

PRO MUSICA SANA
A PUBLICATION OF
The Miklós Rózsa Society

PMS 52

Spring 1995

PMS 52

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News
(March 1995)

RECORDINGS

New and reissued Rózsa material continues to appear at a pace inconceivable only a few years ago. The present roundup is probably not complete and is bound to be out of date in a month. Our recurrent message cannot be repeated too often: if you are interested in following the broad spectrum of film music releases, you should subscribe to the American *Film Score Monthly* or the Belgian *Soundtrack!* and get on the mailing list of a mail order specialists like Sound Track Album Retailers (New Holland, Penn.), Screen Archives Entertainment (Washington), or Intrada (San Francisco).

Prometheus (affiliated with *Soundtrack!*) is a sort of semi-legitimate label that has issued a number of Rozsa music tracks on CDs of variable technical quality and unknown provenance: PD 122 features THE POWER and the "Twelve Choruses" from BEN-HUR and KING OF KINGS. (Both items were previously on Tony Thomas's Medallion label.) DEAD MEN DON'T WEAR PLAID (PCD 126) and YOUNG BESS (PCD 133) are billed as a "limited issues." ALL THE BROTHERS WERE VALIANT (PCD 131, stereo) is the latest in the series. (Incidentally, some of these Prometheus discs are available as premiums for membership payments to the Society for the Preservation of Film Music.)

Chandos GB CD 8797 includes a nine-minute compilation medley arranged by Edward Peak from the music of BEN-HUR, THE RED HOUSE, and THE FOUR FEATHERS. Ron Goodwin conducts.

Cambria has issued two piano albums of interest. Eric Parkin's old Unicorn collection is now available as CD 1081 (Piano Sonata, Bagatelles, Variations, and *Vintner's Daughter*). And Leonard Pennario plays a film music program on CD 1093 that includes his own JULIE and a waltz suite by Rozsa.

Marco Polo will soon issue a couple of Tony Thomas productions-albums of "swash-buckler" and "adventure" film scores newly recorded in Europe and featuring (mostly) thirties and forties scores by Newman, Korngold, Steiner, and Rózsa (THE KING'S THIEF). A suite from SAHARA is being reconstructed for a future album in this series.

Other reconstruction plans, for an undisclosed label, include a Dance Suite of music from various period films (including YOUNG BESS and LADY HAMILTON), a march from DIANE, and various others. (A LADY HAMILTON dance, presumably the same piece, was offered as a special Rózsa tribute at a Jerry Goldsmith-conducted concert in the U.K. early in 1994.)

Intrada is launching a new "Excalibur" series featuring rerecorded scores. IVANHOE was recorded virtually complete in London for early 1995 release. Bruce Broughton conducts from Daniel Robbins's reconstructed score materials. JULIUS CAESAR is to follow in a spring recording session. That album will be filled out with music from THE MAN IN HALF MOON STREET (fourteen minute suite prepared by MR many years ago and recently discovered in a closet by Tony Thomas) and VALLEY OF THE KINGS (a five minute overture). Archivist Robbins, a former student of Rozsa's, reports that score preparation was done with a new MIDI

system that offers rapid audio checking of the accuracy of restored parts. Intrada has also released Robbins's piano album (7057), including offbeat lyrical selections from a variety of films (KNIGHT WITHOUT ARMOUR, THE STRANGE LOVE OF MARTHA IVERS, THE OTHER LOVE, A WOMAN'S VENGEANCE, THE MACOMBER AFFAIR, KISS THE BLOOD OFF MY HANDS, FEDORA.) The KNIGHT WITHOUT ARMOUR piece, previously unknown, may be the song once intended for Marlene Dietrich.

Telarc's latest Erich Kunzel collection (80342) includes the "Entry of the Knights" from EL CID, the same piece first recorded by Elmer Bernstein on Varese several years back.

Phillips. John Mauceri's "Great Waltz" collection (Phillips 438 685-2) features the MADAME BOVARY recording from the sessions described in PMS 51. Mauceri's latest collection is "Hollywood Nightmares" (Phillips 442 425-2) featuring a variety of horror/suspense scores. Stretching a point, the most substantial and effective offering is Mauceri's arrangement of a fourteen-minute "Sonata for Orchestra" from Franz Waxman's SUNSET BOULEVARD. The Rózsa selection is yet another *Spellbound Concerto*. The theremin part is exceptionally well recorded here and is vastly more effective than the various Ondes Martenot versions. The piano part, once a star vehicle for Leonard Pennario, is here played by Stephen Hough with only the tiniest credit in the sleeve notes. Mauceri persuaded the composer to attend the recording sessions and even allowed Rózsa's "Bravo!" to stand ever so faintly at the end of the current recording. Mauceri (the architect of the magnificent *Das*

Wunder der Heliane recording on Decca/London) has also invited Rozsa to several Hollywood Bowl rehearsals and then had the composer greet the crowd via telephone hookup at the actual concerts. His most recent Bowl performance (October) was a televised concert featuring music from BEN-HUR (Christ Theme followed by "Miracle and Finale") and THE JUNGLE BOOK (a truncated version of the suite). Mauceri's popular program of projected films with live accompaniment will reach New York City on 19, 20, and 21, October when he leads the New York Philharmonic in music by Korngold *Sursum Cor da* Overture, ROBIN HOOD) and Rozsa (Theme, Variations, and Finale, MADAME BOVARY, BEN-HUR).

Koch. enjoying success with its several symphonic recordings of Herrmann and Rozsa (see page 8), has announced plans for a complete Rozsa edition of all the orchestral music. In November, James Sedares and the New Zealand Symphony recorded the Viola Concerto with Paul Silverthorne as soloist. Silverthorne is principal violist of the London Symphony. The pairing will be the *Sinfonia Concertante* with Igor Gruppman (violin) and Richard Bach (cello). The Violin Concerto and other works are to follow, with soloists to be announced. An album of all the solo violin works has been recorded by Isabella Lippi. And the success of THE MAGNIFICENT SEVEN (an album conceived more as a concert experience than a "soundtrack") has led Koch and Sedares to plan an assault on EL CID this spring. Royal S. Brown's interview with Koch president Michael Fine appears in *Fanfare* (September/October). The same issue features a double review of the Rózsa Symphony by Brown (dubious) and Paul Snook (ecstatic). Koch also has a film

music piano-orchestra collection in the works, featuring Sedares, the NZSO and New York-based pianist David Buechner (*Spellbound Concerto*, Herrmann's *Concerto Macabre*, Waxman's *Paradise Rhapsody*, and North's *Rhapsody for Piano and Orchestra*). Buechner is also recording the Rozsa work for the Yamaha Disklavier, and he will perform it with the Cleveland Orchestra on July 2.

Discovery 77008 is a jazz compilation called *White Heat, Film Noir*, featuring free arrangements for a small jazz combo of a number of forties scores by Steiner, Raksin, Buttolph, Bassman, and Rózsa. The Rózsa selections predominate and include DOUBLE INDEMNITY, THE LOST WEEKEND, THE ASPHALT JUNGLE, THE STRANGE LOVE OF MARTHA IVERS, and THE NAKED CITY. In each case, a lyric theme from the picture is taken as a point of departure for a traditional jazz improvisation. Nan Mishkin is the arranger for the Jazz at the Movies band.

Silva Classics SILKD 6006, reissuing a 1987 Cloud Nine collection (MR's last vinyl album?), features the late flute and violin sonatas of 1983 and 1986, respectively, together with duo versions of the *Kaleidoscope* (Op. 19b) and *North Hungarian Peasant Songs and Dances* (Op. 5). Jonathan Snowden, flute; Paul Barritt, piano.

OTHER

Miklós Rózsa has long been a collector of autograph materials, chiefly letters, from great musicians of the past. Visitors to his home always remember the wall of framed highlights from that collection. (The Society presented a Rossini letter on the occasion of

Rózsa's seventieth birthday in 1977.) Recently the composer donated the letters to the University of Southern California, where he taught for so many years. There was a ceremony of thanks, at which Rózsa made one of his few public appearances. The collection will eventually be displayed on the campus.

The Miklós Rózsa Trust has been established to ensure the ready availability of score materials for performance or recording. Its newly printed catalog accompanies the present issue of *Pro Musica Sana*, courtesy of Nick Rozsa. Anyone desiring further information on performing materials should contact the Trust at 433 Town Center, No. 608, Corte Madera, CA 94925.

For the record, a few small corrections to the catalog's introduction:

Janos Starker did not premiere the Cello Concerto in Chicago. (This error comes from *Double Life*). The world premiere was at the Berlin Festival (1969), conducted by Eliahu Inbal. The American premiere was at Meadow Brook (Detroit), conducted by Sixten Ehrling in July 1970 (see PMS 2).

The Viola Concerto premiered in Pittsburgh in 1984, not 1979 (see PMS 42).

BOOKS

Listening to Movies is composer Fred Karlin's wide-ranging take on the art and the business of film music. Karlin is the co-author, with the late Rayburn Wright, of the highly successful film scoring textbook *On the Track* (Schirmer Books, 1990). The new book is neither history nor systematic survey but rather a chatty and wide-ranging collection of scoring practices, industry anecdotes, and opinions from Karlin and a

multitude of interviewees. Lavishly sprinkled with illustrations and industry gossip, the book is stronger on the contemporary scene than on the classics of the past. One chapter does feature cue-by-cue analyses of eight significant scores: THE ADVENTURES OF ROBIN HOOD, DARK VICTORY, SPELLBOUND, THE SPIRIT OF ST. LOUIS, NORTH BY NORTHWEST, THE MAGNIFICENT SEVEN, CLOSE ENCOUNTERS OF THE THIRD KIND, and THE UNTOUCHABLES. [New York: Schirmer Books, 1994. 429 pages. Illus. ISBN 0-02-873315-0. \$35.]

Overtones and Undertones is a kind of summa of Royal S. Brown's work on film music. The longtime critic of *High Fidelity* and *Fanfare* here attempts a more formal theory of "reading film music" that nevertheless includes revised versions of some earlier writings. There are extended chapters on Korngold, Herrmann-Hitchcock, Prokofiev, Eisenstein, Godard-Legrand-Duhamel, and Rózsa. The Rózsa chapter focuses on DOUBLE INDEMNITY, which Brown rates particularly highly: "the whole of Rózsa's score for *Ben-Hur* does not offer the interest of the ten or fifteen seconds of music that form the 'transition theme' in . . . *Double Indemnity*." Also included are fuller versions of the eight composer interviews that Brown conducted for *Fanfare* and (in the case of Bernard Herrmann) *High Fidelity*. [Berkeley: University of California Press, 1994. 396 pages. Illus. ISBN 0-520-08320-2 (cloth, \$50) and 0-520-08544-2 (paper, \$20).]

The Art of Film Music by George Burt is a musicological treatment of post-World War II American film music, with emphasis on Hugo Friedhofer, Alex North, David Raksin, and Leonard Rosenman. [Boston: Northeast-

ern University Press, 1994. Illus. ISBN 1-55553-193-8. \$35.]

JOURNALS

Cineaste, vol. 21, nos 1-2, features an extended section on film sound and film music. Included are a long and evocative history of "golden ages" by Stephen Handzo, an interview with Ennio Morricone, and provocative essays by Royal S. Brown and Claudia Gorbman.

Soundtrack!, vol. 13, no. 50, June 1994, (\$7) features Doug Raynes's lavish 24-page illustrated filmography/discography of Miklós Rózsa's cinema work. Among the new information claimed here:

MR is assigned uncredited contributions to THE DRUM (1938), scored by John Greenwood; three cues for MINISTRY OF FEAR (1945), scored by Victor Young; and two cues from EDWARD, MY SON (1949), scored by John Woolridge. Raynes also reports that the composer appears on screen in THE LIGHT TOUCH (1951), as well as in KNIGHT WITHOUT ARMOUR and THE PRIVATE LIFE OF SHERLOCK HOLMES.

Steve Vertlieb, occasional contributor to these pages, and an editor of *Cine-macabre*, has composed and printed a 44-line poetic tribute to Miklós Rózsa. Excerpt:

A haunting voice, never to be stilled,
his music transcends the faded whisper of the world, the
flesh and the devil
rising, resplendent, from the ashes of spiritual
enslavement.

Mr. Vertlieb offers a copy to any interested reader: 6305 Eastwood St. / Philadelphia, PA 19149.

Page Cook, longtime music critic of *Films in Review*, died in January 1994, following a long illness. He was about 46 years old. For thirty years Cook was a passionate voice crying in the wilderness of neglect and condescension toward film music. His effusive style and idiosyncratic vocabulary were employed in passionate advocacy of the "golden age" composers (particularly Newman, Rózsa, and Herrmann) and in visceral disdain for all pop-oriented scoring. Cook's defiant stand was a rallying point for countless young people during the long years when nobody else paid attention to film music. His personal sharing of enthusiasms and tape recordings was an enormous influence on me in the late 1960s. Cook helped establish the MRS in 1971, and he even designed the original masthead. He dropped out of touch soon afterward, but the *FIR* column continued, ever more idiosyncratic, until 1993. Cook has been succeeded by Jack Smith, who shares a similar passion for the classical tradition.

Christopher Palmer died in London on 22 January 1995 of complications from AIDS. He was 48 years old. Annotator, critic, editor, arranger, orchestrator, reconstructionist, producer, musical secretary—his contributions to film music over the last two decades are too numerous to mention. Musical assistant to Dr. Rózsa (and to Bernard Herrmann, Elmer Bernstein, Maurice Jarre, and others) Palmer still found time to write or edit more than a dozen books—on Delius, Howells, Szymanowski, Britten, Prokofiev, and others. It was Miklós Rózsa who first brought the "brilliant young Cambridge-graduated musicologist" to my attention at the very inception of the MRS. In our first issue we reprinted his early survey of Rózsa's concert music. Palmer's busy schedule kept him from contributing much to PMS over the years, but he was once our principal source of news and insights into the world of performances and recordings. It is difficult to imagine that any one person will ever be able to replace him.

- JF

BEN-HUR: The Laserdisc Edition

by John Fitzpatrick

Turner Entertainment has released a thirty-fifth anniversary edition of BEN-HUR on laser video disc (ML 104668). Thirty-five years. Think of it: BEN-HUR must seem as ancient to today's youth as, say, GREED did to us back in 1959!

On the supplementary audio tracks of this new and complete letterboxed edition we find the music from BEN-HUR-clear, unencumbered by dialogue or effects, and heard at full volume (in Dolby Surround stereo!) without any of the level adjustments that were used to blend the orchestral sound under the rest of the film's audio component. The "original music tracks" in other words: the holy grail that (it almost seems) people would have killed for in years past. The music tracks were there all along, perhaps under that legendary mountain vault in Nevada. Somehow this part of the MGM heritage has survived the vicissitudes of the past three decades. Now Turner Entertainment has made it available to all. Can a CD edition be far behind? There

seem to be some clever businessmen out there who appreciate how improved versions of the same title may be sold over and over to a certain public. For music lovers this latest addition to the package is the greatest improvement of all.

As longtime readers know, certain other "music tracks" have circulated for years in the tape underground. They were a product of somebody's transcription discs (with plenty of scratches to prove it) and featured "raw" versions of most of the musical cues. Those tapes made up a fascinating document, for they included some music that was ultimately dropped from the film (e.g., the chase through the dungeons of the Roman fortress) and some unused variants of music that was included. My favorite revelation: an alternative ending for the chariot race aftermath: as Ben-Hur returned to the deserted arena, the music accelerated to a race tempo to show him reliving his empty triumph in his mind. That approach was of course dropped from the finished film, where the sudden eruption of Pilate's (now-muted) fanfare accomplishes the same end more economically.

Such fascinations aside, the old tapes were not a satisfactory listening experience. Music tracks seldom are. Film music ebbs and flows and stops and starts with a logic that depends on the drama and the dialogue, not on the music itself. Out of context, most film music can be described in the famous words of Sir Donald Francis Tovey, who described concert excerpts from Wagnerian opera as "bleeding chunks of meat" untimely ripped from a larger musical carcass, with the connective entrails and sinews still readily apparent. Even a masterpiece like Alfred Newman's *THE ROBE* fails to satisfy in such form, as the splendid new Fox series demonstrates. That is why the wiser composers, like Newman and Rozsa and Herrmann always preferred to arrange their scores into the more self-contained form of a concert suite for separate listening. Of course, such suites had perils of their own. There always seemed to be too much music or too little, and somebody's favorite passage would invariably be left out. Making a satisfactory listening version of a film score was, and is, a tricky business. But it really needs to be done if we are to avoid such horrors as the typical Jerry Goldsmith "original soundtrack album," in which fifteen minutes of splendid musical material is mindlessly repeated and stretched out to fill a fifty-minute CD. (Goldsmith himself has railed against this sort of thing, but he cannot always control how the record companies treat his music.)

At least those are my sentiments of more than twenty years standing. (See PMS 1!) But *BEN-HUR* really is something special, and the new Turner release is an exception to the rule. To my amazed delight, the score stands up as a coherent musical narrative. If you know the film well—and what reader of this journal does not?—the new discs offer a ninety-minute musical narrative of considerable integrity. I don't think any other film score would stand up to such treatment. We have heard the great Korngold scores in comparable (if not absolutely complete) versions on Varese and Bay Cities. Many of us know Alfred Newman's *GREATEST STORY EVER TOLD* in the form of a complete "original tracks" version. These are very great scores that bear repeated listening. But the experience can be a bit of a chore in these extended formats because the material threatens to become amorphous. Repetitions and recurrences that made perfect sense on film can mystify or frustrate when the ear alone is the organ of reception. Even Rozsa's own *KNIGHTS OF THE ROUND TABLE*, very well arranged on the Varese album, comes off as a bit of a hodgepodge.

But in BEN-HUR the great range of the music derives not only from contrasting leitmotifs (as with Korngold and Steiner) but from contrasting musical styles. (See Steven Wescott's article in *Film Music 1* for a full analysis.) There is simply a greater range of musical contrast in BEN-HUR.

But there is something more than contrast, too. Consider a passage in that I was sure would not work for separate listening. The early scenes between Judah and Esther comprise a seven-minute block of music on the same melody. Rózsa himself did not think the music would work by itself, for in no recording has he allowed the original version to stand, preferring instead to sacrifice many felicities and round off the treatment in a conventional A-B-A form. In the original version of the sequence there must have been a contrasting (unscored) episode between the courtyard meeting and the balcony farewell. Note how Judah proposes a toast to "a safe return from Antioch." Such a scene must have been filmed; you can see a representative still in the souvenir booklet. There is no record of any musical scoring. Obviously the episode was cut, placing the two love scenes back to back in a manner that could have spelled disaster for Rozsa's essentially monothematic treatment. And yet it works! Rózsa really *develops* his material here, taking the simple melody through a series of modal transformations, embroidering the nocturnal atmosphere with the beautiful sound of a bass flute, creating a delicate filigree of viola and violin solos, and bringing everything to a movingly muted climax as the lovers finally embrace. This scene, in which very little actually happens on screen (and in which some might say that the characters' relationship is underwritten) here becomes one of the screen's great love scenes-almost entirely on account of Rózsa's noble musical contribution. Now we can study that musical development at first hand. In the raised sound level we appreciate anew the wonderful subtlety and resourcefulness of the scoring.

BEN-HUR has dozens of such scenes where you never quite appreciated what was going on before. In the heart of the movie—the dark moments toward the end of the first act when Esther stands between the passion of Judah and the endurance of Miriam—there are several more episodes of sustained scoring that one could never quite appreciate in the cinema mix. The chilling drama of, say, the second balcony scene is made manifest on these new discs in a way that should open many ears. It will open many more if—as will surely come to pass—this music finally comes to CDs in its full glory. As we salute Turner Entertainment for a well-done thirty-fifth anniversary edition of BEN-HUR, we look forward to further revelations in the years to come.

FIRST SYMPHONY/FIRST HEARINGS

The appearance on records of the legendary 1930 Symphony is the most amazing of all events in the recent boom. (Accompanied by *The Vintner's Daughter* on Koch 3-7244-2H1.) Here are three "first hearings" written shortly after the CD was issued in early 1994. The idea—we were still hoping for a swift and short issue of *PMS* then!—was to set down our initial impressions as a record against which later, and wiser, accounts might be measured. I don't know about my colleagues, but I would certainly revise my own opinion today. Nevertheless, we have let our first impressions stand for the record. (Frank DeWald plans a full analysis for a future issue.)

-Ed.

It is a rare event indeed to witness the first recording of a work composed more than sixty years earlier which, laid to languish unheard, unpublished, and abandoned by its creator, turns out to be an early masterwork, full of the inventive vitality long since characteristic of Rózsa. The Symphony features sweeping gestures and memorably heroic themes in the first movement; a central summer-night impressionistic haze, and a hell-for-leather finale which leaves the listener breathless—and bewildered that such a fine piece could have lain dormant for so long. Its surfacing now can surely be considered one of the most significant finds for concert and film music aficionados alike, and it strikes me as a good deal more successful than the Herrmann and Korngold symphonies, possessing a more striking individual voice with a more pungent harmonic idiom.

There has long been a need for such an impressive Hungarian-flavored symphony; comparable works by Bartok and Kodaly fall well below par for such great masters with fewer brilliant strokes apparent than in this "new" discovery.

The Symphony certainly deserves to be more widely heard (Slatkin and Previn would be admirably suited)—and this opulent and refined Koch recording is most persuasive; we can hear all of the considerable amount that is going on. This Koch issue performs a most valuable function in making one realize that there was in Miklós Rózsa as early as 1930 a truly symphonic voice. At twenty-three the composer had found himself.

- Alan Hamer

We Rózsaophiles have had our share of surprises over the years. I will never forget the day the composer told me he was at work on a film for Alain Resnais. Or the thrill of a sneak preview of an unknown film called *TIME AFTER TIME*. Or my discovery that a familiar background from the old *SUPERMAN* television series of my 1950s childhood was actually the seventh variation from a Theme, Variations, and Finale, Op. 13, that had been written two decades earlier in another world. The first recording of the Op. 6 Symphony is a comparable stunner.

The existence of the work comes as no surprise. Opus 6 has been prominently listed in catalogs of Rózsa's work for decades. It was a piece that Rózsa had put behind him forever. He refused to look at it again, and neither did he want anybody else to have the chance. "When I'm gone," he used to say, "then people can do whatever they like." Happily, Rózsa, now blessed

with sixty-three years' perspective on his early work, has chosen to let everybody have a look. And here the surprises begin.

Christopher Palmer's notes suddenly inform us that (1) there had been a series of revisions and attempts to rehabilitate the piece, perhaps as late as the 1950s; (2) the Scherzo, early detached from the main work, had been turned into the mysterious Opus 11 and subsequently lost ("somewhere in a vault in London" (or Paris?); and (3) in the 1930s there had been an abortive attempt to combine the Andante and the Finale with a new opener as a three-movement suite for orchestra. This short prelude does survive (without opus number) and may be recorded shortly.

And then there is the music. I don't think I have ever been so surprised as when I put on this disc. At the sheer depth of the sound, at the brooding and (seemingly) static quality. We seem to be the tonal world of Bax or Sibelius, not the twenty-three-year-old composer of *North Hungarian Peasant Songs and Dances*- to name the immediate predecessor of the Symphony in the Rózsa catalog. Then, Bang! At exactly 1:40 everything changes. Here is the kind of tune I expected from the Rózsa of 1930. And thereafter, of course, we hear all manner of foreshadowings of the composer we know—the explosive dances (as in Op. 14), the uniquely ardent lyricism, and all the rest.

Does it all come together in this work? Well the "opening motif" (now there's a pregnant phrase!) does return to knit the first movement together. Never again as dark or as "maestoso" as at the start, but recognizably woven into the thematic material at several key points (especially in the developmental passage beginning at 12:29). But the sheer drama and weight of the opening are never fully recaptured. We hear lyric abandon, we hear vigorous movement, but do we hear it all come together in a fully symphonic way? I'm not sure I know yet. (A more abandoned performance than Sedares's polished but cautious run-through might help to answer the question. But perhaps it is a foolish question to ask in the first place—especially of a fragmentary work.

The strongest impression here is of a "road not taken." At least one that was not taken in Rózsa's symphonic career. For the introductory music, in its color and drama, points more toward the dungeons of the Fortress Antonia or the Valley of the Lepers than to the Violin Concerto or the Piano Sonata. At 17:50 we can feel the brute force of the crime dramas. In short, the dramatic side of Rózsa's musical personality was apparent long before he got to Hollywood. One can only speculate how it would emerged in his symphonic music had he never turned to the movies.

- John Fitzpatrick

The term "symphony" carries a tremendous burden of proof which weighs heavily on a young composer. Brahms in his wisdom, delayed finishing his first until he was forty-three years old. The world in which Miklós Rózsa's youthful work of that genre would have been launched was a formidable one. Consider the variety of other symphonies written and/or premiered in the period 1928-1930: works by Prokofiev (No. 4), Roussel (No. 3), Franz Schmidt (No.3), Bax (No. 4), Shostakovich (No. 3), Hanson (No. 2), Webern (Op. 21), Honegger (No. 1), and even Stravinsky (*Symphony of Psalms*). Rózsa's desire to enter such exciting company is understandable, yet perhaps he overplayed his hand in writing such a long (how long?) and earnest work. Listening

to the work today, it is not hard to hear prefigurations of the composer's subsequent manner (including some of his film music), yet I think that to appraise the Symphony fairly one must try to hear it with ears unsullied by anything Rózsa was to write later. Only then does the astonishing confidence and assurance of technique strike with full force. Only then does the balance of affect and structure make its full impression. Only then does the freshness of the style and individuality of the voice appear unclouded. It is a well-crafted work (along very traditional lines), aptly orchestrated, and completely in the composer's own voice.

Many things about this Symphony impress with their accomplished musicality. The tonality, while traditional, is very fluid and modally inflected. (Note that no tonal center is indicated in the title.) The introduction to the first movement, for example, begins firmly grounded on C (sounding for all the world like the beginning of *Also sprach Zarathustra!*), while the horns immediately establish a Mixolydian bent to the melody. A foreign-sounding but very poignant phrase on the violins drops the center of tonal gravity down an unexpected tritone to F-sharp. (Now where have we heard the tritone in Rózsa's music before?), which leads to the B that finally establishes itself as the dominant key of the first subject (a tune in the Dorian mode). This finds its way down a whole-step to D and eventually to A for the second subject, it is also interesting to note that the climax of the movement at ca. 12:50 in this performance—a moment that Sedares does not prepare as well as he might—is based on this second subject, pre-figuring Rózsa's tendency (already noted by John Fitzpatrick) to base the apotheoses of his filmscores on a secondary (usually "love") theme. Another musical highlight is the way in which Rózsa combines the two themes of his slow movement in luxurious counterpoint (at 10:31). The scope of this brief appraisal precludes any further indulgence in musical analysis, but I hope to catalog some of the score's many musical felicities in a longer article.

The recorded production which now introduces this work to the world is an entirely honorable affair which nonetheless may fail to do the work justice. The performance is lush but perhaps rather careful, and Christopher Palmer's notes raise more questions than they answer. The musical world in which the Symphony must now make its way is, of course, much different from that of 1930. If anything, however, it may be more receptive. With so many methods and "isms"—all of which Rózsa staunchly avoided—seeming to have reached a dead end, the listening public appears to hunger for music with "tunes" and traditional tonality. Witness the unexpected popularity of George Lloyd, among others. Those of us who love Rózsa's work can only hope that this first recording launches the Symphony on a voyage of tremendous success. May it have a long and happy journey.

- Frank K. DeWald

COLLABORATIONS

In PMS 19 we featured a list of the directors Miklós Rózsa had worked with up to that time (1977). The present revision serves not only as an updating (covering the composer's entire 35-year career in films) but also as a reconsideration of several figures who were (astoundingly) left out in 1977. It seems inconceivable, for example, that we could have omitted the great Michael

Powell (THE RED SHOES, BLACK NARCISSUS, PEEPING TOM) from our first consideration, but the evidence is there.

One important caveat. "Worked with" must be used very loosely in describing composer-director collaborations of the studio era. Miklós Rózsa and others have reminded us many times that the director was often away on another shoot by the time the composer arrived on the scene. More often the producer and the studio music director sought to influence musical decisions. Thus John Houseman was more involved than either Fritz Lang or Vincente Minnelli on MOONFLEET and LUST FOR LIFE, and Rozsa never even met Douglas Sirk on A TIME TO LOVE AND A TIME TO DIE. Producer and music director credits might well display more musical correlation than the present director list. (Here is a research topic for somebody.)

Our roll call here includes every director associated with more than one Rózsa film, plus a number of notable single credits. "Notable" may be taken in any sense the reader desires. No list that juxtaposes John Wayne with Alain Resnais can be entirely without curiosity value!

We have also appended a list of stars and featured players. This is a mere jeu d'esprit. In most cases, of course, the composer had nothing to do with the actors. Still, it is not too far-fetched to imagine that just as Rózsa had an identifiable (even predictable) musical response to, say, baby scenes, he may also have had a distinct musical response to Robert Taylor or Charlton Heston. (Interestingly, Mr. Heston—the actor some will most readily associate with Miklós Rózsa, does not appear on this list, which is limited to three or more appearances.) What actors have appeared in the most Rózsa films? Almost everybody would guess Robert Taylor and Stewart Granger. But it might be harder to recall the leading ladies. Rediscovering the Franchot Tones and Yvonne DeCarlos of film history is among the rewards of this lighthearted catalog.

DIRECTORS

Zoltan Korda (*seven titles*): THE DRUM;¹ THE FOUR FEATHERS; THE THIEF OF BADGAD;² THE JUNGLE BOOK; SAHARA; THE MACOMBER AFFAIR; A WOMAN'S VENGEANCE

Billy Wilder (*five titles*): FIVE GRAVES TO CAIRO; DOUBLE INDEMNITY; THE LOST WEEKEND; THE PRIVATE LIFE OF SHERLOCK HOLMES; FEDORA

¹ Scored by John Greenwood with possible uncredited contributions by MR.

² ZK directed several U.S. portions without credit—notably the Grand Canyon wilderness scenes.

George Cukor (*four titles*): A DOUBLE LIFE; EDWARD, MY SON;³ ADAM'S RIB; BHOWANI JUNCTION

Richard Thorpe:⁴ IVANHOE; ALL THE BROTHERS WERE VALIANT; KNIGHTS OF THE ROUND TABLE; TIP ON A DEAD JOCKEY

Richard Brooks (*three titles*): CRISIS; THE LIGHT TOUCH; SOMETHING OF VALUE

Fritz Lang: MINISTRY OF FEAR;⁵ SECRET BEYOND THE DOOR; MOONFLEET

Andrew Marton: MEN OF THE FIGHTING LADY; GREEN FIRE; BEN-HUR⁶

VincenteMinnelli:⁷ MADAME BOVARY; THE STORY OF THREE LOVES: "MADEMOISELLE"; LUST FOR LIFE

Robert Siodmak: THE KILLERS; TIME OUT OF MIND;⁸ CRISS CROSS

Tim Whelan: THE DIVORCE OF LADY X; TEN DAYS IN PARIS; THE THIEF OF BAGDAD

Jules Dassin (*two titles*): BRUTE FORCE; THE NAKED CITY

Andre de Toth: DARK WATERS; THE OTHER LOVE

Robert Z. Leonard: THE BRIBE; THE KING'S THIEF

Mervyn LeRoy: EAST SIDE, WEST SIDE; QUO VADIS

Michael Powell:⁹ THE SPY IN BLACK; THE THIEF OF BADGAD

George Sidney: THE RED DANUBE; YOUNG BESS

Robert Aldrich: SODOM AND GOMORRAH

Clarence Brown: PLYMOUTH ADVENTURE

³ MR composed two brief cues for a film scored by John Woolridge.

⁴ The epitome of the prolific (179 features) but anonymous MGM contract director, whose work is almost never discussed in its own right. See career survey in *Film Comment* (Jan.-Feb. 1993).

⁵ MR contributed three cues to a film otherwise scored by Victor Young.

⁶ Marton and Yakima Canutt staged the chariot race. The Hungarian Marton's interview/memoir (Scarecrow Press) contains several references to Rozsa and the very special contributions the composer made to MEN OF THE FIGHTING LADY.

⁷ Minnelli completed THE SEVENTH SIN after Ronald Neame withdrew from the project.

⁸ This film is traditionally attributed to MR, but Clifford McCarty has shown it to be substantially the work of Daniele Amfitheatrof and Mario Castelnuovo-Tedesco. See PMS 51.

⁹ Powell's memoir, *A Life in Movies*, contains several references to MR.

Frank Buck:¹⁰ JACARE
Larry Cohen: THE PRIVATE FILES OF J. EDGAR HOOVER
Jonathan Demme: LAST EMBRACE
Julien Duvivier: LYDIA
Jacques Feyder: KNIGHT WITHOUT ARMOUR
Henry Hathaway: SUNDOWN
Alfred Hitchcock: SPELLBOUND
John Huston: THE ASPHALT JUNGLE
Alexander Korda: THAT HAMILTON WOMAN
Sergio Leone: SODOM AND GOMORRAH
Ernst Lubitsch: TO BE OR NOT TO BE¹¹
Joseph L. Mankiewicz: JULIUS CAESAR
Anthony Mann: EL CID
William Cameron Menzies:¹² FOUR DARK HOURS
Nicholas Meyer: TIME AFTER TIME
Nicholas Ray: KING OF KINGS
Carl Reiner: DEAD MEN DON'T WEAR PLAID
Alain Resnais: PROVIDENCE
Douglas Sirk: A TIME TO LOVE AND A TIME TO DIE
John Wayne: THE GREEN BERETS
Robert Wise: TRIBUTE TO A BAD MAN
William Wyler: BEN-HUR

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ACTORS

Stewart Granger (*nine titles*): KING SOLOMON'S MINES;¹³ THE LIGHT TOUCH; ALL THE BROTHERS WERE VALIANT; YOUNG BESS; BEAU BRUMMEL;¹⁴ Green Fire; MOONFLEET; BHOWANI JUNCTION; SODOM AND GOMORRAH

¹⁰ Documentarist best known as the author of *Bring 'Em Back Alive* and other popular wild animal adventures.

¹¹ Credited to Werner Heymann; MR scored one sequence.

¹² Best known as the great production designer of the original THIEF OF BAGDAD, THINGS TO COME, GONE WITH THE WIND, etc.

¹³ MR scored only the trailer. The film had no original background music.

¹⁴ Credited to Richard Addinsell; MR scored the closing scenes.

Robert Taylor (*seven titles*): THE BRIBE; QUO VADIS; IVANHOE; KNIGHTS OF THE ROUND TABLE; ALL THE BROTHERS WERE VALIANT; VALLEY OF THE KINGS; TIP ON A DEAD JOCKEY

George Sanders (*six titles*): SUNDOWN; THE LIGHT TOUCH; IVANHOE; MOONFLEET; THE KING'S THIEF; THE SEVENTH SIN

Ava Gardner (*five titles*): THE BRIBE; EAST SIDE, WEST SIDE; THE KILLERS; KNIGHTS OF THE ROUND TABLE; BHOWANI JUNCTION

Burt Lancaster: THE KILLERS; BRUTE FORCE; DESERT FURY; KISS THE BLOOD OFF MY HANDS; CRISS CROSS

Walter Pidgeon: THE RED DANUBE; COMMAND DECISION; THE MINIVER STORY; QUO VADIS (narr.); MEN OF THE FIGHTING LADY

Franchot Tone: DARK WATERS; SAHARA; FIVE GRAVES TO CAIRO; THE HOUR BEFORE THE DAWN; BECAUSE OF HIM

Ann Blyth (*four titles*): BRUTE FORCE; A WOMAN'S VENGEANCE; ALL THE BROTHERS WERE VALIANT; THE KING'S THIEF

Louis Calhern: THE RED DANUBE; THE ASPHALT JUNGLE; JULIUS CAESAR; MEN OF THE FIGHTING LADY

Yvonne DeCarlo: SONG OF SCHEHERAZADE; BRUTE FORCE; CRISS CROSS; THE POWER

James Mason: MADAME BOVARY; EAST SIDE, WEST SIDE; THE STORY OF THREE LOVES; JULIUS CAESAR

Merle Oberon: THE DIVORCE OF LADY X; LYDIA; DARK WATERS; A SONG TO REMEMBER

Ralph Richardson: THUNDER IN THE CITY; THE DIVORCE OF LADY X; THE FOUR FEATHERS; ON THE NIGHT OF THE FIRE

Barbara Stanwyck: DOUBLE INDEMNITY; THE STRANGE LOVE OF MARTHA IVERS; THE OTHER LOVE; EAST SIDE, WEST SIDE

Pier Angeli (*three titles*): THE LIGHT TOUCH; THE STORY OF THREE LOVES; SODOM AND GOMORRAH

Felix Aylmer: QUO VADIS; IVANHOE; KNIGHTS OF THE ROUND TABLE

Leo G. Carroll: SPELLBOUND; TIME OUT OF MIND; YOUNG BESS

Finlay Currie: QUO VADIS; IVANHOE; BEN-HUR

Kirk Douglas: THE STRANGE LOVE OF MARTHA IVERS; THE STORY OF THREE LOVES; LUST FOR LIFE

Van Heflin: THE STRANGE LOVE OF MARTHA IVERS; MADAME BOVARY; EAST SIDE, WEST SIDE

Deborah Kerr: QUO VADIS; JULIUS CAESAR; YOUNG BESS

Robert Newton: THE SQUEAKER; THE GREEN COCKATOO; KISS THE BLOOD OFF MY HANDS

June Duprez: THE FOUR FEATHERS; THE SPY IN BLACK; THE THIEF OF BAGDAD

Dan Duryea: SAHARA; LADY ON A TRAIN; CRISS CROSS

Leo Genn: THE MINIVER STORY; QUO VADIS; PLYMOUTH ADVENTURE
Rex Ingram: THE THIEF OF BAGDAD; SAHARA; DARK WATERS
Van Johnson: COMMAND DECISION; PLYMOUTH ADVENTURE; MEN OF THE FIGHTING LADY
Charles Laughton: BECAUSE OF HIM; THE BRIBE; YOUNG BESS
Sam Levine: THE KILLERS; BRUTE FORCE; LAST EMBRACE
Guy Rolfe: IVANHOE; YOUNG BESS; KING OF KINGS
Abraham Sofaer: QUO VADIS; BHOWANI JUNCTION; KING OF KINGS
Frank Thring: BEN-HUR; KING OF KINGS; EL CID

Editor's Note

The delays have been long; the workers and writers have been fewer than in the past. Still, the content of the present issue testifies to the undying interest in the great music of Miklós Rózsa and his colleagues. I would like to thank our faithful readers for their patience over the past year. Whenever people take up the challenge of writing informed commentary on that musical universe, *Pro Musica Sana* will be here to help get their ideas into print.

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