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NEWS [March, 1978]:

Awards:

Abraham Lincoln Award:

Miklós Rózsa received a series of expected and unexpected tributes in January and February. On 29 January he and Halsey Stevens were honored by the American Hungarian Foundation with its Abraham Lincoln Award for outstanding contributions which persons of Hungarian background have made to American life. Royce Malm reports on the ceremony, which took place at the University of Southern California, where both men have taught:

"The program contained music by both Rózsa and Stevens. The *Piano Sonata* by Rózsa was very well played by Albert Dominguez. The tribute to Dr. Rózsa by Dr. Grant Beglarian, Dean of the USC School of Performing Arts, was truly moving and revealing. His first experience with Rózsa's music was when he was in Persia and saw *THE THIEF OF BAGDAD*. His comment was that Bagdad was never as beautiful as Rózsa's music. Rózsa then followed with a response that was almost entirely based on his respect and admiration for Halsey Stevens, his music, and his book on Bartok. Rózsa then related some anecdotes about Bartok that were not in Stevens's book. Following Stevens's delightful *Songs from Poems by Lorca*, sung in Spanish by Conrad Immel, Stevens too received a glowing tribute and responded with gentleness and wit.

"Having studied with both of these fine gentlemen, I feel most privileged to have witnessed this beautiful honor bestowed on them. They are among the finest the USC School of Music has had on its faculty."

Cesars for PROVIDENCE:

On 7 February the score for PROVIDENCE received the "Cesar" award of L'Academie des arts et techniques du cinema in Paris. The honor is equivalent to the American "Oscar." The score also received two other awards, Le Prix des Critiques and Le Decibel d'or. PROVIDENCE, an English-language film barely released in England and America, has been extremely successful in France and was also honored by the Academy as Best Picture and for Direction, Screenplay, Sound, Editing, and Art Direction.

Performances

In addition to his performance at USC, Albert Dominguez also played the *Piano Sonata* on a special program before the Los Angeles Philharmonic performances of the *Concert Overture* in January. The composer was present and spoke briefly to the audience. Present were Ronald Bohn, Ken Frazier, and Bernard Seto.

The January *Sinfonia Concertante* in Chicago offered some surprises to those who had not heard the work since its premiere in the same city 12 years before: the composer has made major cuts in the first and third movements. Attending were John Fitzpatrick, Mark Koldys, and Charles Rileigh.

Riccardo Muti, who has recently recorded Prokofiev's *IVAN THE TERRIBLE Oratorio* with the New Philharmonia Orchestra, conducted the work with the Philadelphia Orchestra in Philadelphia and New York in March. The relatively obscure piece was also played in Chicago last August.

Nino Rota's opera, *The Italian Straw Hat*, had its New York premiere at the Manhattan School of Music in March with the composer in attendance. John Green's *Mine Eyes Have Seen: Symphonic Parallels and Contradictions* received its world premiere on 6 March at the Denver Symphony's new Boettcher Concert Hall. Scored for orchestra, jazz quartet, and synthesizer, the work attempts to comment on American history through the use of traditional tunes and many other elements.

STAR WARS and CLOSE ENCOUNTERS continue to be concert favorites, with John Williams himself conducting the London Symphony in the most recent such event in February.

Films:

THE PRIVATE FILES OF J. EDGAR HOOVER, having met with a disappointing critical and box office reception in its test showings, is now being with-held by American International until at least late spring. FEDORA should also be released around that time. There is no definite word of a record album for either film yet.

Recordings:

The Pacific Lutheran University Choir, which premiered *The Vanities of Life*, has now recorded that work, *To Everything There Is a Season*, and *The Twenty-Third Psalm* for a record release.

Elmer Bernstein has recorded MADAME BOVARY for his next Film Music Collection release, and there is some talk of LADY HAMILTON and THE STORY OF THREE LOVES for 1979. The *Valse crepusculaire* from PROVIDENCE has been issued on a 45 rpm single in France.

Two record albums have also appeared on cassettes: the Orion coupling of Op. 1 and 2 (from Classical Cassette Co., 118 Route 17, Upper Saddle River, NJ 07458) and the Westminster Gold collection (on WG 5008).

PEMA Music has announced a "CAM Film Music Collection" project of record releases for subscribers only. Six albums will be issued each year, and the focus will be on European composers such as Nino Rota, Roberto Nicolosi, Pierre Jansen, Ennio Morricone, and Richard Rodney Bennett. Details from PEMA Music, 35, Rue Washington, 75008 Paris, France.

Other:

David Raksin's new radio series. *The Subject Is Film Music*, is being syndicated nationally by Cinema Sound of New York. In Los Angeles, it is heard Thursdays at 8:00 p.m. on KUSC-FM; in New York, Sundays at midnight on WOR-AM.

Derek Elley interviews Elmer Bernstein in the March *Films and Filming*.

Miklós Rózsa receives a brief mention in Halina Rodzinski's memoir of her husband, Artur, called *Our Two Lives*. Also, in *Dear Me* Peter Ustinov tells of his troubles with an Italian voice coach over Rózsa's songs for QUO VADIS. Ustinov, by the way, once wrote a short story about a film composer, "The Man Who Took it Easy," *Atlantic Monthly*, January 1959.

The Jefferson Market branch of the New York Public Library will show a series of Rózsa films (including the rare THUNDER IN THE CITY) sometime this spring. For details call the library at (212) 243-4334. MRS members Ray Van Orden and Richard Lynch (librarian) are behind the project.

Future Issues:

Though PMS 21 ran a month behind schedule, we are still trying to pre-prepare future issues on time. For the summer issue (PMS 23) the deadline for feature articles is 10 May; for letters and news items, 1 June. For PMS 24 the deadlines are 10 Aug. and 1 Sept. In addition to previously announced articles we plan to run completely updated Rózsa discographies in PMS 23 (concert) and 24 (film).

DIRECTOR'S REPORT:

First the bad news. Dues will have to go up. The years since the MRS was founded in 1971 have witnessed some of the steepest inflation in American history. There have been three major postal increases and a steady rise in printing costs. During this time the size of a typical issue of PMS has increased by 300%, and expanded services, taping operations, and foreign correspondence have all taken their toll. We are proud of our dedicated (and unpaid) staff and of our growth to more than 350 members in 20 countries, but the time has come for retrenching. The new rates:

	<u>North America</u>	<u>Elsewhere</u>
1 year (four issues)	\$5	\$6 (U.K. £3.25)
2 years (eight issues)	\$9	\$10 (U.K. £5.50)
Back issues	\$1.50 each	\$1.50 (U.K. 80p)

More welcome news is the inauguration in this issue of a new series of articles on the concert music. Record reviews and tapeographies have filled some of the gap, but not since PMS 4 have we offered a major original study of a concert work. Such studies are essential for an organization dedicated to a healthy and balanced musical culture. With tapes and scores now readily available for study (see PMS 14 and 20, respectively) there is no excuse for not pursuing this subject as do Jack Gallagher in this and the next issue and Florella Orowan in PMS 24.

Needless to say, Miklós Rózsa is not the only composer whose work in the concert field deserves attention. Most "film composers" have contributed to other media from time to time, and most of their work is, justly or unjustly, neglected today. To the exploration of just such neglected repertory the MRS is dedicated.

Exploration is, of course, more difficult than indulgence in the familiar, while there is nothing beyond the comprehension of a layman in Jack Gallagher's article—a layman, that is, who will do some careful listening with score in hand—some listeners may still prefer a thoughtless bath of sonic luxury to real analytical thought. Some, indeed, are afraid of music that has no pictures with it. Such people are not to be condemned: even on that level music has a great deal to offer. But PMS is aimed at the other sort.

LATE NEWS:

Tony Thomas and Citadel Records have produced a special album of Rózsa music in a limited edition of 500 copies. The record is intended for the members of the various Rózsa societies and is available only through A-1 Record Finders, P.O.Box 75071, Los Angeles, CA 90075, for \$7. Included are ten selections from the soundtrack of THE POWER in excellent stereo sound and seven from SODOM AND GOMORRAH. The latter, though presented here in a rather thin mono sound, include the Prelude, battle scene, and other passages never previously issued on records.

A recent segment of the PBS-TV series *Previn and the Pittsburgh* featured the film music of Prokofiev, Korngold, Walton, Copland, and Goldsmith. Conductor André Previn then engaged in a brief conversation with John Williams and lent Williams his baton to conclude the program with a suite from STAR WARS.

A STUDY OF MIKLÓS RÓZSA'S VIOLIN CONCERTO, OP. 24 by Jack Gallagher:

Introduction

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

—Miklós Rózsa¹

Perhaps because of his long and successful career as a composer of film scores, Miklós Rózsa has gone largely unrecognized as a composer of serious concert music. Nevertheless, his catalogue of serious works is considerable and includes 38 opus numbers as of this writing. Among these are works in almost all the larger forms, including a symphony, five concertos, several smaller orchestral works, a string quartet, sonatas for various instruments, and vocal music.

Rózsa's *Concerto for Violin and Orchestra*, Op. 24, is actually his second violin concerto. Ken Doeckel relates that "His first *Violin Concerto* was performed during his student days at the Leipzig Albert Hall to great public and critical acclaim but, unfortunately, the work has never been published or recorded." The Op. 24 *Concerto* was conceived in 1953, 25 years after the premiere of its predecessor, and was brought to the attention of Jascha Heifetz by Emmanuel Bay, who for many years had been Heifetz's accompanist. Heifetz is said to have encouraged the completion of the work, and he subsequently gave its premiere on January 15, 1956, in Dallas, Texas, with Walter Hendl conducting the Dallas Symphony Orchestra.

The present writer believes the Rózsa *Concerto* to be one of the great works of the century in its genre. This conviction seems to be cautiously shared by Paul Affelder, who, in his review of the initial release of the Heifetz/Hendl recording (RCA Victor LM2027), wrote as follows:

John Rosenfield [then music critic of the Dallas *Morning News*], who wrote the enthusiastic jacket notes, thinks it is as significant a composition as the Sibelius, Bartók, and Prokofiev concertos, and he may very well be right. It is logically constructed, thematically sound, with vigorous, alive end movements separated by a beautifully songful slow movement. Perhaps because he had the close collaboration of Heifetz, the composer has written brilliantly and aptly for the violin, yet he has made the orchestra an integral part of the concerto. Since the performance and the recording are all one could hope for, Rózsa may consider himself fortunate that his work has had such a gratifying presentation. So may the music-loving public, for this is a work not to be overlooked.

The First Movement

The main tonal center of the first movement, and of the work as a whole, is D. This is a much-used tonal center for violin concertos, of course (Beethoven, Mozart, Brahms, Tchaikovsky, and Schumann, among others, have written violin concertos in D), as it affords optimal use of the open strings.

As George Green notes, "the more open strings called for, the greater the possible dexterity and agility." Structurally, the first movement is in sonata form, the main structural divisions being indicated on the following chart:

<u>Section</u>	<u>Measure Number</u>	<u>Tonal Center</u>
First Theme Group	5 - - 40	D
Transition I	41 - - 52	E
Second Theme Group	53 - - 76	
Closing Theme	77 - - 89	A
Development	90 - - 290	
Second Theme Group	291 - - 317	D
Closing Theme	318 - - 331	Bb, G, and B
Transition II	332 - - 352	E
First Theme	353 - - 371	A
Coda	372 - end	E, D, and A D

?, leading to D

This chart shows only the most obvious structural features of the movement; sections that at first may appear to be questionable will be clarified in the ensuing discussion.

The first movement begins with an ostinato figure which establishes a pedal point on D:

Allegro non troppo ma passionato (♩ = ca. 66)

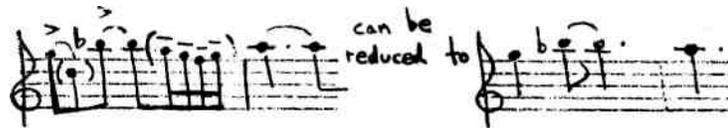
At the upbeat to the fifth measure, the solo violin states the first theme, the beginning of which comprises the clarinet ostinato shown above:

This unusually long-lined theme extends all the way to measure 25 (where the first perfect cadence is reached) and assumes the melodic contour of an arch, whose apex is reached in measure 12. Rózsa employs this broad unfolding of the first theme in order to set the tone of the first movement, which characteristically utilizes sweeping, long-lined melodic statements. Note that the main intervallic ingredients of the theme are present in measures 4 and 5, which consist exclusively of the interval of the fourth and the second. Note too that the seconds occur within the wider context of the interval of the minor third:



As it will be useful to refer on occasion to either of the above components, the fourths will hereafter be designated cell A, the minor third (almost always filled in by seconds), cell B.⁵ Since more than one motive may be generated from either cell, however (as in mm. 12-13 and 25-26 reproduced below), cells should not be confused with motives.

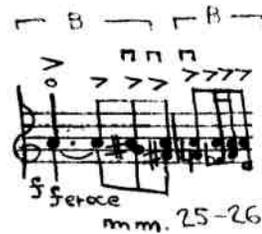
In measure 8, as the arch ascends, cell B is ornamented, then sequenced a fifth higher in measure 10:



At first the minor sixth in measure 8 might appear to be important, but it appears largely as a result of the parenthetical D, which here serves as a repetition of the beginning of measure 7 (and, more importantly, the beginning of measure 5). Thus, as the minor sixth is not used with any great frequency in the movement, the D can be thought of as a kind of escape tone, even though it is not a nonharmonic tone. Similarly, the A-G-F-G figure at the end of measure 8 may be regarded as an ornamental resolution of the Bb suspension (melodically this is true, even though the harmony changes when the suspension is resolved in measure 9), and hence its function too is parenthetical.

When the theme begins its descent from the high Ab in measure 12, the B cell is employed extensively, with many incidences of it strung together. In this section, measure 13 is of particular interest, not only because it is sequenced throughout much of the arch's remaining descent, but also because beginning with bar 25 it becomes the subject of a short developmental section within the first theme group:

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In addition to the melodic characteristics noted above, two textural aspects of this first section are also worth noting before moving on. The first of these is the use of canonic imitation, usually at close time intervals such as a half measure, measure, or, less frequently, two measures. One example of this is the tonal imitation by the violas in measures 9 and 11 of the solo violin in measures 8 and 10. Another is the imitation of the solo violin in measures 14 and 15 by the second clarinet in measures 16 and 17. Such close imitation (perhaps reminiscent of Bartók) is a hallmark of Rózsa's style and will be seen throughout the rest of the concerto. The second textural aspect to be noted is the way Rózsa separates the violin from its accompaniment. Green has noted that

among the problems which a composer of a violin concerto must solve are: (1) making the soloist audible, as his voice is relatively small, especially in low and middle registers; and (2) either setting the violin off in contrast to its accompaniment, or if both solo and accompaniment are similar in texture, taking care to make the solo distinctive in some other way.

In this first section, Rózsa has distinguished the solo by having it play in a consistently higher register than the accompaniment, never introducing accompaniment in either the same or a higher register than the solo.

In measure 25, a short development section, still part of the first theme group, begins. It is interesting to observe that the end of the long arch of the first theme (mm. 22-24) consists of appearances of cell B at almost every group of three eighth notes. Hence, this development section, which is built almost exclusively out of the B cell, evolves very naturally out of the preceding material; it is in fact rather strictly derived from the second half of measure 12 and the first half of measure 13, as shown previously, and the motive from these measures is treated sequentially, usually accompanied by the open A or E string in double stops. The contour of this development is also arch-like, the high point being reached in measure 32. To paraphrase Siegmeister,⁷ this might be called an "arch with climax," as the last two measures rise over two octaves to prepare for the restatement of the first theme; this preparation (mm. 35-36) greatly expands the original A cell.

In measure 37, a short restatement of the first theme begins in the original tonal center. After the initial two measures of the theme, the A cell is elaborated sequentially in eighth notes in the solo violin:

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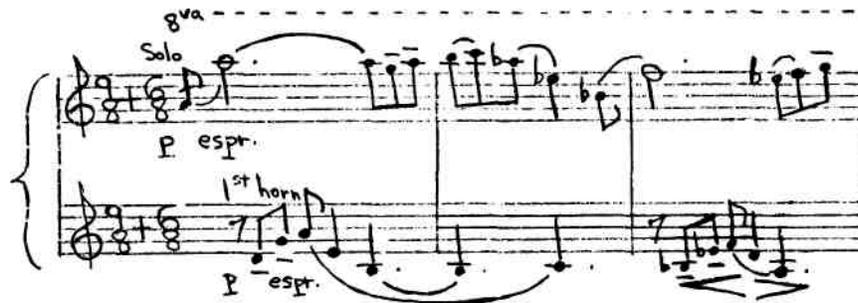
This in turn leads to another restatement of the theme in E at measure 41 by the orchestra. This restatement is canonically imitated three beats later and serves as the beginning of the transition to the second theme. The remainder of the transition (mm. 45-52) consists largely of fragments of the beginning of the first theme. Here the E pedal, which has been present throughout most of the transition, acts as a dominant preparation for the second theme, which is in A and begins in measure 53.

The second theme is marked "Piu lento" and has a time signature of

$$\frac{9}{8} + \frac{6}{8}$$

$$\frac{9}{8} \text{ and } \frac{6}{8}$$

that is, alternating measures of



Although this initial statement of the second theme continues until measure 64, measures 53 and 54 present almost all of the melodic material that will be used for the theme's duration. This material can be broken down into three distinct components: an agogically⁸ accented tonic which descends to its lower neighbor and then ascends stepwise to the minor third above the tonic, which is the melody's high point; a descent of a major third from this high point; and, sometimes, fourths which continue this descent. In this latter case of the descending fourths, the last one is inverted (i.e., becomes an ascending fifth), leading to the new agogically accented note which will begin the pattern over again. When the fourths are not introduced to continue the line's descent, the descending major third is cadential and marks the establishment of a new tonic. Note, for example, that the descent from G# to E in the solo violin in measure 56, and from D# to B in measure 60, marks the latter note as the new tonic. Note too that measures 53-54 and 55-56 are melodically differentiated only by the descending fourths in measure 54. The rhythm, however, has been displaced in measures 55-56, thus de-emphasizing the sequence.

The horn's counterpoint to the second theme, shown in the previous example, is comprised mostly of fourths and seems to have been derived from the solo violin's material in measures 7-8:

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Solo, mm.
7-8



Horn, mm.
53-54



As with the first theme, imitative counterpoint is present in the second theme. The solo part, for example, which begins with the pickup to measure 56, is imitated three eighth notes later by the violins, two octaves and a major third below. Similarly, the solo in measures 58-59 is imitated in measure 59 by the low strings and bassoon.

At measure 65 the second theme is restated by the violins in octaves, leaving the solo free to add a new counterpoint in sixteenth notes. The tonal center is still A, and the theme itself remains essentially unchanged until measure 77, where a very brief closing theme, in D, ensues. This

closing theme uses a kind of polymeter, in that the solo is mostly in $\frac{2}{4}$ with beat divisions stressing duple meter, whereas the orchestra is mostly in $\frac{6}{8}$ with beat divisions stressing triple meter. In addition, aspects of both the first and second themes are incorporated into the closing theme. A comparison of the solo in measures 5-6 and 77-78 reveals that a rhythmic alteration of the first theme is the basis of the beginning of the closing theme:

mm. 5-5



mm. 77-78



In addition, measures 83-89 present what are essentially the first two measures of the second theme in a descent of three octaves, the pedal A constantly being stressed throughout. Of further interest is the use of cell B in measures 80-82; beginning with the upbeat to measure 80, this cell is heard four times in different pitch levels in the solo and is also implied by the ascending minor thirds in the lower strings in measures 80-82.

Measure 90, marked "Vivo," begins the first part of the development section. The development consists of three such parts, the first of which extends from measures 90-121, the second from the upbeat to 122-167, and the third from the pickup to 168-230. At measure 231 there is a cadenza for the solo which lasts until measure 290. Since this cadenza is also developmental, it might well be considered the fourth part of the development, all of which would then occupy the two hundred measures from 90 to 290. This organization of the development into four distinct parts helps to sustain a sense of momentum and formal clarity over a protracted period; a less clearly organized development, on the other hand, by not providing obvious points of arrival into new sections, might easily have allowed the sense of

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forward motion to dissipate and, in effect, "run out of gas."

The first part of the development (mm. 90-121) is derived from measure 63, which was the end of the first statement of the second theme. Measure 63 was itself based on that component of the second theme which featured an agogically accented note descending to its lower neighbor and then ascending stepwise to the note a minor third above the agogically accented one (i.e., mm. 53-54):

mm. 53-54

mm. 62-63

When this part of the second theme occurs in the closing section (mm. 87-89), it gradually assumes the form, through rhythmic displacement, that will characterize it through the first part of the development. Compare the first measure of the example below with the examples above, and then note how the developmental motive of measure 90 is arrived at through rhythmic displacement of the three preceding measures:

mm. 87-92

In addition to the rhythmic displacement in measures 90-92, observe that the main developmental motive which occurs in measure 90 consists of two adjacent statements of cell B:

Measures 93-97 complement the more motivic statement of measures 90-92. The double stops of measures 93-95 do not appear to be related to any preceding material in the movement, although the broken triads of measures

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96-97 may have some precedent. Note that in measure 96 these triads are built on successive roots of Eb, B, Ab, and E, and in measure 97 the roots are a ninth lower—in both cases, the roots outline a descending major seventh chord. At the beginning of the movement, measures 9-12 mark the very first harmonic departure from the pedal point which had theretofore prevailed; in these measures, the lower strings have roots of F#, Bb, C#, and F, successively, thus outlining an ascending major seventh chord:

Celli and Bassi, mm. 9-12



Perhaps, then, the above measures are the source of the broken triads in measures 96-97. Much of the third part of the development section may also be based on the above example, as will be shown later. Whether or not the triads do in fact derive from the above source, they are at least somewhat related to the second inversion triad which occurs at the melodic high point of the second theme (C-Ab-Eb, m. 54), as well as to the B cell, which frequently occurs in adjacent successions, thus resulting in groups of minor thirds being "stacked" together—hence resembling diminished, minor, or major triads.

The first eight measures of the development are then varied at a different pitch level in measures 98-105. The pattern begins again in measure 106, but in measure 110 the main development motive becomes the subject of one-bar imitations at the augmented fourth between the solo and the orchestral strings. The relationship between this developmental motive and measure 13 of the first theme becomes clear in measures 115-116: the first half of measure 116 is clearly the same form of cell B that characterized the short development section immediately following the initial statement of the first theme and which was first seen in the first half of measure 13. In measures 116-119, the B cell becomes the basis of a two-and-one-half-octave descent which culminates in an ostinato figure in measures 120-121 and is continued by the first and second violins in the following measures.

With the upbeat to measure 122, the second part of the development begins, as noted above. This section at first appears to be the recapitulation, as the initial portion of the first theme is stated in the low strings. The entire theme is not given, however; instead, its first four measures, starting in the tonal center of G in measure 122, become subject to further repetitions. The first of these is a canonic statement, at the octave, between the first bassoon and violas, and the higher winds, who follow half a bar later (mm. 126-131); this time, the tonal center is Eb. Then in measures 132-133, the solo has a run which prepares for another, more lyrical, repetition, marked "Calmo" (upbeat to m. 134). At measure 138, as the solo and other instruments come temporarily to rest on a pedal E, the first horn, in Eb, engages in three short dialogues with the solo—almost suggesting a debate as to just what tonal center should be used here. Then the last repetition (m. 145) resolves this question. Note that the ostinato which began in measure 120 only ends at this point; in measures

122-131 it appeared in the violins; in measures 132-133 it was continued by the harp; in measures 134-137, the woodwinds carried it on; finally it was given to the timpani in measures 138-144. The disappearance of the ostinato helps to make the repetition of the first theme at measure 145 even "piu calmo," as the indication suggests, as do the sustained chords. Most striking of all, in these measures, is the beautifully lyrical statement of the first theme which begins on high Bb in the solo and is imitated half a bar later by the solo viola, which is a twelfth lower. This is in fact a strict canon until measure 151, where it becomes freer. Especially extraordinary here is the marvelous expressiveness and warmth of this strictly contrapuntal passage, making it, for the present writer, the high point of the entire development.

The tempo changes to "Piu allegro" in measure 155 and helps to prepare for the development's third section. This brief preparation is derived from the first theme and uses the so-called "additive" technique of development—i.e., a rhythmic idea is expanded by the insertion of additional notes:

mm. 155-158



The above leads to the development's third section proper, which begins with the upbeat to measure 168. Here a new motive is used, and the section acquires something of a free fantasia-like quality as a result. Nevertheless, this motive does appear to be related, however subtly, to some of the preceding material. Perhaps most apparent is its rhythmic similarity to the example shown above: in that example, an anacrustic series of rising fourths occurs immediately after the descending fourth which is characteristic of the first theme. Now, with the third section of the development, there is also an anacrustic series of rising notes, although here the interval is contracted to a third. This is made clearer through a comparison of measures 164-167, which lead to the third part of the development, and the pickups to measures 168-170, which show the evolution of the main motive to be used in this section:

first horn, mm. 164-167

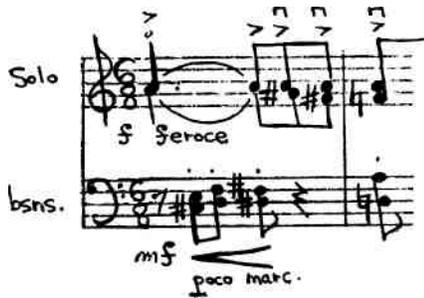


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Solo, mm. 168-170



Another rhythmic relationship is that which the above rhythmic motive shares with the bassoons accompaniment at the short developmental section which followed the first statement of the first theme (m. 25):



In addition, note that the new motive of measures 168-170 is comprised of thirds "stacked together." This not only relates the motive to cell B (whose juxtapositions frequently result in thirds "stacked together," as noted before), but also to the triads which were prevalent in the development's first section. It must here be remembered that the roots of these triads outlined a major seventh chord, thus presumably connecting them with the outline of a major seventh chord which occurred in the low strings in measures 9-12. Now an important aspect of the new motive is its inclusion of a minor triad with an added major seventh, which, by measures 195-197 changes to the more familiar major seventh chord:

First violins, av. 196-198



The similarities of the new motive to preceding material, noted above, seem to indicate that the motive has to some extent been derived from what has gone before; to just what extent is problematical.

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Possible derivations notwithstanding, the new motive begins with the upbeat to measure 168 and is immediately imitated half a measure later by the lower instruments. After the first statement is extended by the solo so that it forms an arch (mm. 168-176), it is picked up by the bassoons in measures 177-180. In measures 181-184 it appears in the violas. Then, beginning with measure 185, the version of cell B which had thus far in the third part of the development been accompanimental assumes greater importance:

First violins, m. 185



The above figure is developed through repetition and sequence, engaging in a developmental dialogue with the solo, which has multiple stops, until measure 195. At this point, the main motive of the development's third section is climactically presented by the full orchestra. It is significant that half the orchestra plays the motive in Db, and that the other half imitates in E, three eighth notes later: the structural importance of cell B is thus being affirmed in this climax, with the entire orchestra separated by a minor third.

Further evidence that the rising thirds of the motive under discussion may have been partly derived from the rising fourths which preceded them appears in measures 199-202. Here the thirds more or less evolve naturally into the descending fourth which characterizes the first theme (note that the thirds, too, have been descending just before the fourth is heard):

First violins, mm. 199-203

Also of interest in the above example is the occurrence of cell B three times in the horns and trombones at precisely the point where the fourth which characterizes the first theme (cell A) dramatically reappears (mm. 201-203).

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Measures 205-208 sequentially repeat measures 201-205 a half step higher. At measures 209-211 the sequences continue to rise by half steps, although the original three-bar figure becomes increasingly fragmented: only a half measure of it remains recognizable by measure 211. Then, in measure 212, the first bar of the figure is alternated between the solo, and the trumpets and oboes together, until it appears in diminution as a four-beat contrametric pattern⁹ in the solo at measures 216-217. In these same two measures, the first violins play an augmentation of the figure, so that both an augmentation and diminution of it are sounding at the same time. In measure 218, the essence of the figure appears in a yet shorter diminution in which each of its three occurrences is but two beats long.

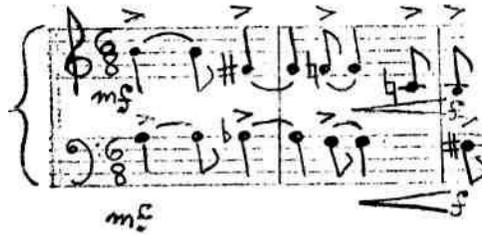
It was noted earlier in this study that analysis in terms of cell technique is here limited in its usefulness, as Rózsa appears to work primarily with themes rather than cells. Nevertheless, two cellular aspects of measures 201-219 are of at least passing interest. The first of these is that the figure which begins in measure 201 is comprised of two adjacent sets of fourths which are a tritone apart—e.g., B - F#, F - C. This juxta-position of fourths could reflect an increasing emphasis on cell A at the development's biggest climax, although the second of these fourths (i.e., F - C in the above example) seems to have more of a harmonic function (as a kind of passing V chord leading back to the tonic) than a structural-cellular one. The other cellular aspect which may be of some interest concerns the bass line in measures 211-218. Note that the basses here descend chromatically in three clearly discernible groups of minor thirds, as shown in the following example:

Dassi, mm. 211-218

Even though I do not believe that Rózsa is using cell techniques, I find the above to be of considerable interest because cells A and B are clearly if not deliberately counterpointed against each other in these measures. This juxtaposition of the two elements is especially evident in a comparison of the violin and bass parts of measures 216-218:

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Violin I and Bassi, mm. 216-218



Since the contrapuntal juxtaposition of cells A and B occurs at the development's biggest climax, there may be more than a simple coincidence of certain of the composer's stylistic traits involved. I am frankly skeptical of this view, however, for want of evidence.¹⁰

From measures 219 to 227, the violin and harp (sometimes doubled by lower strings) alternate melodic figures which are derived from cell A; this cell is particularly prominent in the harp, which continues playing the two sets of fourths which are a tritone apart. The effect of these measures is that of a sustained pedal point on B. All the material, in fact, from measures 201 to 230 has been supporting the B pedal point, as measures 205-211, which are the only departure from B, quickly lead back to that tonal center in measure 212 without having securely established a new center. The purpose of this pedal point, with its concomitant thinning out of the orchestral texture, is to prepare for the cadenza, which begins in measure 231 in the tonal center of B. Note too that the cadenza, which will begin with a part of the first theme, is melodically prepared by the solo in measures 228-230 --that is, the first theme is more recognizable in these measures than it had been in the whole of the preceding section (i.e., the third part of the development), although it appears in E, in order not to make the arrival at B in the cadenza anticlimactic.

The cadenza constitutes the fourth of the development's subsections. It begins in B, possibly to prepare for the recapitulation, which begins in E, although the cadenza has many rapidly changing tonal centers rather than one main one. From measures 231 to 264, primarily the first theme is developed, and the predominant texture involves much multiple-stopping. Then the second theme is briefly developed in measures 265-269; measure 269 has a particularly interesting diminution of part of the second theme in sixteenth notes. The third part of the cadenza begins in measure 270 and develops cell B in a variety of multiple-stopped sequences which recall both the rhythm and texture of the first violins' part at measures 185-186 in the third section of the development. Or perhaps this particular formulation of cell B is meant to be the distilled essence of the closing theme (measure 77), since the three notes of which it is composed correspond exactly to the closing theme's first three notes; if this is in fact its intended function, then the cadenza could be viewed as a developmental summary of the first theme, second theme, and closing theme--i.e., a developmental summary of the entire exposition occurring, appropriately enough, at the very end of the development. In any event, measures 279-290 bring the cadenza to a close on a different pedal point from the one on which it began: this pedal point is an arpeggiation of the polychord formed by super-imposing an Ab and a C major triad on top of one another and has the effect of resolving when the recapitulation, in measure 291, is reached.

Musical excerpts © 1956 Breitkopf & Härtel, Weisbaden, by arrangement with Associated Music Publishers, Inc., New York.

As noted in the chart on page 6 above, the recapitulation begins with the second theme at measure 291. This time the second theme begins in the tonal area of E, rather than A, and is stated by the solo oboe. This statement is continued by the solo violin in measure 298 and leads to a more expressive restatement of the theme (now marked "molto expr."), beginning in Db, at measure 305. Here the theme is made to sound more sensuous through its changed harmonization as well as through the more dense and rich orchestral texture, which at this point includes *divisi* strings and arpeggiated figures in the flutes, harp, and celesta. Throughout this second statement of the theme, the melodic curve in the solo violin gradually descends, thus slowly dissipating the energy of this section and preparing for the contrasting ascent of the closing theme.

The closing theme begins in A at measure 318. This time it begins in a much lower register than it did in the exposition, and the accompaniment is considerably more terse and punctuated. In addition, the kind of polymetric accompaniment which was present during the exposition (see p. 10 above) is missing now, although the irregular meter of $\frac{3}{4} + \frac{2}{4}$ is still

employed. At measures 332-334, the opening of the first theme, in the upper winds and strings, begins to interrupt the closing theme. This interruption presages the return of the complete first theme and thus acts as a kind of transition between the closing theme and the first theme, along with the two subsequent "interruptions" which occur in measures 337-339 and measures 342-346. The first of these interruptions is in D over a C pedal, and the second is clearly in A; both of them, therefore, prepare the impending re-entry of the first theme in D. Because of this preparatory function, the entire section from measures 332 to 352 might properly be considered transitional rather than closing, despite the clear outgrowth of this section from what had formerly been closing theme material. Such an interpretation is supported by the similarity of measures 349-350 to measures 35-36 from the transition of the exposition. In any case, however, the restatement of the first theme is led to with the fanfare-like broken chord figures in the solo at measures 349-352.

At measure 353, the first theme is restated in the original tonal center of D. Instead of running its former course, this theme is now truncated in measures 365-371 and leads directly to the coda.

The coda begins at measure 372 and is based on the motive first heard in measures 12-13 of the exposition (see page 8 above). It has already been shown on page 8 how this motive is comprised of two juxtaposed occurrences of cell B. It is of interest to note, therefore, that the second statement of this motive in the coda (mm. 374-375) is separated from the first by the interval of a minor third (or inverted to a major sixth in the strings): it is as though the minor third were here being used in a wider structural sense, representing as it does the outer intervallic limits of the B cell. It is also interesting to note that in measures 376-378 and measures 379-381 a sequence is elaborated three times in the solo violin and that in each measure the statement of the sequence is a perfect fourth lower or higher, respectively, than the preceding statement. Thus it is possible that the outline of cell A is being superimposed on the motive comprised of cell B. Motivic intentions notwithstanding, however, the remainder of the coda is taken up with alternations of this motive between the solo and orchestra, leading to the conclusion of the movement in the original tonal center of D, at measure 415.

Inasmuch as the first movement has been studied in some detail, the remaining two movements will be analyzed in a somewhat more summary fashion in PMS 23.

Footnotes

¹Quoted by Ken Doeckel, "The Four Concertos of Miklós Rózsa," *Miklós Rózsa Society Newsletter* (PMS 4), I (1972), 4, p. 9.

²*Ibid.*, p. 5. The manuscript score is preserved in the George Arents Library, Syracuse University.

³Paul Affelder, an untitled review of the Heifetz/Hendl recording, *High Fidelity*, November, 1956, p. 90.

⁴George Clarence Green, "Form and Treatment of the Solo Violin in Three Twentieth Century Violin Concertos" (unpublished D. M. A. thesis, Cornell University, 1969), pp. 3-4.

⁵"Cell" is used here to denote a thematic component which has been abstracted for analytical purposes; it should not necessarily be construed as the kind of generative unit out of which most of the material subsequently used in the piece (as in some of the works of Bartók—e.g., the *Fourth Quartet*) will grow, even though it may be used with some frequency. This distinction is made because Rózsa does not appear to build the piece primarily out of cells so much as from themes.

⁶George Clarence Green, *op. cit.*, p. 6.

⁷Elie Siegmeister, *Harmony and Melody*, I (Belmont, Calif.: Wadsworth Publishing Company, 1965), 67-68.

⁸*I.e.*, stressed by lengthened duration, as with the violin's dotted half notes on p. 9.

⁹I am indebted to Professor Robert Palmer of Cornell University for the use of this term. A "contrametric pattern" is a rhythmic pattern which suggests a meter different from the actual meter of the measures in which the pattern occurs. The so called "2/4 waltz" of Chopin for example, has a rhythmic pattern which suggests a meter of 2/4, even though the actual meter is 3/4. Hence, the pattern is contrary to the prevailing meter, or "contrametric."

¹⁰Dr. Rózsa has since clarified this question. In a letter to the present writer dated June 14, 1977, he affirms that the *Violin Concerto's* construction and development came subconsciously rather than premeditatedly.

DEDICATIONS:

Many of Miklós Rózsa's works bear dedications to friends and colleagues. There are interesting stories behind some of these dedications, and we here take pleasure in making them public for the benefit of readers who might not have access to the printed scores (see PMS 20 concerning the availability of the latter). The research for this project was greatly aided by Dean Streit and Frank DeWald and by Dr. Rózsa himself, whose recent explanatory comments are here rendered in quotation marks. Works not listed here are not dedicated.

Opus No.	<u>Title</u> <u>Dedication</u> <u>Comment</u>
1.	<i>String Trio</i> Seinem Meister Dr. Hermann Grabner in Dankbarkeit. Rózsa's composition teacher in Leipzig.
2.	<i>Quintet</i> Dem Grevesmihl-Quartet und Heinz Eccarius gewidmet. The first public performers of this work at Duisberg in 1929. Three generations of Grevesmihls have since performed Rózsa compositions.
3.	<i>Rhapsody for Cello and Orchestra</i> Herrn Konzertmeister Klaus Münch-Holland gewidmet. Solo cellist of the Leipzig Gewandhaus Orchestra and first performer of this work.
4.	<i>Variations on a Hungarian Peasant Song</i> Meister Ludwig Berkovits in Dankbarkeit. Rózsa's first violin teacher in Budapest.
5.	<i>North Hungarian Peasant Songs and Dances</i> Lazlo Szentgyorgyi zugeeignet. Former concertmaster of the Budapest Philharmonic -- he never played this work.
7.	<i>Duo, Violin and Piano</i> Madame A. de Horrack-Fournier in Verehrung zugeeignet. "A great French lady, who helped me enormously in my early days in Paris."
8.	<i>Duo, Cello and Piano</i> Herrn Professor Julius Klengel in Verehrung zugeeignet. Professor of cello at the Leipzig Conservatory and teacher of Piatigorsky.
9.	<i>Variations for Piano</i> A Mademoiselle Hilda Gélis-Didot. Niece of Mme Fournier; "great philanthropist and intimate friend of Arthur Honegger and Marcel Dupré."
10.	<i>Serenade for Small Orchestra</i> Meister Ernst Von Dohnanyi gewidmet. Conducted the first performance in Budapest.

12. *Bagatelles*
Meister Robert Teichmüller zugeeignet.
 Renowned piano teacher of the Leipzig Conservatory. "Great friend. When the work appeared, he wrote to all of his former pupils about it."
14. *Three Hungarian Sketches*
For Lester and Rita Morrison.
 "Originally dedicated to Charles Munch, but publisher Eulenburg assured me that no other conductor will perform the work and printed only 6 copies with his name." Lester Morrison is a physician and friend.
- 15a. *Sonata for Two Violins*
For Louis and Annette Kaufman. The famous violinist and his wife.
17. *Concerto for Strings*
To Margaret [Rózsa].
- 18a. *Lullaby*
For Andrew Nagy.
 Physician, "great friend." He died in 1946.
- 18b. *Madrigal of Spring*
For Zoltan Korda.
 "Friend." Directed six Rózsa films, including the American portions of THIEF OF BAGDAD (uncredited).
19. *Kaleidoscope #1, 3, 5*
For Nicholas [Rózsa].
19. *Kaleidoscope #2, 4, 6*
For Juliet [Rózsa].
20. *Piano Sonata*
John Crown in Memoriam [so printed in recent editions]. Gave premiere at USC. "Many of his pupils play it and it should stand for his memory."
21. *To Everything There Is a Season*
Karl Straube zum Gedenken.
 "Kantor of the St. Thomas Church of Leipzig [Bach's post]. Helped enormously my career, and everything I know about choral singing, I have learnt from him."
22. *String Quartet*
Für Peter Ustinov.
 A friend during the QUO VADIS period.
23. *The Vintner's Daughter*
For Stephen and Edith Jankay.
 Sister and brother-in-law of the composer.
24. *Violin Concerto*
Für Jascha Heifetz. "Promising young violinist."
25. *Hungarian Serenade*
Seinem Freunde John Crown zugeeignet.
 "A great teacher and one of my best friends in Hollywood. Maybe the best. I miss him."

- 26a. *Overture to a Symphony Concert For Eugene Zador.* "Orchestrated many Hollywood pictures."
- 27. *Sonatina for Clarinet Solo*
For Bronislau Kaper.
- 29. *Sinfonia Concertante*
For Gregor Piatigorsky.
"Great artist, great friend, great human being. Recorded middle movement with Heifetz."
- 31. *Piano Concerto*
For Leonard Pennario.
"Dear friend." Commissioned the work and has played it several times.
- 32. *Cello Concerto*
For Janos Starker.
Commissioned the work and has played it frequently.
- Other: *QUO VADIS Suite*
John Green.
Head of MGM's music department at the time.

THE RACE GOES ON by Michael Quigley and John Fitzpatrick:

Music from BEN-HUR (Decca Phase 4 PFS 4394 / London Phase 4 SPC 21166)

If our commentary on the new BEN-HUR runs counter to announcement and expectation, there is a good reason: Michael Quigley simply turned in an essay that was better than the one we had promised. Such diversity of viewpoint has always been our goal. The new article had to be included, with the result that our planned coverage is here presented as a preface and series of notes to the Quigley review. The "new" record (it appeared in Britain last June and here in December) has already inspired some perceptive analysis and a good deal of strong emotion. For the former see Derek Elley's exceptionally thorough discussion of the textual problems in the July *Records and Recording*. For the latter we can attest to a number of loyal Rózsaphiles whose reaction on discovering the (mostly) familiar content of the record has been, "Why did they bother?". We hope that PMS will contribute usefully to a stimulating discussion.

* * * * *

J.F. :

A perfect judge will read each work of wit With
the same spirit that its author writ.

Pope

To say anything intelligent about a recording like this one it is first necessary to have some idea of what the whole project was meant to accomplish. This is no simple matter in the present case, as the evidence will support at least five distinct possibilities. Some brief consideration of each of these will perhaps offer a useful context for discussion.

What is the new BEN-HUR then? Most immediately it appears as a "re-make" of the three earlier records. As such, it is so obviously superior that comparisons become pointless. "Erich Kloss" is more poetic in spots, and his tempos are generally closer to the film, but Rózsa's x-ray textures and Phase 4's almost excessive clarity and brilliance simply overwhelm the opposition: A+.

As a supplement to the old recordings, however, this one is considerably less successful. The film contains some 40 minutes of music never previously recorded, most of it highly adaptable to records. Of this the new record offers no more than three minutes' worth, mostly in the development of the "friendship" theme. Instead we get the eighth recorded Prelude, the fifth "Parade of the Charioteers," and so on. No more than a D here.

Some of the early publicity suggested that this new BEN-HUR would have the character of a restoration. Through its various arrangements over the years, the music had acquired a thick layer of orchestrational varnish that badly needed scraping away. Sometimes Christopher Palmer's reconstructions have accomplished this to electrifying effect: the opening fanfare, the Nativity sequence (in part) , and the stately Christ theme following the miracle are all richly revelatory here. More often, however, he (or Rózsa) has opted to preserve the more "monumental" scoring of the disc versions. Consider the "Mother's Love" sequence. The original scoring, with its pauses and solos, had a sparse, *chiaroscuro* quality that perfectly complemented Robert Surtees's exquisitely shaded visuals. The reconstruction, though more accurately played than before, is essentially the same fullorchestra treatment as in previous records and suites. C+ on this count for some magical moments but not enough of them.

Sometimes this record gives us privileged access to second thoughts-- revisions made during the cutting stage or 18 years later. To discover now that Messala's theme might have poisoned the very first meeting of the friends or that the lepers' cure originally had its own distinctive thematic material is uniquely fascinating. Footnotes, perhaps, but valuable ones: A.

If memories could be wiped clean this record might be considered an independent, one-disc attempt to represent the music of BEN-HUR without reference to previous editions. As such it is hard to fault. The opening scenes are not presented as the effective unit they were in the film, and the explosive "Anno Domini" at the gates of Jerusalem still jars, but on the whole this is a very creditable presentation for the allotted time: B+.

There is one final approach to the new BEN-HUR--purely and simply as a musical program, independent of the film. But to judge on these grounds one must forget the original and all its associations, something few of us can do. Perhaps Miklós Rózsa himself, with his inimitable gift for forgetting past projects, is the best arbiter here. I defer to his judgment. And I urge full consideration for the Decca/London BEN-HUR in all its many facets.

* * * * *

M.Q.:

One of the greatest scandals in the history of film music was Metro-Goldwyn-Mayer's failure to release a satisfactory recording of Miklós Rózsa's soundtrack to BEN-HUR when the film first appeared. The BEN-HUR souvenir book claimed, "M-G-M Records, alone, has issued three separate albums with Rózsa conducting," which was not the case (even if one includes the two Kloss albums which Rózsa has now admitted conducting).

Now, almost 20 years later, we finally have the first major representation of this score conducted by the composer in up-to-date stereo sound and performed by an orchestra highly responsive to his direction. As a result, there is cause for rejoicing, but also for disappointment.

The greatest disappointment is that this release is not a two-record set including a near-complete selection of excerpts from the score, which is almost two hours long. An unfortunate aspect of limiting the music to a single album, aside from the fact that several important selections obviously had to be omitted, is that an inconsistent kind of editorial policy has been adopted in regard to those selections which remain. On the positive side, some of these have reverted to the original film score; some have been expanded. However, there are others which should have been expanded and were not.

One particular example is the "Procession to Calvary," which in the film is like a miniature tone poem depicting Christ's suffering and the laboriousness of His carrying of the cross. The new recording here follows the previous albums except for a brief section after Ben-Hur's attempt to offer water to Christ is rebuffed (which does not correspond to what is heard in the film!); and, as a result, one of the most dramatic musical passages in the film is again misrepresented. Since the corresponding music in the film is just over a minute-and-a-half longer than what is heard on the new recording, there seems no good reason why the new arrangement could not have reverted to the original.

Another inconsistency is found in "The Lepers' Search for The Christ," where the music is "opened up" as Ben-Hur encounters Tirzah, but the ending remains the loud "Anno Domini" rather than the mysterious one in the film as Ben-Hur and family enter the deserted Jerusalem.

On the positive side there are two real gems. The first is "Friendship," where Rózsa eschews the former version and goes back to the film itself (though the music begins with the "Conflict" theme, cut from the film at this point). A passage with solo oboe, also cut in the film (listen when Ben-Hur proposes a toast) is restored, and the music between the first and second spear-throwing is omitted. And there is "Ring for Freedom," similar to "Memories" on volume II (wrongly attributed there by the composer in his notes to the second meeting between Ben-Hur and Esther!), with the harmonization of the love theme at the beginning in the correct minor, rather than major key.

Sonically, there is little to quibble about, assuming one enjoys the Phase 4 stereo, which is more akin to the sound in the movie theatre than to the natural acoustic of Rózsa's Polydor albums. Repeated listening has helped me overcome my initial antipathy to the often mercilessly precise sound (note, for example, all the little harp details of the Prelude). "The Burning Desert" and "The Rowing of the Galley Slaves," however, still seem respectively murkier and harsher in sound than the other selections.

Some more specific points: When the organ blasts in four bars before the statement of Ben-Hur's theme in the Prelude, the woodwind ostinatos are drowned out. (Rózsa here follows Savina and "Kloss" in making this passage four bars long. In the film and on his Capitol/Angel album, it is half that length.) The descending horn passage just before the statement of the love theme in the Prelude is obscured. In the "Galley Slaves" section, the xylophone passages are largely inaudible, as is the eerie, "shimmering" sound of the vibraphone in the "Lepers' Search."

Interpretatively, the album is most successful, though Rózsa's tempos are often broader than they were in the film (and on the other recordings, including his own). Considering that the entire album was recorded within

the space of one day, the responsiveness and commitment of the players is nothing less than astounding. From the exhilarating opening fanfare to the radiant Finale (this latter, by the way, following the film more closely than the previously recorded version), the warmth, grandeur, and epic scope of the score are all very much in evidence.

I find only one track really objectionable: "The Rowing of the Galley Slaves." Here Rózsa begins at 72 beats to the bar, compared to 56 in the film, and by the time the trumpets enter, has accelerated to 114. Since the final speed is 142 beats (the fastest in the film is 104), the hortator's "gear changes" are less apparent, moving up from 114 to 120, 126, and 132 to the final speed. ("Kloss," ranging from 62 to 126, is probably the best of the recorded versions tempo-wise.) As a result of the speed, many orchestral details, like the bass drum strokes before the climax, are lost.

Interestingly, at a reception following the first of Rózsa's two concerts with the Hamilton Philharmonic last September, some Society members expressed their concern to the composer about what they considered his fast tempos that evening in the "Galley Slaves" section of the BEN-HUR suite. The second evening's performance brought a much more realistic opening tempo, (identical to that of the film at the piece's beginning), though the climax managed to sneak up to 126 beats.

Lest I be accused of dwelling more on negative aspects of the new Phase 4 release in this review, in closing I should emphasize that I am very grateful that Decca/London have chosen Maestro Rózsa to continue the film music series begun by the late Bernard Herrmann. I anticipate much pleasure from the new album in the years to come.

Having lived with the score to BEN-HUR for the last 18 years, however, and considering it sort of a personal "musical cornerstone," I am, I think, justifiably perturbed by some aspects of its presentation here.

Although it is not likely a full-scale treatment will be given to another Rózsa score nearly two hours long which the composer will record this year--KING OF KINGS--perhaps once the "religious trilogy" is complete. Phase 4 will give some serious consideration to a double-record release of another lengthy score -- EL CID.

And then there are (among many others) complete versions of THE JUNGLE BOOK, THE POWER, IVANHOE, and THE LOST WEEKEND, not to mention several of Rózsa's large-scale concert works.

* * * * *

J.F.:

You can't always tell a book by its cover--or a record. Decca's British original features a molded golden charioteer on the front and lacks only a hyphen in the title for relatively complete and tasteful packaging. London Records, still lacking the hyphen, has come up with something typically more garish for the American market. And London's modish painted charioteer has an identity crisis as well: costumed as Messala, he is driving Ben-Hur's white horses! Both covers continue the record industry's odd fascination with the chariot race, which is the movie's only major unscored sequence. There is a rumor that the film's Michelangelo title card was rejected for a cover design as being "too classy." I believe it.

*

The love music has a curious history. It runs about seven minutes in the film and underscores two distinct scenes. The first part (2:20) accompanies the introduction of Esther and the granting of her freedom. It begins with a placid statement in the strings but reaches just the right

ambivalent note in the clarinet phrase from "Do you love this man?". Then a beautiful string arabesque leads to the tranquil close. The balcony scene follows immediately, a bass flute establishing the nocturnal color before the strings and harps launch into the full development of the theme. Only at 4:20 does the solo violin slip into E-flat minor for "wise days of Solomon." The music climaxes (major again) at the kiss and dies away at 6:46 with the sudden interruption of Roman drums and marching feet.

Close study of the film reveals the background of these two scenes. Originally they must have been separated by a third. When Ben-Hur proposes a toast to Esther's freedom (2:10) the last part of--his line--"and a safe return from Antioch"--has a dubbed-in quality, suggesting that some change was made after shooting. I believe that the "toast" scene was actually filmed--there is a still in the program booklet--and then deleted afterwards. The result was that two distinct musical passages became one.

On records, however, Rózsa has always separated them, naturally following the musician's Urtext (the score) rather than the film scholar's (the final print). The volume I/concert version (called "Love Theme") uses 1:45 of the first scene before abandoning the ornamental passages in favor of a straightforward climax. Volume II ("Memories") takes the last 2:37 of the balcony scene, rescues the music with winds and horn, transposes the violin (now clarinet) passage to the major, and still produces a moving musical elegy. "Ring for Freedom" on the present album is the same music, restored by Palmer to its original scoring and key.

For some, the effect of the record's presentation will be frustrating--comparable to beginning the *Tristan* "Prelude and Liebestod" in the middle of the "Liebestod." The music, fortunately, is strong enough to stand such cutting. In fact, some trimming was probably demanded because of the repetition and the absence of dialogue. The notes, however, make me wonder if anyone remembers the picture at all. Rózsa, on volume II, alleges that the music occurs after Ben-Hur's return to Judea, a mistake which Palmer repeats on the Polydor reissue. The Decca/London notes also suffer, though less severely, from the "memories" jinx: Palmer's description of Esther receiving her freedom and of the "gentle, contained setting" of the theme implies that he is confusing the gentle courtyard scene with the impassioned kiss on the balcony.

None of this matters really; the music is too beautiful. But I hope it will not be irreverent to suggest that Rózsa and Palmer look at the film again some time. They will discover even more beauties and subtleties than they have captured on this splendid record.

Memory lapses are nothing new of course: the *Background to Violence* notes actually attribute the nocturne to the wrong picture! Sometimes such lapses even give us a PROVIDENCE-like surreal glimpse of the composer's creative processes. The notes to volume I, for example, contain this fascinating statement: "As the Blood of the Christ mingles from the Cross with the water of a surging river, symbolically washing clean the sins of the world . . ." But there is no surging river in BEN-HUR--only in Miklós Rózsa's imagination. And his music. We are all the richer for it.

TELEVISION CLASSICS by Mark Koldys:

Two of the most significant television documentary scores have made fresh appearances on disc, and in each case the arrival has been relatively unheralded. Both are major accomplishments in their genre and deserve attention.

Richard Rodgers's *Victory at Sea* is no stranger to recordings. Four full-priced RCA discs have been devoted to its richly orchestrated symphonic sweep, all of them conducted by the man responsible for that orchestration, Robert Russell Bennett. Recordings have also been made by the Boston Pops, the London Philharmonic, and others. Now a long-dormant recording of a single-disc suite by the National Philharmonic Orchestra and Charles Gerhardt has appeared on the Quintessence label (PMC 7032; cassette P4C 7042), bringing to our attention once again the glories of this magnificent achievement in background scoring by a composer whose milieu was the Broadway stage. Gerhardt's interpretation is a good one, his orchestra plays well, and the recorded sound is unexceptionable. The only difficulty lies in the selection of sequences. Gerhardt has chosen from all three of the discs Bennett recorded and has chosen well—the only problem is that he chose so many movements that the single disc could not accommodate them all. So, rather than reduce the total to a manageable number, it was decided to abridge some of the movements. Inevitably, favorite parts suddenly turn up missing, leaving gaping holes in this by-now-familiar music (e.g., the disappearance of the piano solo in "Theme of the Fast Carriers"). While most sequences are presented complete, enough movements have been abridged to make unconditional recommendation of this otherwise excellent release impossible.

If the Quintessence *Victory at Sea* release arrived without fanfare, then RCA's reissue of Morton Gould's noble *World War I* score must have sneaked into town in the dark of night, for I have yet to see any reference to the new availability of this underrated work anywhere. RCA, for some obscure reason, decided to reissue the recording not in the classical line which housed it originally but rather in its inelegant pop reissue series (ANL 1-2334), where it now languishes shorn of any notes or explanatory data. But it is worth looking through the nooks and crannies of your record outlet to find, because *World War I* is a score which, though totally different in concept and style from *Victory at Sea*, is fully the equal of its more famous colleague. The scoring is for full orchestra alternating with concert band, and the composer takes full advantage of the rich capabilities of both media, creating harmonies and tonal balances that somehow manage to reflect the tragedy and irony of the era without conjuring up Hollywoodish musical clichés. There are moments of dramatic scoring, interspersed with several waltzes and marches in abundance. All of this is reproduced in some of the clearest (both in terms of texture and directionality) recorded sound to be heard. The specially-arranged suites heard on this disc represent the only recorded representation of this masterful score (except for the "Revolutionary Prologue," which can be heard on Everest 3253). RCA is to be commended for making it available once again, even in a reissue as sloppily and carelessly packaged as this one.

POLYDOR/RÓZSA III (2383 440)

Reviewed by Mark Koldys:

In the unending debate over the question of whether music from films should be rearranged and adapted for recording purposes, I have consistently sided with those who favor such specialized treatments. Film music, though it often can stand on its own with no alteration, more often needs the unification of a coherent concert treatment if its virtues are to be made apparent to an audience composed of persons other than True Believers. Examples abound, such as the considerably more intense listening experience PSYCHO makes when heard as the fifteen-minute "Narrative for Orchestra" than in its elongated entirety. Given this premise, however, it must also be said that all change is not progress, and the nature and extent of the alterations, as well as the appropriateness thereof, must be considered in assessing the effectiveness of the finished product.

Alteration and change appear to be the dominant characteristics of the third Polydor release of film music composed by Miklós Rózsa, featuring the Royal Philharmonic Orchestra under the direction of the composer. The first selection is the one in which the alterations are impossible to delineate, since the Overture to JULIUS CAESAR was never used in the film. It is, however, the one piece on the record that exists in another performance, that of Charles Gerhardt and the National Philharmonic Orchestra (RCA Red Seal RL 42005). Rózsa's performance seems more incisive than Gerhardt's, which is a benefit in the fugal middle section; but Gerhardt's greater expansiveness (his performance runs 4:30 to Rózsa's 4:21)* extracts more impact from the impassioned outer sections of the work which, coupled with the slightly richer resonance of RCA's sound, gives Gerhardt's interpretation the edge.

The "love theme" from LADY HAMILTON follows, in an arrangement that has no direct analog in the original score but is rather a concert version of the theme. This tender, emotional music hardly needs additional sentimentality, and Rózsa's performance is suitably restrained. Some might quarrel with the arrangement, however, which excessively embellishes the simple theme, culminating in an extensive violin solo that seems to over-gild this lily.

Rózsa next presents the Prelude to THE KILLERS, the brutal musical introduction that later emerged as the *Dragnet* theme. (This point is made even more definitively by the insertion of the distinctive "tritone" of the *Dragnet* motif twice in this Prelude, whereas in the original score it appeared only once.) The performance is punchy and dramatic, and Rózsa has provided a special concert ending for the piece that is contrived but effective.

For LYDIA Rózsa wrote one of his most melodious scores, and the "love theme" is one of his most heartfelt. In this excerpt it serves as a frame for the waltz, which centerpiece is here decidedly outshone by its surroundings, as the waltz is wanly orchestrated (woodwinds dominate far too much) and mannered in interpretation. The love theme, on the other hand, is radiant throughout, although once again the souped-up finale, with the by-now predictable triangle stroke on the final cadence, detracts somewhat from the overall effect. These orchestral excerpts are followed by the piano improvisations from the film, flawlessly performed by Eric Parkin. There can be no quarrels here with the presentation, except to wonder why the piano works were placed after the orchestral selections, making for something of an anti-climax; or to wonder why the dynamic, pseudo-Tchaikovsky piano concerto written for the concert sequence wasn't recorded to end the first side of the disc on a more spectacular note (this is the only recording of its genre in recent memory on which both sides, as will be seen, end in a decidedly non-spectacular fashion).

*Gerhardt's version is an earlier revision of the score and has a different ending.

Side two presents what for many was the most eagerly awaited suite on the disc: THE PRIVATE LIFE OF SHERLOCK HOLMES. Attention to fine print, however, will reveal that this selection has not been labeled a "suite," but rather a "fantasy," presumably on account of the many liberties and alterations. So significant are these changes that some will reject this "fantasy" as a severe disappointment. Like the score, the fantasy opens with the introduction to the Baker Street theme, here made bombastic and portentous in a manner far removed from the good humor of the original conception. The theme itself then appears, played in a sluggish, legato orchestral treatment that violates completely the spirit of the film score, robbing this lighthearted melody of all its sprightliness. As heard here, the music is more reminiscent of the main title from THE VIP'S than of Victorian England. The fantasy then segues into the main themes from movements one and two of the *Violin Concerto*, both of which are here considerably more extended than they were in the score itself (why, since the *Concerto* has certainly been well-served on discs by Mr. Heifetz, who did not, as Mr. Gruenberg does here, have a tendency to race ahead of the orchestra?). The transition from the *Concerto* theme to the Scottish bicycle sequence is effective, and the latter is beautifully integrated, arranged, and performed; it was the high point of the score and is the high point of this fantasy. The transition from this segment into the "royal" theme is clumsy, however, and this noble melody is vehemently performed, with an over-prominent piano. From here the fantasy moves to its finale, which seems almost more appropriate to one of the epic films. The last several chords—brutal, sharp chops—seem inappropriate to either style and belong in something like THE KILLERS.

From Victorian England we move to African deserts and the music of FIVE GRAVES TO CAIRO. The score is not the most distinctive Rózsa has ever composed, but this suite effectively presents the highlights in a coherent context that allows them to make their maximum impact. (The March will be recognizable as the secondary theme from SAHARA, a fact not mentioned in the album's notes.) Performance and interpretation are beyond reproach.

The disc concludes with the music to which I had most looked forward: THE RED DANUBE. The score is one of Rózsa's most underrated works, combining a brutal toughness that never fully dissipates with a tender, anguished love theme that ranks with the composer's best. Once again, rewriting has been extensive, and the Prelude's Russian theme sounds thin in spots; measures are interpolated here and deleted there to little effect. The "Deportation Scene," one of Rózsa's most powerful moments of dramatic scoring, has been somewhat shortened in this presentation, but not objectionably so. What is questionable, however, is the exceedingly free interpretation, particularly in terms of rhythm, that the music receives. One of the aspects of the sequence that gave it its intense effect was the inexorability of the pulse, starting at a relatively slow tempo, picking up speed with the introduction of the variant of the love theme, then proceeding through a development of the "Russian" theme to the sequence's end in a brutally strict rhythm that musically emphasized the juggernaut-like force of the totalitarian state. As heard here, rather than building up to this high point, the conducting becomes increasingly free, in a manner that completely loses the rhythmic sense after the love theme variant has appeared, thereby dissipating a good deal of the strength of the music. In keeping with this somewhat emasculated approach, the conclusive finality of the ending in the score—three descending chords, played strictly in rhythm—is here replaced by a fade-out conclusion that is effective on its own terms, but hardly in keeping with what this music was supposed to be all about.

The production quality of this Polydor release can hardly be faulted. The recorded sound is clear and precise, lacking only the ultimate in bloom and richness heard in the RCA series. The front cover of the sleeve features a photograph of Dr. Rózsa that may well be the finest yet. Notes are by the redoubtable Christopher Palmer and are generally satisfactory, though some may wonder about a few comments: the remark that Rózsa "never ventured beyond the sound of the standard symphony orchestra," for instance, is a generalization that most readers of this journal could easily disprove, and his assertion that THE RED DANUBE was produced because of a McCarthy "reign of terror" strikes me as hyperbole.

It is probably inevitable that with the increased number of film music recordings being made, those of us who at one time would have welcomed any recording of scores such as these now may have a tendency to react somewhat more cautiously. But while I have pointed out what I believe to be flaws in this latest Polydor release, I also want to keep it in perspective. Just a few years ago, a release of this magnitude and seriousness would have been inconceivable. For all its problems and disappointments, *Rózsa Conducts Rózsa* is a major recorded document, presenting the composer's conceptions of key segments of seven of his major scores. For that matter, there are those who will have no quarrel whatsoever with the way these scores have been presented here—Page Cook, of *Films in Review*, for example, even though he has attacked Charles Gerhardt for every little alteration in his recordings! Since Dr. Rózsa's insatiable quest for perfection has led him to these latest thoughts, the recording is bound to be controversial. For that reason, all are encouraged to seek it out, purchase it, and judge for themselves.

CURRENT SCORES:

("First hearings" by our readers. Not meant to preclude the possibility of a feature review.)

John Williams: CLOSE ENCOUNTERS OF THE THIRD KIND

Long after logic and coherence have abandoned Steven Spielberg's episodic paean to little green men, John Williams's mystically romantic score continues to keep the drama bound together and emotionally interesting. A five-note sequence (which has allegedly been traced to both Richard Strauss and Franz Schubert) plays a key role in the film's plot, but Williams wisely ignores it in his dramatic scoring until the film's finale, which depends more upon the score for its effect than might be immediately apparent. Fortunately, Spielberg's notion that "When You Wish Upon a Star" would make a better finale than Williams's music was abandoned. M.K.

Richard Rodney Bennett: EQUUS

For this disturbing psychological tale that for the most part involves only two players, Bennett has fashioned a score whose string orchestra sonorities play against the on-screen drama rather than reinforce it. The net result is to make all the more upsetting the revelations of the mental convolutions in the sick youth's mind, and all the more terrifying the ultimate depiction of the destruction that formed the object of the psychological probe. Some will argue that a more traditional approach might have offered greater insights into the characters, but Bennett's way does work. M.K.

Jerry Goldsmith: COMA

The "thriller" must be the easiest kind of film to score. Goldsmith pushes all the right buttons here with his effective and nearly continuous scoring of the melodrama's second half. There is a sense of *deja vu*, however, as if the composer, like Bernard Herrmann in some of his late works, were marking time while waiting for a worthier project. J.F.

CURRENT RECORDS:

Great Americana Film Scores (Entr'acte ERS 6506 / to appear on open-reel tape from Barclay-Crocker)

Included are THE KENTUCKIAN (Herrmann), DOWN TO THE SEA IN SHIPS (Newman), SUNRISE AT CAMPOBELLO (Waxman), and IN LOVE AND WAR (Friedhofer). The inclusion of the last is something of a mystery, since neither film nor score is particularly distinctive, but the rest are noble, often inspiring, always interesting creations that are here flawlessly performed by Fred Steiner and the National Philharmonic Orchestra. The Herrmann gets the entire first side—which is exactly right for this score—and interest never flags in this intriguingly orchestrated paean to the American West. Recommended. M.K.

Horenstein Conducts Wagner and Korngold (Quintessence PMC 7047 / cassette P4C 7047)

Jascha Horenstein faddists will snap this one up immediately, but Korngold admirers will wonder what possessed the normally perceptive executives of Quintessence to release, as a filler to a Wagner program, a segment of Horenstein's suite from Korngold's *Violanta* ("Prelude and Carnival"), while leaving unreleased the rest of the suite ("Love Duet" and "Finale"). The music is very filmusical and sounds as if it could have come from one of the composer's Warner Bros, historical epics. The Royal Philharmonic has been recorded in flawless sound, well-captured on both disc and Dolbyized cassette, though the former has the edge in openness and clarity. M.K.

Georges Delerue: A WALK WITH LOVE AND DEATH (Citadel CT 6025)

Tony Thomas's most important service to film music may well be the preservation of this subtlest and most lyrical of all historical scores. Credit also belongs to Page Cook for championing the music of an unsuccessful film as the best of 1969 when no one else seemed to care. The "stereo" is mostly imaginary, and 20 brief "cues" do not make an ideal listening arrangement, but this clearly recorded disc is an essential item. J.F.

LETTERS:

DEREK ELLEY, Cheam, Surrey, England:

Re: Mary Peatman's queries on PROVIDENCE [PMS 20], you may be interested to know that Rózsa did write the pastoral episodes at the end in two short sections. In fact, all the cues in the film are very short and "bitty." But they were written like this, not cut later at the tape stage. The record (though confused in order) accurately reflects the MS., despite changing of many of Rózsa's cue titles (including that strange one about the Shroud).

VOLKER and WOLFRAM HANNEMANN, Kornwestheim, West Germany:

PMS 19 (a very beautiful issue) contains a big mistake. You have written that it is possible to record music separately from the dialogue and sound effects if the film is presented with stereophonic sound on magnetic prints. As specialists in film-making technique, we can assure you this is not possible. The music is recorded on all four or six sound channels, and the effects and dialogue are recorded on all channels as well.

In your article about Rózsa's overtures you write that EL CID had a song as its epilogue. Here in Germany the epilogue was the love theme sung by a wordless chorus--no song.

ROBERT EASTMAN, Farmington Hills, Michigan:

Recent issues have been absolutely first-rate. Some of the better articles include Mary Peatman's on PROVIDENCE, Alan Hamer's interesting tidbits on the BEN-HUR recording sessions, and Mark Koldys's fine piece on Jerry Goldsmith.

With no advance fanfare I was delighted to see the reissue on Westminster of the *Concerto for String Orchestra*, etc. The disc is well recorded and it is good to have these excellent works back in circulation. And the new BEN-HUR is a monumental achievement. The performance is definitive and the recorded sound is incredibly brilliant. Every time I hear the "Miracle and Finale" I am transported into a world of ethereal beauty.

ROBERT BOWD, Sudbury, Ontario, Canada:

I cannot quite agree with the Fitzpatrick-Koldys summation of the SODOM AND GOMORRAH score that "the record is the sound track, or most of it" [PMS 19]. Missing on the lp are the Main Title, certainly one of the lengthier ones composed by Rózsa, the battle music, the duel between Lot and the Sodomite prince (which included an example of "mickey mouse" scoring), and a major motif for Lot as leader of the Hebrews. The latter theme is nowhere referred to on the lp, although in the film it was developed into a martial theme for a major scene, appeared as a choral victory march following the defeat of the Elamites, and was subjected to orchestral variation during several other scenes. I still harbor a hope that this theme will one day be available on tape or record.

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