



## NEWS AND HAPPENINGS

### **Recordings**

The Film Noir album (DOUBLE INDEMNITY, THE LOST WEEKEND, THE KILLERS) is imminent on Koch International. To follow are the Violin Concerto (Op. 24; first new recording in forty years!), the Concerto for String Orchestra (Op. 17), and Andante for String Orchestra (Op. 22a). The latter are not reissues of Isaiah Jackson's Berlin recordings (also on Koch) but new performances by James Sedares and the New Zealand Symphony, who think they can do a better job.

Koch's *Hungarian Sketches* (7601) is a budget sampler of several of its recent Rózsa recordings, both coand Bernstein, and you can find bits of recycled Rózsa on still other Koch compilations, such as *American Dreams*, vol. 2 (7346), and *Cinema Classics*, vol. 1 (7604).

Reissued on CD: THE JUNGLE BOOK and THIEF OF BAGDAD Suites (Colosseum 8044). These are the early 1980s versions conducted by Klauspeter Seibel (JUNGLE) and Rózsa (THIEF). The former is an excellent performance (sans narration) and the latter, recorded shortly before MR's stroke, was (we recall) the last recording Rózsa ever conducted.

A famous New York Philharmonic broadcast performance of the Theme, Variations, and Finale (Op. 13), marked Leonard Bernstein's rise to fame on November 14, 1943. Once available on a promotional LP, the concert is now on CD for \$15.99. The other works are by Robert Schumann and Richard Strauss. Contact the Orchestra directly at 1-800-99MUSIC.

The Viklarbo Chamber Ensemble plays works by Schikele, Dahl, Freund, and Rózsa (Introduction and Allegro for Viola, Op. 44) on Raptoria Caam RCD 1005. This is a reissue of Maria Newman's not entirely satisfactory performance, formerly on a Bay Cities disc.

The Sonatina for Clarinet Solo (Op. 27), played by the Chicago Symphony's Larry Combs, with works by Rochberg and Schuller, is now available on Crystal Cassette C 731.

*Piano in Hollywood: The Classic Movie Concertos* rounds up the usual suspects, including the *Spellbound Concerto*, on Elan Recordings 2268.

Noted previously but not widely seen in this country: *A St. Paul's Christmas Concert*, with John Scott and the Royal Philharmonic Orchestra in seasonal chorales, including two from the Rózsa's BEN-HUR/KING OF KINGS set of twelve. (RPO Records RPO 7021).

Now on CD: *New World Composers from the Old World*. The New World Quartet plays a set of string quartets by Surinach, Hindemith, Bloch, Tcherepnin, Stravinsky, Korngold (No. 2 [1937]), and Rózsa (No. 1 [1950]). Vox Box CDX 5071.

A TIME TO LOVE AND A TIME TO DIE has been issued on CD by MCA/Victor of Japan (MCVM-22044). Eleven tracks totaling 40:45. According to Bill Powell in *Film Score Monthly*, the extensive Japanese notes reveal that the studio orchestra contained only about forty musicians.

Daniel Robbins's reconstruction projects have included a short suite from JULIUS CAESAR (already recorded for Varèse), choral-orchestral suites from QUO VADIS, BEN-HUR, and KING OF KINGS; and a ten-minute miniature concerto based on DARK WATERS and TIME OUT OF MIND.

*Sherlock Holmes: Music from 221B Baker Street* (Varèse Sarabande VSD-5692) includes THE PRIVATE LIFE OF SHERLOCK HOLMES in a program of Holmsiana that ranges from the Cyril Mockridge and Frank Skinner scores of the 1930s through Patrick Gowers's theme for the BBC television series. Other composers represented include John Scott, John Addinsell, Bruce Broughton, Henry Mancini, and Stephen Sondheim. Unfortunately the performances are poor, and there are even pop interpolations in the Rózsa. Retrieved from the Internet: "The present suite consists primarily of music derived from the concerto and is easily the worst arrangement on the CD. The beginning sounds more like the opening to a 1990s Perry Mason TV movie, and a chase sequence toward the end has been arranged in a manner more befitting an episode of 'Charlie's Angels.' Thank goodness Rózsa never had the opportunity to hear this schlocky rendition." - Jeff Eldridge.

Andrew Lewandowski has a series of capsule commentaries on sound track album oddities and variants that appears in *Film Score Monthly*. He included SODOM AND GOMORRAH in the August issue, and it seems useful to summarize the variants he cataloged:

- RCA LOC/LSC-1076 (1963). Fifteen selections totaling 41:52. Later reissued in Japan as RCA CR-10023 and in Spain (*not* Italy) as RCA NL 43755.
- Citadel CT-MR-1 (1979). Nine previously unissued tracks totaling 16:19.
- Legend DLD 1-2 (1987). Italian release of 44 tracks totaling 95:01. The fullest single version, though not absolutely complete.

- Cambria CD-150 (1990). Twenty-three selections totaling 64:34.

### Performances

The Eugene (Oregon) Symphony played music from THE LOST WEEKEND on 15 October. . . . Lorraine McAslan played the *North Hungarian Peasant Songs and Dances*, Op. 5, in London on 24 September. The young violinist told John Kelly that she hoped to perform the Rózsa concerto one day. . . . The Hollywood Bowl Orchestra performed selections from IVANHOE on 13-15 September. . . . Richard Kaufman led a film music concert at the Atlanta Olympic Games that included the "Parade of the Charioteers". . . . David Buechner offered a "Celebration of MR" at New York University on 13 November. He played virtually the complete piano music, culminating in a spectacular Op. 20 Sonata that managed to be both fleet and fiery. Buechner is scheduled to record the piano music for Koch later this year.

We know that many additional performances of the concert music go unreported. Nick Rozsa, of course, receives royalty reports, but he tells us that such documentation comes long after the fact and tends to offer only cumulative figures rather than details about individual performances.

### Publications and Broadcasts

Jon Burlingame. *TV's Greatest Hits: The Story of Television Themes from "Dragnet" to "Friends."* New York Schirmer Books, 1996. ISBN 0-02-870324-3. 338 pp. Illustrations; discography. \$25.

Burlingame does for television music what Tony Thomas did for the music of the movies in 1972. This is an unpretentious but wide-ranging journalistic survey of the music that has accompanied all of our lives for the past half century. It is the first place to turn for information on composers from Lud Gluskin and Leon Klatzkin (remember the *Superman* series?) to today's Mike Post. Burlingame here recounts in some detail the sad tale of the *Dragnet* motif that won such renown for Walter Schumann (the notes were actually featured on the cover of *Time*, behind a portrait of Jack Webb), but that also caused him grief when a lawsuit alleged plagiarism from Rózsa's THE KILLERS.

The summer 1996 issue of Schwann *Opus* was dedicated to film music, with features by Tony Thomas on the "Golden Age," Steven Smith on Bernard Herrmann, Mark Smed on Toru Takemitsu, and David Raksin and John Mauceri on Miklós Rózsa. The cover is a splendid photomontage based on the well-known 1940s portrait of Rózsa. The issue

may be ordered from Schwann for \$12.95 ( P.O. Box 5529, Santa Fe, NM 87502-9906).

The George Arents Research Library of Syracuse University has received the post-1964 papers of Miklós Rózsa, complementing its holdings for the pre-1964 era. Information about the collection (and the Franz Waxman papers) is accessible via the Library's Web site at <http://web.syr.edu/~speccoll/rozsa.htm>.

The Rózsa Trust has engaged Jay K. Hoffman & Associates as publicist for the music of MR. The firm will be an information source for professionals, journalists, and broadcasters in the musical arts. Contact Sidney Whelan at (212) 371-6690.

### A Note for "Collectors"

Assembling record album news is not the most exciting part of an editor's job. Our reports are, by definition, obsolete in a few months, and I don't think they provide much permanent value for our readers. But you would be surprised how many people need these bulletins. Rozsaphiles in out-of-the-way places rely on us as a primary source of information. So our listings will continue. But readers should be aware that there are better sources of information for current recording news. Here are some key resources for anybody searching out new or rare film music recordings:

#### Journals

- *Film Score Monthly*, edited by Lukas Kendall since 1990, offers the most current information on the U.S. scoring and recording scene. Advance bulletins cover composer scoring assignments and record releases. The journalistic coverage—interviews and industry commentary—can be terrific. Almost all records are briefly reviewed. There is extensive reader participation via letters (often wacky), ads, and trade exchanges. Inquiries to Lukas Kendall at 5967 Chula Vista Way, No. 7 / Los Angeles, CA 90068.
- *Soundtrack! The Collector's Quarterly*, edited by Luc Van de Ven since 1975, is similar to the above, but a little more established, a bit more staid. It offers the best coverage of European film music. Inquiries to Astridlaan 171 / 2800 Mechelen / Belgium.
- *Music from the Movies*, edited by John Williams, is a high-gloss quarterly with extensive advertising and features. It is probably the best guide to the British film music scene. Inquires to John Williams, 1 Folley Square, Bridport, Dorset DT6 3PU, England.

Record Dealers

If you can't find an item locally, the best recourse is to seek out one of the specialist dealers. All publish regular catalogs. In the US these include:

Footlight Records  
113 East 12th Street  
New York, N 10003  
(212) 533-1572

Intrada  
1488 Vallejo Street  
San Francisco, CA 94109  
(415) 776-1333

Screen Archives Entertainment  
P.O. Box 5636  
Washington, DC 20016-1236  
(202) 364-4333

Sound Track Album Retailers (STAR)  
P.O. Box 487  
New Holland, PA 17557  
(717) 656-0121

The above is only a tiny sampling. For further information *Film Score Monthly* offers a free "Sound-track Handbook" on request. Its six dense pages list dozens of publications, clubs, stores, dealers, books, record companies, radio programs, etc. There's a lot of information out there, and Lukas Kendall's "Handbook" is unquestionably the best place to start searching for it.

**MOMENTS WE REMEMBER**

*To see a world in a grain of sand.*  
Blake

Following is the first in a new series of brief comments. The idea is to zero in on some of the thousands of individual musical memories that together form the experience of loving Rózsa. This will be a free-ranging series. The only mandate is that each capsule look at some portion of a larger whole, whether a film score or a concert work. The approach may range from close textual analysis to the most subjective or personal reminiscence. We hope that this series will liberate the imagination and encourage writers who lack the time or the skills for a full-scale analysis or review. Of course if you find your note beginning to swell into something more ambitious, the editor is ever willing to help develop the idea.

*MOMENTS WE REMEMBER:* No. 1

Rea B. Culpepper, Jr.

**Plymouth Adventure** (1952): The *Mayflower's* passengers are disembarking at Plymouth Rock. Captain Christopher Jones (Spencer Tracy) looks down at Dorothy Bradford (Gene Tierney), whom he loves, while her husband, William Bradford (Leo Genn), looks on. The wonderful music here contains three themes played all at once: the *Mayflower* theme, the William/Dorothy theme, and the Captain Jones theme. Putting all three melodies together had such an emotional effect on me that I can only explain it as high genius typical of Rózsa. To me the counterpoint is astonishing, yet it was all in a day's work for MR.

**THE MUSIC THAT HAS NO NAME**

John Mauceri

Anyone who studies twentieth-century music and the conclusions of historians, professors, and music critics, has heard a consistent message. It goes something like this. By 1911, Europe's music had said everything that it could. The future was to break with the clumsy, overwrought, and by now hopelessly repetitive, tonal system and write music in which each of the 12 tones within the octave was of equal value. This would open new vistas of expression.

New criteria for musical excellence developed within the intellectual community: repetition was bad. Melody was bad, except when used ironically. Tonal harmony was bad—because this was the dead language of the ancients. It was not modern. It was simplistic. It was cheap and vulgar. It was not serious. It was popular.

Although the public did not clamor for this new music, select societies in Europe and America played it and books and articles were written about it. A fringe movement became the darling of an intellectual community that equated newness with goodness. This musical fringe would have remained on the periphery had not World War II devastated Europe, making it seem inappropriate to write new romances among the unspeakable ruins.

This was not the case in America, whose cities and countryside's were untouched by the war's physical devastation, and whose cultural life had improved after the war. Hollywood, fueled with the talents of European émigrés as well as a young generation of native-born composers, continued seeing infinite possibilities of expansion in tonal music. They used jazz, ethnic instruments, and even atonal influences within its framework.

By contrast, the brilliant evangelists of atonality took the theory of 12-tone pitch control and expanded it into a veritable cosmology, with a new jargon to describe total organization of pitch, rhythm, dynamics, and timbre. Many believed that the expressive performance practices of tonal music were no longer appropriate. The battle for the hearts and minds of the musical world ended in a split decision: Boulez and Stockhausen got the minds, Hollywood won the hearts.

Thus many new classical compositions, relegated to the World Premiere of New Music Festival category, found no audience. "Movie music" became a lethal term of derogation for any new tonal music—whether or not actually written for the cinema.

What exactly *is* movie music and what is so bad about it?

Movie music is music written for the movies. It comes in a variety of styles and qualities. The style of most film underscoring is a continuance of the European orchestral music known to all concertgoers. Like opera or ballet music, the greatest scores exist with or without the theater, and survive nicely whether or not you know the story. (While we are on the subject, would we enjoy *The Rite of Spring* as much as if it were called *Étude for Orchestra*? Conversely, what if Schoenberg's Opus 43b were called *The Flaming Fireduck*?) A hundred years ago the phrase "ballet music" was used as invective against Tchaikovsky's symphonies.

When movies were silent there was music to cover the sound of the projector, glue the scenes together, and expand the visual imagery with sonic ambiguity and magic. Whether accompanied by piano, theater organ, or symphony orchestra, silent pictures were never silent. Leading European composers, including Saint-Saëns, Mascagni, and Prokofiev, wrote for the new medium.

When sound was first affixed to the picture, music disappeared. Only movie musicals contained music. After the Hollywood studios fired all but one of their musicians, the one remaining composer, Max Steiner, proposed an experiment: play music under a dialogue scene in a movie. The producer was skeptical. But David O. Selznick allowed the experiment, and the rest is history. Later, Selznick and Steiner produced *Gone With The Wind*, in which the music never stops.

When Steiner was credited with inventing underscoring he said, “Don’t be ridiculous. Wagner invented underscoring.”

Movie music assigns thematic material to dramatic or visual events, and develops and recapitulates them—like *Tristan*, *Ein Heldenleben*, Mahler’s Ninth Symphony, or *Don Giovanni*. It was the musical language of Europe, and when the architects of modern Europe rejected it, it was embraced in America by the new dramatic medium, the sound film.

Hollywood’s new composers were prodigies. They studied in the great conservatories of Europe: Vienna, Leipzig, Berlin, Paris. They fled the Holocaust, became U.S. citizens, and composed the music that caressed Elizabeth’s Taylor’s cheek, escorted Bette Davis down the grand staircase, made an even better swordsman out of Erroll Flynn, and scared the popcorn out of us when we saw Boris Karloff in a rubber mask. They gave a voice to the world’s dreams and they composed what the world thinks of as American music.

In America, the dichotomy between popular and serious is marginally greater than in Europe. It is difficult for writers to categorize tonal orchestral music written in this style. It has no name, no category—yet it is the most-heard orchestral music in history. Perhaps it has by now become the world’s music. If so, it is because of the cinema, the world’s art form.

The European composers who came to America endured dismissal: being ignored or ridiculed was Europe’s punishment for those who left, though they would have perished had they stayed. The American works of Stravinsky, Schoenberg, and Hindemith are looked down upon in Europe. Good Schoenberg is the Vienna Schoenberg; bad Schoenberg is that stuff written in Hollywood. The curse of the Hollywood film industry even fell on those who simply lived there and never wrote for pictures!

Part of the denigration of film music has to do with the impression of trading artistic standards for money. Yet Johann Sebastian Bach was paid for every cantata he composed. Haydn and Wagner practically moved in with their local princes and did what they asked for in return for an orchestra, scenery, and supper. Verdi and Wagner rewrote their operas so that they would be produced in Paris. We are not talking about unknown juvenilia. This was *Otello* and *Tannhäuser*. Is it different from Rózsa rewriting a waltz for Billy Wilder? Richard Strauss was a millionaire, but Erich Wolfgang Korngold was not. He was paid a salary by Warner Brothers. He supported families who fled the Nazis and lived to see his fame in Europe as a serious composer turned to dust with breathtaking savagery. It literally killed him in 1957. He had astonished Europe with orchestral scores written before he was a teenager, and his first four operas were produced at the Vienna State Opera; he was lucky to be in Los Angeles when Hitler marched on Vienna in 1938. The Vienna Philharmonic is still deciding if Korngold wrote real music. One recalls Vienna’s attitude toward Mahler before Leonard Bernstein taught them to love their own musical heritage.

Miklós Rózsa’s reputation in the press was characterized in his obituary in *The New York Times* of July 28, 1995, which referred to his “classically tinged film scores.” Yet is it an accident that Leonard Bernstein’s sensational 1943 debut with the New York Philharmonic contained Rózsa’s dramatic *Theme, Variations, and Finale*, which had been chosen and rehearsed by Bruno Walter?

What happened to Rózsa after 1943? He won an Academy Award for *Spellbound*, and with each success as a film composer the world of serious music fell away. In spite of this, he continued his “classical” output, including a Violin Concerto, Cello Concerto, Viola Concerto, and many other orchestral works. And who won this battle? The people?

Perhaps it is time to revise our history of the century to explain the sudden ascendance of Mahler's music in the 1960s, when the only serious new music was aggressively non-tonal. Surely it is no accident that the same generation that accepted Mahler in the concert hall was the one that grew up with Steiner, Korngold, Waxman, and Rózsa in the cinema.

It is time to embrace what we all secretly know to be true: that the great century of romantic excess is ours. We walked on the moon. We tried to kill each other. We sang more love songs than in any other millennium. And yes, we wrote very beautiful music.

*The preceding article is reproduced, by permission of the author, from Stagebill, the official program guide of Lincoln Center (October 1995). The issue accompanied the memorable New York Philharmonic performances of music by Rózsa and Korngold that were described in PMS 53. The essay derives from a longer talk that Mauceri gave to the Society for the Preservation of Film Music in Los Angeles.*

#### **ABOUT THE AUTHOR:**

John Mauceri has earned the right to voice strong opinions on modern musical romanticism. He comes to his present position with full credentials from the modernist camp.

A native of New York City, Mr. Mauceri was educated at Yale University, where he also served on the faculty for fifteen years. He made his professional conducting debut in 1973, and a year later he was leading Alban Berg's challenging *Lulu* at Santa Fe. In the following decades his engagements around the world have included not only the standard repertory but also such modern works as Benjamin Britten's *Death in Venice* and Igor Stravinsky's *The Rake's Progress* in San Francisco and Robert Wilson's production of *Madama Butterfly* in Turin. Premieres have included the first staged performance of Karlheinz Stockhausen's *Hymnen* and the world premiere of David Del Tredici's *Child Alice*. Mauceri worked extensively with Leonard Bernstein and helped prepare the "definitive" edition of *Candide*, whose premiere he conducted in Scotland.

Following seven years as music director of the Scottish Opera, Mauceri has since become the music director of the Teatro Regio Torino. His first operatic recording, the disc premiere of Korngold's *Das Wunder der Heliane* on Decca/London, is a spectacular milestone, revealing for the first time the true dimensions of what may be Korngold's supreme masterpiece.

As the first conductor of the Hollywood Bowl Orchestra (founded for him in 1991), Mauceri has acted on his convictions. The orchestra's popular Bowl concerts and highly successful recordings for Phillips have brought a wide repertory of challenging stage and screen classics to wider attention. Of special interest to film music buffs are *The Great Waltz* (including

*John Mauceri with Miklós Rózsa at the Hollywood Bowl.*

COURTESY LOS ANGELES PHILHARMONIC

MADAME BOVARY; 438685-2); *Hollywood Nightmares* (including SPELLBOUND and an extended SUNSET BOULEVARD; 442425-2); *Journey to the Stars* (science fiction; 446403-2); and *Always and Forever* (love music; 446681-2). Each album is an imaginative amalgam of classics and cinematic fare, presented without condescension.

John Mauceri befriended Miklós Rózsa at the time of the MADAME BOVARY sessions, which took place in the very same MGM (now Sony) studio where Rózsa had first recorded the music in 1949. (See PMS 51 for a full account.) Mauceri's enthusiasm was one of the bright spots of the composer's declining years. When Mauceri recorded the "Eternal Love" movement from the THIEF OF BAGDAD Suite in August 1995, the musicians suddenly realized that it was the first time they had played Rózsa without the composer in attendance. Mauceri, unbidden, brought a contingent of Bowl musicians to play at the burial service. And the Orchestra's rough tape of "Eternal Love" was the valedictory at the public memorial. (See PMS 53.)

For his friendship as well as his varied achievements, the Society honors John Mauceri as its fourth honorary member, and the first to be appointed since Dr. Rózsa's death.

*MOMENTS WE REMEMBER:* No. 2

John Fitzpatrick

**DIANE** (1955): *Seven years had passed. The first of Ruggieri's prophecies had come true: Catherine had become the mother of princes.* Yes, it's one of those old fashioned titles designed to plug a hole in the dramaturgy. A throwaway moment. But not for Rózsa. The spooky choral prophecy theme accompanies the title. Then, as we discover the royal family sitting for a formal

portrait, Catherine's brooding leitmotif enters with uncharacteristic brightness on the violins. We hear it in a new meter without its typically crabbed syncopations. The music ends with the royal fanfares, never previously associated with Catherine. For a moment, she has become the Queen.

This moment was always cut from TV screenings, so I only discovered it recently. I suppose the surprise was part of the pleasure. There was also the pleasure of seeing another splendid Walter Plunkett gown (this one in blue, set off by the green-robed child at Catherine's breast). But the real thrill is genuinely musical. Not content to push the button and repeat the appropriate theme, Rózsa varies its voice, its rhythm, and its very personality. Catherine has her sole moment of near-happiness, and Rózsa makes our heart leap up for her.

## RESTORING THE CID

Frank K. DeWald

Putting together Koch International's recent EL CID involved a little detective work plus major investments of time, talent and money. In conversations with Nick Rozsa and Pat Russ, principal orchestrator on the project, I learned just how much effort had been put forth to bring this music to the public in a new form worthy of the composer and his achievement.

The musical material was assembled by Russ and Jeff Atmajian, following some preliminary work by the late Christopher Palmer. What they had to begin with were (1) the composer's complete short score (which for unknown reasons is missing the Prelude); (2) three cues which existed in both full score and parts<sup>1</sup>; and (3) photocopies of Eugene Zador's full scores of several cues.<sup>2</sup> Attempts to locate more complete materials came to nothing. The MGM music library never had the music at all, since the film had belonged to Samuel Bronston's long-defunct company. It proved impossible to track down any written materials from that source. Bronston's assets were sold after bankruptcy and went through several hands before reaching the current owner of the film, the New York-based DeMeo Corporation. A tape of the music tracks was located in London, but, alas, it had the sound effects mixed in as well, so although it proved useful to the orchestrators it cannot be used for any future CD release from Rhino or other sources. Thus a great deal of orchestration had to be reconstructed and virtually all the orchestral parts had to be rewritten.<sup>3</sup>

Using the mixed music and effects tracks as rough material, Nick Rozsa, Atmajian, and Russ experimented with various sequences of cues. These were pressed onto single CDs and played to the composer for his comments and suggestions. Miklós Rózsa's goal was to create a "tone poem" about the Cid that would be entirely distinct from the film. The end result of this long process is a recording which represents the full score within the project's constraints of budget and schedule but does not adhere slavishly to the film order or the soundtrack version of all cues.

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1. This is the "Suite" available from the Theodor Presser Rental department: Overture, Love Theme and March (as Rózsa recorded them for Angel in the 1970s—now reissued on Angel CD 72435 65993 2 1)
  2. "The Twins," "For God and Spain," "Battle (Parts 1, 2 and 3)," "Farewell," "The Court of Ferdinand," "Ben Yussef"[sic], "Palace Music," "Road to Asturias," "Thirteen Knights," "Banishment," "Honor and Sorrow," and "Fight for Calahorra" (actually titled "Prelude to Jousting"). Zador, incidentally, was originally to have been listed in the album credits, but somehow or other his credit was dropped.
  3. I would like to indulge in a bit of speculation here. A look at the cue titles which were available from Rózsa's personal library (plus the "Suite" cues) leads me to think that Rózsa had kept them because they were the ones he used for the Munich album re-recording. Perhaps he had the copies made to take with him to Germany. Whatever the reason, we can be grateful that at least some of the original scores were thus preserved.

Carried over into this new recording were many of the revisions Rózsa himself made when he recorded the score for "home listening," away from the film. Granted, every lover of the score will have a list of cues that he/she wishes had been recorded, but something else would have had to be omitted, so it was a question of trade-offs. It is reassuring to know that the final recording had the composer's blessing. It was, in fact, the last major project in which he was involved.

What follows is a track-by-track commentary, identifying the various cues which were compounded to make longer tracks, with a few additional details about the orchestration or performance. A full listing of the musical cues accompanies my score analysis in PMS 50.

**1. Overture.** This is the "standard" version from the Suite. At first, I thought Sedares's tempo was slow, but although he takes a little longer than Rózsa did on the LP (3'29" vs. 3'14"), he matches almost exactly the soundtrack timing of 3'26". If tempo is not the issue, perhaps it is the less measurable quality of rhythmic energy, for the performance definitely lacks the vigor and spring of the composer's own. A bit of reorchestration was done to accommodate the six horns (instead of four) available in the New Zealand Symphony Orchestra. What appears to be an additional bit of counterpoint from some of those horns at 2:31 is actually a mistake: one or more players forgot to go to the second ending at that point! There is also an error in the first trumpet at 1:41, turning a major chord into a minor one. Were these mistakes not noticed at the session or was there no time to correct them?

**2. Prelude.** There was absolutely no written source for this cue, so it had to be transcribed completely by ear, with a new full score and set of parts created just for this recording. Pat Russ saved this job for last so that he could absorb as much as possible of Rózsa's style before beginning this challenging task. It was a good idea; the results sound totally authentic.

### **3. Courage and Honor**

0:00–0:42 *Ben Yussef* (measures 1–20).

0:42–2:35 *Bad News* (measures 1–19 [up to 1:30] and then measures 41–64). This music follows the (edited) soundtrack version, except that here the music resumes seven measures earlier. Thus the music heard between 1:30 and 1:57 appears here for first time.

2:35–4:30 *The Meeting* (measures 1–44).

4:30–6:24 *Courage and Honor* (measures 1–63). The fight scene was heavily cut on the original soundtrack. Thus the section from 5:24 to 6:24 is newly audible here.

6:24–8:15 *Gormaz's Death* (measure 53 to end).

This well-assembled patchwork, put together by Jeff Atmajian, aptly summarizes the start of the drama, from the first appearance of the love theme to Chimene's torment over her father's death.

**4. Fight for Calahorra.** This is the same "concert" version used on the MGM recording (cuts and all). Sedares's tempo is a bit plodding and lacks the thrust of Rózsa's own disc version (4'14" vs. 3'34"). This is disappointing since the cue is a highlight of the score!

### **5. Palace Music #1**

0:00 – 1:14 *The Expedition* begins here with a "concert" introduction derived from repeating the underlying accompaniment pattern in measures 4–5. The music then segues via an added harp glissando to

1:14 - 1:38 *The Wedding*, truncated, as in the film, to include only the last 6 measures.

### **6. Palace Music #2**

0:00 – 0:36 *Wedding Supper*. Harps rather than guitars are used on the melody; the B section is omitted.

0:36 – 1:25 *Palace Music*. This version, which uses measures 1–8 and then 17–29, differs slightly from the LP version which uses measures 1–8 and then 23–43.

1:25 – 1:51 *Wedding Supper*. The return to this cue makes for a nice ABA structure.

### **7. Palace Music #3**

0:00 – 1:21 *The Twins* (measures 1–9, 40–53). The love theme midsection is omitted. Note how the melody is played on guitar only, as in the film, rather than on both guitar and oboe, as it is marked in the score and performed on the Munich album. Rózsa may have added the woodwind instrument for fear that the guitar would not be strong enough.

Of course the preceding trio of tracks plays havoc with the film's chronology, but it works musically. The first two are the work of Christopher Palmer. Because the orchestral parts for Palace Music #1, originally created for Elmer Bernstein's album just ten years ago, could not be located, they had to be copied all over again (The original parts have since been found.)

### **8. Road to Asturias**

0:00 – 1:22 *Road to Asturias* (measures 1–28 and 43–97).

1:22 – 2:41 *Thirteen Knights* (with same cuts and "concert" ending as on the MGM album).

This pair of cues is exactly the same as the "Thirteen Knights" cut on the MGM album. Fortunately, Sedares regains his sense of rhythmic impetus here and leads a fine performance.

### **9. Wedding Night**

0:00 – 3:30 *Wedding Night Pt. 1* (measures 1–69 and 71–79). The soundtrack version plays only to measure 83, so this is almost everything that was used in the film.

3:30 – 5:26 *Wedding Night Pt. 2* We pick up at measure 9 and then hear the entire cue. The music from 3:30 to 4:39, cut from the film, is heard here for first time.

This is an excellent pairing, with discreet cuts such as Rózsa himself might have made for an album. Excellent performance, too!

### **10. Coronation [sic]**

0:00 – 0:10 *Fanfare for Ferdinand* [sic].

0:12 – *Fanfare for Rodrigo*.

0:23

0:23 – *Coronation*. (from measure 5 with "concert" ending).

2:20

This is exactly the same arrangement Christopher Palmer made for Elmer Bernstein's recording. Although the "Coronation" music was not used in the film, Sedares's sense of pomp and circumstance lends great weight and justifies this, its third recording!<sup>4</sup>

### 11. Love Scene

- 0:00 – *Banishment*. Picks up with measure 20, preceded by two measures of introduction
- 2:40 derived from accompaniment pattern.
- 2:40 – *Friendship*. There is one small cut here (measures 29–32). Pat Russ also took the
- 4:20 small creative liberty of changing the melody from oboe to violin at measure 9 to
- prefigure the violin solo later in this track.
- 4:20 – *The Barn*. A horn was added to the solo cello in measures 25–32 without apparent
- 6:34 reason. A "concert" transition (as on the LP) leads to
- 6:43 – *Farewell*, beginning at measure 45 and ending at measure 83, without the militant
- 8:38 ending familiar from the LP.

This compilation of cues follows MR's own MGM album model yet manages to add the "Friendship" cue for the girl at the well—one of the most admired of the previously unrecorded episodes. The omission of the *alla marcia* coda makes sense since this cut no longer ends "Side One" of the recording!

**12. El Cid March.** This is the "standard" version, shorn of introductory fanfares. Sedares is again a bit matter-of-fact. The accelerando that should begin at 3:14 and result in a faster tempo from 3:22 to the end never happens!

### 13. Battle of Valencia

- 0:00 – *Battle Preparations* (measures 10–42).
- 1:17
- 1:17 – *For God and Spain* (several small cuts).
- 2:32
- 2:32 – *Battle Part 1* (more small cuts).
- 3:04
- 3:04 – *Battle Part 2* (still more small cuts).
- 3:32
- 3:32 – *Battle Part 3* (3 single-measure cuts, with "concert" ending re-composed from bar
- 6:48 72 onward).

This follows Rózsa's example on the Munich album almost exactly, except that it makes more cuts from the beginning of Battle Part 2 (totaling an additional 74 bars). Sedares slows down at the *piu mosso* (faster) marked at 5:01, but to excellent musical effect.

### 14. Death of El Cid

- 0:00 – *The Arrow* (measures 1–33).

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4. Since completing my analysis of the score, I have discovered that this cue is based on an actual cantiga (number 100 in the Anglés collection), bringing the total of cantigas used by Rózsa to three. Two different performances of the cantiga can be found on a CD by the Clemencic Consort (Harmonia Mundi HMX 2901524.27).

1:28  
1:29 – *Rodrigo's Death* (measure 84–end).  
2:45  
2:46 – *Rodrigo's Doubts* (complete cue).  
5:02

For me, this section is problematic. The music for Rodrigo's death scene contains some of the finest and most subtle motivic development in the score. Cutting the first 83 measures undermines the composer's carefully worked-out musical logic and dramatic curve. Following with a similarly dark and brooding cue (from much earlier in the score) makes musical sense on its own terms, but as a result we get a false impression of one of the score's highlights. Sedares's tempo for *Doubts* is considerably slower than the composer's on the soundtrack.

**15. Legend and Epilogue.** This cue is largely modeled after the LP. The organist, playing an obviously electric instrument, plays Rózsa's score as written rather than as in the film or on the album. For some reason, the organ wasn't substituted for the trombones at 2:37, as on the soundtrack. The chorus is poorly balanced (the soprano part dominates), but it is so submerged into the orchestral texture that it has little ill effect. Although not specified in the score, the organ is added throughout the epilogue (perhaps as support for the chorus). Sedares leads a performance that is superb throughout this track.

\* \* \*

Now that all this work has been done, what steps have been taken to preserve this material for future generations of scholars, performers and music lovers? The Rózsa Trust has the full scores of all the original and reconstructed material. Individual parts, however, remain in the hands of the New Zealand copyist! Surely it would be good for John Waxman's firm (Themes and Variations) or someone else to be able to rent this material out to interested orchestras? Perhaps a new, longer suite could be fashioned. While another recording in the immediate future is unlikely, we should not repeat the mistakes of the past. No one made the effort 35 years ago because at that time the value of what had been created wasn't appreciated. Today, we are wiser—aren't we?

Everyone involved in this recording has done a superb job on behalf of Rózsa's legacy, and it will make many new friends for the composer. Nit-picking the selection of material, the performance or recording quality is possible, but to what point? We must wish the project great success (i.e., tremendous sales!) so that future projects may be undertaken by the same forces<sup>5</sup> and others.

## DISCOVERING THE CONCERTO FOR STRING ORCHESTRA

Alan Hamer

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5. As, indeed, they have. A CD of Rózsa's *film noir* scores recorded by Sedares and the NZSO will be released by the time this article is printed

I first came across the Concerto for String Orchestra a quarter-century ago on a poorish-quality tape of the Surinach MGM performance. I was convinced that not only was this the work most akin to Rózsa's *film noir* style, full of punchy tenacity and sinewy abrasion, but also that it was my favorite piece in the genre amongst string works by other composers I liked, such as Norman Dello Joio (*Mediations on Ecclesiastes*), Arthur Bliss (*Music for Strings*), E. W. Korngold (*Symphonic Serenade*), B. Bartók (*Divertimento*), F. Waxman (*Sinfonietta*), Malcom Arnold (*Symphony for Strings*) and Herbert Howells (*Concerto for Strings*). All of these works deserve to be explored and compared with Rózsa's Concerto.

I was subsequently given a copy of the old Vox/RPO recording, conducted by the composer, which I played so repeatedly that it started to sound like a '78. Other LP versions followed, and finally I heard a tape of the December 1944 premiere with the Los Angeles Philharmonic under the thirty-seven-year-old Rózsa himself. This struck me as a supremely vital and vigorously youthful reading of the work. It has to be the most startling document of any recorded performance of MR's concert music. One is left breathless at the conclusion of the furious folk-dance finale. Unfortunately the only modern CD version disappoints. Isaiah Jackson's reading on Koch is too polite and questioning in the opening Moderato and too pastoral in the Lento second movement. In the finale drunken peasants at the village dance are replaced by fashionable fops at the Grand Palace Ball—all rather gay and gutless.

It is worth recalling Edward Coles's notes on the MGM album: "The Concerto [is] a splendid modern invocation of the form and spirit of the traditional concerto grosso. . . . The writing for strings is compellingly idiomatic and virtuosic—another significance of the basic title description aside from its formal implications. The work is lyric, yet energetic in profile and effect."

*MOMENTS WE REMEMBER*: No. 3

John Fitzpatrick

**Concerto for String Orchestra**, Op. 17 (1943/1957): Second movement, about half way through. The mid-section of the movement, which had begun gently, has been brooding and building for minutes. The spring is being tightened, the fist is tightly clenched. It is a familiar feeling in Rózsa. Suddenly (at 4:30 in the Isaiah Jackson recording) the four string choirs spiral upward in succession, seemingly out of control. The grip has been broken. We relax, we are eased. Sometimes I am a little disappointed here. The resolution seems too easy, the closure unearned. But wait! The music isn't over. We go back to the grind. Then the tension ebbs more gradually. Sobered, we return to the opening theme. This kind of tightening and relaxing is typical of Rózsa's concert music. In films the issue is usually complicated—or compromised—by all the extraneous things going on. But here is one of the wildest, purest, most purely musical examples of Rózsa's controlled musical passion.

Surely this work, alongside the Theme, Variations, and Finale and Violin Concerto, highlights the individuality of Rózsa's concert music more than any other piece. If played to someone unfamiliar with the composer, these are the works most likely to demonstrate the radiance and sublimity that are the essence of Rózsa.

## A HUNGARIAN MASTER

Consider these words from a record review in a recent *Fanfare* (May/June 1996):

Marco Polo's reputation-restoring survey of the orchestral music of Hungary's third great modernist . . . continues apace . . . . Although he was a true cosmopolitan who spent many of his years in Paris and London, stylistically \_\_\_ never cut his ties to his Magyar roots. The Variations of 1948 . . . [offers] eleven minutes of variations on a theme from his score for a film version of \_\_\_. The first half of the work seems to emphasize the more rhythmically sprightly elements, while the second half, except for a gatheringly rousing fugatolike finale, contains many lovely lyrical flights in a Gypsy-like vein. Anyone interested in important twentieth-century music owes it to himself or herself to acquire this disc [Marco Polo 8.223669 (Nicolás Pasquet conducting the Pécs Symphony Orchestra)].

Yet another Rózsa rediscovery? Nope. The composer in question is László Lajtha (1892–1963), and the film score was for a version of T. S. Eliot's *Murder in the Cathedral* (a version of the Becket story). Paul Snook's rave review chiefly concerns the more modernistic Symphony No. 2 of 1937 as well as the Variations of 1948. Earlier, Snook had been even more enthusiastic about Lajtha's Seventh Symphony of 1957.

Does anybody out there know about Lajtha or his music? *Baker's* gives only a short entry about this “significant Hungarian composer,” and makes no mention of his cosmopolitanism. According to *Baker's*, Lajtha traveled to Leipzig, Geneva, and Paris in his early years, but in 1913 settled in Budapest, where he was an associate in the Ethnographical Department of the Hungarian National Museum (1919–1949) and professor of musical folklore at the Academy of Music from 1952. In other words, his career paralleled that of his near contemporary Zoltan Kodály (1882–1967) in its apparently lifelong nationalistic focus.

Snook's reporting of cosmopolitanism, a film score (were there any others?), and sojourns in London and Paris came as news to me and made me wonder about the man as well as his music. Does anybody out there know the music of Lajtha? More important, did Rózsa know him? (There is no mention in *Double Life*.) Neither Limbacher nor the British *Technique of Film Music* makes any mention of MURDER IN THE CATHEDRAL or any other score by Lajtha. The movie may be obscure today—neither Maltin nor Halliwell mentions it—but it is scarcely unknown. I remember an old edition of the Eliot play that was strikingly illustrated with stills from this film. Here is a subject for further research. And for listening. Miklós Rózsa's music can widen our horizons if only we allow ourselves to follow the paths he suggests.

## LETTERS

WE'RE MAKING a conscious effort to get back to our membership roots and publish more of your letters. There have been some lively ones in the past. In a very early issue one Ted Wick wrote spontaneously from Mexico to tell how he had been instrumental in preparing the very first SPELLBOUND discs for broadcast. We never heard from Mr. Wick again, but his testimony is now part of the historical record. My favorite letter exchange involved a member from Wisconsin who expressed regret that MR had been accepting a number of tawdry film projects toward the end of his Hollywood career. I can still remember the apposite reply by Bill McAndrew of Lexington, Mass.: "I think it worth reminding Mr. G. that *The Gordian Knot Untied*, *The Virtuous Wife*, and *The Moor's Revenge* are, mercifully, no longer performed. Fortunately Purcell's music for them is. We can only be grateful that Mr. G. was not around to dissuade him, else we'd have been deprived of Britten's splendid variations, too" (PMS 38 [1983]).

Letters thrive on controversy. Bill McAndrew would never have been moved to write had not a strongly opinionated view been published in the previous issue. In recent years, the pileup of news and articles has tended to crowd out most letters. We're changing that now. "Let the games commence." Letters need not reflect the views of the Society. They are edited necessarily for length and minimally for style. In the spirit of Dr. Rózsa, however (and *pace* another current film music publication) PMS prefers not to employ "sucks" as a term of critical opprobrium.

For this issue Bill Finn of Indianapolis has helped to prepare an electronic letters file. The computer now facilitates digital letter storage, which means that a letter that may not fit in this issue will be ready for the next one. Let's keep this archive full.

Finally, I'm pleased to note that most of these letters are warmly congratulatory about my work on PMS 53. Over the years we have many expressions of deep appreciation for the work done by the Society. We have tried not to wallow in self-adulation, and few of these letters have been printed. But I can honestly say that all have been appreciated.

**JF**

DID YOU EVER find out anything about THE DRUM? This is not listed in the official filmography—but I continue to see it credited to MR and John Greenwood. I'm also amazed at how frequently MGM used Rózsa's music in short films from the

'50s. Lots of these are turning up as filler on the TCM channel (Turner Classic Movies). Even a documentary on the beachhead landing shot for THE AMERICANIZATION OF EMILY was using Rózsa's music.

**Ronald L. Bohn**, Bakersfield, Calif.

LET ME FIRSTLY thank you for keeping the Society going almost single-handedly these last few years (it's not unappreciated even by us "fringe" members, believe me), and secondly, for your very moving remarks at Rózsa's memorial service, where you articulated so well the feelings of all "ordinary" Rózsa admirers. But here I want to address myself particularly to your "Quo Vadis, MRS?" remarks about the Society's split personality.

As a member of the Australian society, I can identify with this "duality" dilemma very well. Under John Stevens, our society has tended toward the emotive. I'm not sure what the ideal is, but if you have the **B-H 5** issue, you may have noticed my article "Appraising the Epics," in which I tried to strike a reasonable balance between fun and intelligent appraisal. On that note, I very much like your idea of selecting a particular subject for each issue and inviting submissions at all levels. If in the past you've had a dearth of contributions, I wonder if potential contributors have been scared off by the high tone of PMS. I know I have. After all, who would want to follow Frank DeWald's EL CID analysis, say? (This is no criticism.) "Great Moments" is also a fine idea, something even we musical plebs can share in without at all "lowering the tone." As for further ideas, I can only speak out of my own needs: above all, news of new recordings, labels, release dates and so forth, then access to the names and addresses of stockists. I sometimes wonder if Stateside members realize how difficult it is for members in Outer Darkness to get even mainstream, commercial releases. For instance, the Koch EL CID is not available anywhere in Sydney; I had to send to a specialist shop in Melbourne. So yes, maybe specific advertising à la *Film Score Monthly* might be a good idea.

A word about Sedares's CID. I agreed with your assessment entirely, as well as that this is the CID we'll all be listening to. Odd, though, that you didn't mention the slow pacing compared to the soundtrack album. This has some gains, bringing out detail in the faster music, but more losses, introducing a note of dreariness to the many (too many?) examples of the love theme and utterly ruining "Tournament at

Calahorra,” whose second half sinks into the mire. I wonder why Sedares chose this pace? Not to go easy on the New Zealand Symphony, which copes admirably on testing tracks like “Road to Asturias.” Maybe Sedares has been listening to too many Bernard Herrmann-conducted recordings.

Of possible interest to your readers: the RVW Society. Ralph Vaughan Williams of course shares several things with Rózsa, including a life divided between concert and film music, a love of folk music, and a complete rejection of atonalism. Interested readers might contact Dr. Robin Barber, The Chantry, Stoney Lane, Stocklinch, Ilminster, Somerset, TA19 9JJ, England.

I wonder if you’re aware of a rival *Complete Music from Ben-Hur* on Aldebaran Records? Due to confusion here about the contents of the Rhino, I sent for the Aldebaran, a three-CD set, and found that the sound was excellent, but that the whole set is marred by a fading out of each track several seconds before the end. Incidentally, this set is 192 minutes, including 66 minutes of outtakes, alternate versions, etc., on a separate CD, mostly in decent quality mono.

**Paul Packer**, Gorokan, N.S.W., Australia

*The preselected topics idea has not borne fruit yet, but we're not giving up. News of imminent record releases can be awfully boring to prepare, and the material is often obsolete soon after it is published. (Once a record has appeared, it is no longer "news." But as a kind of "journal of record," PMS has a real duty in this area, and we are not going to abandon it. See page 3 for a guide to resources in this area. . . . RVW is one of my favorite composers too. Sometime we plan to survey our contributors regarding the many "others" that the music of Miklós Rózsa has led them to. . . . As to the Aldebaran, it is (arguably) a pirate recording. Out of respect to Dr. Rózsa we have generally refrained from mentioning issues that deprive him of his income. (But the matter is complex, and I do not wish to dismiss it here.) Whatever the merits of the Aldebaran—Mr. Packer has elsewhere claimed that its sound is actually superior to the Rhino—two things are certain: (1) its tracks are one generation farther from the originals than the Rhino's, and (2) it contains no outtake material beyond what we now have on the Rhino. PMS 53 is a beautiful issue. Not only is it a fine job of editorial compilation but your own account of Dr. Rózsa's last days was so moving that I literally found my eyes brimming with tears.*

In addition, of course, the tributes to MR are balanced by an abundance of good news regarding the performance and recording of his works. In that connection, I was pleased to see what may be the

beginning of new interest in his music within Hungary; that would surely have meant a great deal to him.

Mention of the two-hour NPR program and the BBC2 Rózsa/Herrmann program was quite tantalizing. Is there any chance that the MRS might make these apparently important aural documents available on cassettes?

**Paul Spencer**, Alstead, N.H.

I WAS EXTREMELY HAPPY when I received PMS 53 on the 7th of June '96—after quite sometime indeed! I actually thought that everything had come to a halt (grinding halt), especially after the sudden demise of our Great Dr. Miklós Rózsa. I am truly happy there are people after all of your caliber and ingenuity, who would leave no stone unturned to see Rózsa's legacy carried into the future and to ensure that the Rózsa Spirit lives. “THE RACE GOES ON.”

I do hope you will also revive the directories/listings of Society members, which your committee distributed in the middle '70's. I wonder if you still have copies of the early publications of the 70s & 80s, as I have misplaced some of them.

**K. Selvarajah**, Kuala Lumpur, Malaysia

*A membership directory will soon be available, possibly for inclusion in the spring issue. Our database capability makes tracking the membership easier than ever. We plan to list the current membership with addresses and the complete historical membership without. (These are people who have fallen out of touch.) Please let us know if you do not want your own address listed.*

I WAS IN PARIS in July of 1995 and found myself wondering where Rózsa had lived during his years there. This was weeks before I returned home and found out he had died.

My sadness goes beyond the music. The feeling of loss is for an intangible, creative force or presence that instilled a distinctive measure of quality to life—a shining example of the best that can be achieved by human endeavor. I can picture Ronald Colman citing Rózsa and his work as one of his primary arguments in defense of the human race in that unfortunate last movie he made [THE STORY OF MANKIND, 1957]. Thanks to the Society I had the chance to met Rózsa in Washington in 1976, but I was the stereotype of the stupefied, flustered tongue-tied fan who can't find anything to say until five days later.

I like Mauceri's recording of the *Spellbound Concerto*. Bernstein's longer version is good too—not afflicted with the slows as is often the case with his

conducting of Rózsa's music. . . . I was surprised by the Symphony. It must have been immensely rewarding for Rózsa to have heard it. It is intriguing, mysterious, challenging—especially the first movement. (Let Royal S. Brown eat cake!)

Sedares would be the perfect candidate for a recording of LUST FOR LIFE. QUO VADIS needs another recording too. The Rózsa/Palmer effort lacks the energy that the original score possessed.

Thanks for all your work and devotion as represented by PMS. I know it must be an immense burden at times, but it has been a lifeline to me.

**Mike Reamy**, Rockville, Md.

PMS 53 was very moving. Your eulogy in particular hit home and you deserve a lot of credit for speaking so eloquently for all of us. As a non-musically-trained person who nonetheless will occasionally even “conduct” moving passages while driving, I felt that you spoke personally for me. Thank you so much. I'm an obstetrician who has been a film music fan since age 12. THE THIEF OF BAGDAD was one of the earliest scores to attract me Growing up in Bayonne, I don't know how many times I almost electrocuted myself taking he back of the TV set of to put alligator clips the speaker terminals to tape the darn film from WOR-TV onto my old Wollensak reel-to-reel recorder. As the early sixties went by, it became apparent to me that WOR showed several differently cut versions of the film so that it would “fit” into a two-hour time slot. I went nuts trying to patch together a properly sequenced “complete” audio tape People who can go out and pick up a beautiful laserdisc today don't appreciate what we had to go through in the early sixties.

**Ron Burbella**, Trenton, N.J.

## EDITOR'S NOTEBOOK

LAST TIME, I spoke of a spirit of renewal for the Society. As I was mailing out PMS 53—on Pentecost Sunday, believe it or not!—that spirit came over me in a particularly vivid way. To appreciate the feeling, you have to understand how often I despair of pulling together enough material for a really good issue. The work drags on, and the once current news starts to seem stale. Many of our “scoops” have long since appeared in *Film Score Monthly*. At times like these, I really want to pack it in. Putting the material into type is more interesting than ever in this computerized era. But such added features as boxes, justification, and double columns bring attendant challenges of makeup, word division, and pagination. All this takes time. Finally there comes the day of stuffing, stamping, and mailing. The hard work is behind; only the mechanical labor remains. And I can do it while listening to Rózsa!

This is a special time. Reviewing the address labels, I recall the dozens of friends and correspondents who, I know, are really looking forward to the new issue. I may not have had time to respond to all your letters, but I am about to enter into a special kind of substitute communication. Now we can begin to *share* our thoughts—which is what the Society is all about. Therefore it is with some regret, as well as much gratitude, that I report these new arrangements. Ron Burbella of Trenton, N.J., will see to the printing and mailing of this issue. Bill Finn has already put many of the letters into type, and Rea Culpepper of Charlottesville, Va., will soon begin to compile a consolidated table of contents for our past issues. (All of those issues remain available, thanks to the reproduction and storage of Thomas Moore of Birmingham, Mich.) Heartfelt thanks to all these friends—as well as to Mark Koldys, Ron Bohn, Gene Kohlenberg, and others for their past and present services to the Society.

When you have a lot on your mind, you sometimes forget to notice an important anniversary. It was a quarter century ago that the Miklós Rózsa Society got started. *Pro Musica Sana* No. 1 (we called it MRS 1 in those days) appeared in the spring of 1972. From time to time we take pride in recounting bits of our history. But not today. There is too much music to discuss! For proof, look at the preceding pages. Better, look at what is missing from those pages.

No one in those early days dared to dream that the complete BEN-HUR recordings would appear in your neighborhood record store. Today the astonishing thing is not that the event has come to pass but that PMS has taken so little notice of it—only a handful of words in this issue and the preceding one. Obviously our silence signifies not neglect but preoccupation. Marilee Bradford’s fine production arrives at a moment when a half dozen other Rózsa projects vie for attention. There will be plenty of time for more words about BEN-HUR. For inspiration in that department, one might usefully turn to a recent series in *Film Score Monthly* where readers were invited to name their favorite film scores in a series of “ten best” lists. The lists and comments were printed over the course of several months, and editor Lukas Kendall appended a closing commentary in the June issue.

FSM has a much larger and more diverse readership than we do. Lukas recently remarked on the remarkable segmentation of the film music audience. “Some people like only pre-1960 music; some people have never heard anything before 1989; some people only like the foreign stuff; some people only like science fiction scores. It's strange.” So while FSM’s material is naturally all over the map, it can be fun to look at. Since the film music community is already riven by partisanship, I hate to zero in on the mention of “our guy.” But a few remarks on the various mentions of MR seem apropos.

With 41 citations, BEN-HUR was the most frequently mentioned score of all—by a very wide margin. The six “runners-up” (well-known classics by Herrmann, Williams, and North) received between 19 and 29 mentions. The other Rózsa titles cited were EL CID (18 mentions), THE THIEF OF BAGDAD (5), THE LOST WEEKEND, QUO VADIS, SPELLBOUND (4 each), and KING OF KINGS (3). That’s an extraordinary dominance for a single score. What can we say about the BEN-HUR phenomenon? (Keep in mind that most of the “votes” were cast before the Rhino album brought new glory to BEN-HUR's laurel crown. A poll taken next year might produce even more decisive results.) BEN-HUR remains a very popular and much-loved movie. It taps into deep wellsprings of religious feeling. John Stevens's Australian Rózsa “Cult” sometimes seems more interested in the B-H phenomenon (including the book and the film as well as the score) than in the entire remainder of MR's musical oeuvre. To some extent I share in this B-H exceptionalism. Does anybody recall the checklist of Rózsa scores that Mark Koldys and I compiled some years back? We boldly ventured to assign a “star” rating to each Rózsa film score. I remember arguing for a unique five-star category for the big “B.” (I lost.)

Still, is B-H really the be-all of the Rózsa filmography? I can remember when KING OF KINGS and EL CID were considered more or less equal parts of an epic “trilogy.” I recall *Films in Review* carping that neither the film nor the score of B-H were up to the standard set by QUO VADIS a decade earlier. (That remark sounds odd now, but I think most people would agree that the QV score is the more *original* achievement.) Frank DeWald has argued in these pages that EL CID is actually MR's greatest achievement (though he never made any actual comparative assessment.) Derek Elley (remember?) seemed on the verge of claiming pride of place for KING OF KINGS. Many of us know folks who have a special place in their heart for THE THIEF OF BAGDAD. MR himself, although he usually gave B-H the nod as his favorite, would occasionally

mention the earlier score instead. And of course there is the indubitably intelligent Royal S. Brown, a demonstrable Rozsaphile, who nevertheless considers B-H to be some kind of nefarious nadir in the canon. (His reasons remain opaque.)

So what are we to believe? Obviously most people, myself included, consider B-H to be MR's cinemusical masterpiece. But there are important exceptions to the rule. And the question remains how high this mountain peak soars above the surrounding range. Much as I love B-H, I hate to think that so many folks out there are blind to (or ignorant of) the great beauties of YOUNG BESS and DIANE, of DOUBLE INDEMNITY and MADAME BOVARY. All of us have a lot of exploring to do. Coming soon: a more detailed Rózsa Society poll of member favorites.

*Quo Vadis, MRS?* Of the several initiatives proposed in PMS 53, a number have borne fruit. I think the launching of our “Moments We Remember” series will be a landmark event that stimulates commentaries both short and long. The “preselected topics” idea was less successful. We had announced JULIUS CAESAR and the Opus 17 as the principal subjects for the present issue, but the only significant response was Alan Hamer’s short essay on discovering the Concerto for Strings. Once again, I am confident that there was no lack of interest in the proposed topics. They simply got crowded out. Very well, let’s continue the plan with two nominations for PMS 55. Everyone is welcome to address these works, but no one is obligated: The Symphony in Three Movements, Op. 6 (1930), and DOUBLE INDEMNITY (1944).

*Errata.* Only one reader (I believe it was John Stevens) detected an error in the list of actors who starred in Rózsa pictures (“Collaborations,” PMS 52). Abraham Sofaer, the Burmese-British-Jewish actor who impersonated St. Paul in QUO VADIS, did *not* appear in KING OF KINGS. His role (as a priest) was cut from the final release version of that film, though it is sometimes still listed among Sofaer’s credits. Here is an omission that nobody noticed: John Hodiak, a forgotten leading player of the late 1940s, actually appeared in *four* Rózsa pictures: DESERT FURY, COMMAND DECISION, THE BRIBE, and THE MINIVER STORY. Although the mediocre Technicolor “noir” thriller DESERT FURY is justly forgotten today, it’s odd homoerotic subtext was the subject of some critical attention a few years back. I recall an intriguingly titled article “*Desert Fury, Mon Amour*” in *Film Quarterly* back in the eighties.

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