the violas. The modal harmonies are primarily major and minor chords, with nothing but the most gentle dissonances. There are no ostinati, although there is a gentle rocking rhythm in the guitar which continues throughout the entire cue.

As Rodrigo and Chimene reconcile, the music takes on for a brief moment an almost impressionistic quality, with a rising motive of gently undulating triplets and duplets. Chimene's theme (Fig. 10) returns, once again played by a solo oboe, and then two clarinets in octaves. The guitar countermotive from the preceding cue is also present here. The orchestral color is made to sound especially warm by the C-flat tonality. As Chimene tells Rodrigo that she loves him, the love theme blossoms forth in A flat. This is its most complete statement so far, with its full a/a'/b/a" form.

A pastoral tune in 6/8 meter (Fig. 28) is developed back and forth between oboe and flute in the scene where Rodrigo and Chimene are befriended by a little farm girl. It is, not surprisingly, modal, and its harmonization is the same tonic/supertonic (with tonic pedal) configuration as the love theme. The oboe solo continues with a somewhat contrasting section (with clarinet echoes) which shifts the tonal center to C (a mediant relationship with the preceding E). At the point where the girl tells of potential harm to her family if they help the outcasts, the clarinet takes over the melodic line, a subtle dissonance is introduced into the harmony, and there is a marked rhythmic ostinato in the viola. An unclouded Fig. 28 returns as the girl finishes her speech, giving this segment a ternary form that is musically satisfying and also perfectly complements the changing dramatic moods of the scene.



The underscoring for the love scene in the barn in which Rodrigo and Chimene enjoy a moment of peace is, by virtue of the fact that this is the segment recorded on the Munich album, the most familiar treatment of the love theme. First, Chimene's theme (Fig. 10) is intoned by a solo clarinet and then, a third higher, by a solo oboe. The clarinet phrase cadences on C, but the oboe phrase ends on A major (a mediant relationship). Figure 5 appears on solo violin with its little countermotive on guitar. The melody is later taken over by solo cello. After a complete statement of the love theme, the a" phrase is extended by the

solo violin as the tonal center shifts to D. The melodic line is now taken over by the violin section, and the soloist is given a poignant, yearning countermelody with which to soar above the orchestra.

This tender moment does not last long, however, for Rodrigo is soon called to lead his people. The musical mood changes abruptly. Developing a rising, yearning motive harmonized primarily with major and minor chords and no harmonic ambiguities, Rózsa slowly builds the tension. The bass line creates an impression of solid strength, alternating between tonic and dominant notes. The melody rises and falls until the bass line settles on the time-honored preparatory device of a dominant pedal. From here, Rózsa leads up to an important new motive, the "El Cid March" (Fig. 29), announced by three trumpets. It is yet another major theme heard over a pedal bass (in this case C) with modal coloring in the melody and harmony (particularly the lowered supertonic). A strong rhythmic ostinato is punctuated by a drum section which incorporates field, snare, and bass drums. The tonal center shifts (by a mediant relationship) to E, and the theme is repeated by violins, violas, and woodwinds, answered canonically by horns and trombones. As the camera dissolves to a medium long-shot of Rodrigo and his men, the Cid theme returns in march rhythm scored for full orchestra, *fortissimo* and *marcatissimo*.



There follow two scenes which have been cut from most prints (see PMS 25). First, the camera dissolves to Urraca's chamber. *Sul ponticello* strings, playing a dissonant chord, rooted on F, serve as background to an insinuating motive on clarinet (Fig. 30). The tonal center moves up to A (a mediant relationship), and Fig. 30 is repeated, harmonized in tritones and played by *tremolando* strings and flutter-tonguing flutes. Muted trombones and horns plus a harp playing *bisbigliando* (a sort of harp tremolo) add further eerie orchestral color.



As Rodrigo and Chimene speak of their shattered dream, the music segues directly from the Cid theme into the love theme. Interestingly enough, the score shows once again the countermelody on solo violin, yet it is not heard on the soundtrack. Figure 5 is here presented in its complete form (a/a'/b/a"), extended somewhat by an extra measure added to the end of the b section. (This sequence, complete with violin solo, is actually the conclusion of "Farewell" on the Munich recording.) The volume swells, the tempo picks up ("*Piu mosso [alla marcia]*"), and the march theme (Fig. 29) returns on the strings as Rodrigo takes command of the assembled forces. The full complement of three trumpets and three cornets adds to the excitement of the moment. The varied rhythm patterns and rising melodic line of the final fanfares build to a brilliant A major cadence, *fortissimo*, as the first part of the film comes to an end.

BOOK NOTES (continued from page 2):

Steven C. Smith's splendid biography of Bernard Herrmann is the first serious life of a film composer. Miklós Rózsa (1982, 1989) and Dimitri Tiomkin (1959) have given us memoirs of their own careers. Fred Steiner's USC dissertation on the early years of Alfred Newman remains unpublished. Erich Korngold's father (1945) and widow (1967) offered personal testimonials to the great Austrian composer. And there have been short critical treatises on the music of Rózsa (Christopher Palmer, 1974) and Korngold (Brendan G. Carroll, 1987). But so far as I know, Smith's substantial volume is the first full-scale life of a composer who spent the greater part of his career in the cinema. Happily, the book sets a high standard. Smith has been fortunate as well as diligent. Herrmann was in the public eye from an early age, starting with CBS Radio at twenty-three (as Johnny Green's assistant!). He seems to have been the sort of character that nobody could ever forget. And since he died at the early age of sixty-four, he was survived by a great many relatives and associates with grand tales to tell. Smith had been diligent in interviewing these people and fortunate in basing his research on the earlier interviews of Craig Reardon from the 1970s.

The results are fascinating, and not just for the legendary tantrum stories. Smith gets behind the prickly surface of the man to explore the roots of his discontent. Some of this makes for painful reading. Never a great podium technician, Herrmann nevertheless longed for a concert conducting career and seethed with jealousies at the success of men like Green, Leonard Bernstein, and Andre Previn. Contemptuous of Toscanini for the latter's conservative repertory, Herrmann nevertheless modeled his own tantrums on the Italian's famous rages. What became a characteristic with Herrmann may have started as an act. Nor is it easy to face the breakup of Herrmann's first marriage in 1948. He divorced Lucille Fletcher to marry her cousin, Lucy Anderson. This entire business seems to have been wrapped up in Herrmann's mind with his two key musical projects of the late 1940s, the opera *Wuthering Heights* and the film *THE GHOST AND MRS. MUIR* (whose heroine is named Lucy and which borrows some key romantic melodies from the opera). Smith's untangling of this crisis is powerful reading, amply documented by quotations from Herrmann's tortured letters.

But all is not darkness. Smith also provides countless instances of Herrmann's warmth and sentiment for people and, notably, for animals. Miklós Rózsa is eloquent on the *JULIUS CAESAR* affair. Although Herrmann was the choice of both producer and director, Rózsa wound up scoring the picture as MGM's contract composer of the time. But Rózsa—one of the very few people who sustained a friendship with Herrmann to the end—is quoted movingly on Herrmann's tribute of twenty-two years later. Herrmann recorded some of the *JULIUS CAESAR* music for Decca, invited Rózsa to his apartment, and would not rest until he had received his colleague's blessing for this touching gesture.

A Heart at Fire's Center—the title comes from a Stephen Spender poem that Herrmann carried in his wallet—is full of such conflict and contradiction. It is full of life. By a very long margin I would rank it the most dramatic and exciting bit film music reading in years.

American Film Music represents a more familiar genre, the historical survey. Predecessors include Tony Thomas (1973, new edition forthcoming), Mark Evans (1975), Roy Prendergast (1977), and Christopher Palmer (1990). Darby and Du Bois's study is by far the most ambitious of the lot, and the only one to make extensive use of (fairly simple) musical examples.

The format is familiar. There are fourteen chapters on major composers— Henry Mancini is the only possibly surprising inclusion—and six others on various historical periods and trends.

The analyses are commendably serious. Darby and Du Bois have studied a lot of movies. And not only the obvious ones. They often pause unexpectedly over scores like Bernstein's THE BUCCANEER or Rózsa's ADAM'S RIB or Waxman's DR. JEKYLL AND MR. HYDE. Korngold's ANTHONY ADVERSE gets the longest treatment of all; Korngold and Waxman seem to hold the highest places in the authors' pantheon. The writing is regularly grounded in the specifics of sound and action and dialogue. Musical examples abound, in the form of simple transcriptions that help to focus the attention but should not intimidate inexperienced readers.

Unfortunately the criticism itself is not very sophisticated. The book tends to plod. If you know a composer's work well, you are not likely to find many new insights here. You may be brought up short by the critiques, however. Where predecessors have sounded like cheerleaders, Darby and Du Bois do not hesitate to question a composer's approach. They consider the climax of Williams's CLOSE ENCOUNTERS to be out of kilter with the rest of the score, and they claim that YOUNG BESS and DIANE make liberal use of "melodic and sequential patterns from Puccini and especially Rachmaninoff." Whatever one makes of these assertions—the Williams claim is argued in some detail—it is at least interesting to find somebody questioning the received wisdom.

The authors have a thesis:

We have come to believe that the motivic approach of Korngold and Steiner is more in keeping with what film music should do and be. Theoretically, a film score rigorously composed according to the leading motive technique would be as tightly bound structurally as the drama it supports, since every dramatic development would be reflected in a comparable motivic development in the music. . . . The atmospheric approach tends to produce scores that often numb or bewilder because of the frequency or infrequency with which their leading musical ideas are employed. (p. xv)

One can argue with this thesis, but at least the presence of a clearly articulated critical perspective is welcome.

A word about the extensive filmographies, which are very peculiar. Several "golden age" composers have their scores segregated according to studio, including credits as "co-composer or subordinate composer." I am sure that Miklós Rózsa will be surprised to learn that he was a "co-composer" on ZOMBIES OF MORA TAU, FRANCIS COVERS THE BIG TOWN, and ABBOT AND COSTELLO MEET THE KEYSTONE COPS! The authors seem to have done some impressive archival research in order to track the studios' re-use of existing music cues. But I wish they had been clearer about their sources and more logical in their presentation. The present listings are an embarrassment.

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