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NEWS AND HAPPENINGS: Koch releases continue . . . L.A. Museum program . . . Farewell to Georg Solti and Tony Thomas . . . Memorable reviews in The Gramophone and Fanfare. . . BBC commemoration . . . Opus 44 and 45 clarified.	2
OPUS 6: Frank K. DeWald on the Symphony in Three Movements.	3
A BIT OF FRIENDLY NIT-PICKING: Paul Packer on the Rhino BENCHMARK with freewheeling commentary by the editor.	11
THE TEACHERS OF MIKLÓS RÓZSA: Lothar Heinle tells us about Theodor Kroyer and Hermann Grabner.	14
LETTERS: Rózsa scores as stock music . . . Craig Reardon on the Cid . . . Early Korda scores . . . an unknown fanfare from the early MGM years . . . Discovering MR in Serbia.	18
EDITOR'S NOTEBOOK	20
DIRECTORY: With new address and e-mail.	20

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NEWS AND HAPPENINGS

Performances

Violin Concerto: By Ángel Jesús García with the Orquestra Simfònica de Barcelona under David Shallon in a Hungarian-themed concert that also featured Brahms's *Hungarian Dances* and Bartók's Concerto for Orchestra (31 January and 1–2 February) . . . By San Francisco Symphony concertmaster Raymond Kobler under conductor Christoph Eschenbach (Jan. 1996) . . . By György Terebesi (July 1996) with the Frankfurt Radio Symphony, conducted by Elisha Inbal, who led the world premiere of the Cello Concerto eighteen years ago . . . By Livia Sohn (slow movement only) with the Little Orchestra under Dino Anagnost at a film music concert (February 1997).

The Los Angeles County Museum of Art held an exhibition on "Exiles and Émigrés" in the spring. Although the focus was primarily on the visual arts, there were ancillary concerts featuring the music of Bartók, Eisler, Korngold, Kreneck, Rózsa, Schoenberg, Toch, and Wolpe. Rózsa and Korngold were represented by string quartets, including Rózsa's neglected Second, Op. 38, of 1981. The Los Angeles String Quartet performed the Rózsa and Korngold works on 5 March. Daniel Robbins reports: "David Raksin hosted the event and two film clips preceded the performances; the Razor Sequence from *SPELLBOUND* and the shipwreck from *THE SEA WOLF*. All of the Rózsa family were present, as well as many representatives from CD companies. Actually the evening was somewhat like a belated memorial observance for the two great composers."

Recordings

Koch's Rózsa releases for 1997 were *THE LOST WEEKEND/DOUBLE INDEMNITY/THE KILLERS* (7375) and the Violin Concerto/Concerto for String Orchestra/Andante for String Orchestra (7379). For extensive commentary on the former, see *Film Score Monthly* for May 1997, which features Bill Whitaker's interviews with reconstructionist Patrick Russ and producer Michael Fine (who has since departed for DGG), and three reviews (including a long commentary by the late Tony Thomas).

For early 1998 release the big Koch recordings are already in the can. James Sedares again leads the NZSO in the second recording of the Piano Concerto, Op. 31, and the third recording of the Cello Concerto, Op. 32).

Varèse's first recording of the Viola Concerto (Maria Newman, viola, with Richard Kaufman

conducting), unavailable for a time, is back in the catalogs of the mail order dealers VS 5329). It is called *Symphonic Hollywood* and also features film and TV music by Lee Holdridge.

The Varèse collection called *Romeo and Juliet* is a compilation of Shakespearean film scores. The Rózsa extract is a new recording of JULIUS CAESAR that loosely corresponds to the three-movement suite that Bernard Herrmann once recorded for Decca/London. Daniel Robbins's new reconstruction is performed here by Cliff Eidelman and the Royal Scottish National Orchestra.

Murder Is My Beat (Rhino R2 72466) is one of Rhino's less successful archival releases. Eighteen tracks are excerpted from various films noirs, but often with extensive dialogue. The excerpt from *THE ASPHALT JUNGLE* is truncated when "Rózsa's doom and gloom . . . [is] amateurishly faded into an unrelated conversation halfway through" (*Film Score Monthly*, July 1997).

Another Rhino, not yet seen, has soundtrack excerpts from *MADAME BOVARY* among other vintage scores.

Cinema Choral Classics on Silva Screen SILKD 6015 includes Rózsa's setting of the Lord's Prayer from *KING OF KINGS*.

Farewells

We mourn two longtime members:

Tony Thomas was an English-born broadcast journalist who parlayed his interest in movies and music into a successful career that included more than thirty popular books and fifty record albums. Neither a musician nor a critic, he used his interviewing skills to document the thoughts of the major Hollywood composers long before this was fashionable. His *Music for the Movies* (1973) was reviewed way back in PMS 7 as a major event in the popular reception of the medium. He later compiled still further interviews and documents into *Film Score: The View from the Podium* (see PMS 31). Tony befriended many of the composers and produced records for them on his own Citadel label and for Varèse Sarabande. He was one of Dr. Rózsa's chief companions during the years of debilitating illness. Gifted with a mellifluous voice, Thomas hosted many public affairs, including the 1995 Rózsa memorial service in Bel Air. His voice may be heard narrating the LP version of *The Vintner's Daughter* on Citadel.

(continued on page 17)

Opus 6

A MUSICAL JOURNEY THROUGH MIKLÓS RÓZSA'S FIRST ORCHESTRAL WORK

Frank K. DeWald

Miklós Rózsa's Symphony, Op. 6, even in its truncated, three-movement form, is his longest concert work. Although the music is firmly rooted in tradition, the composer's unique voice is already clear and fully formed in this youthful, vigorous work. The following analysis is provided in the hope of guiding the listener through the maze of form, melody, harmony, and color which gives the work its distinctive shape. The symphony is characterized by many felicitous details which, when properly noted and understood, greatly enhance the experience of listening to the work. Fortunately, technology can help us take the journey together. Throughout this analysis, reference will be made to timings on the Sedares recording. Anyone with a compact disc player need merely follow the elapsed-time display to identify particular moments in the music.

The first movement is in sonata-allegro form. This form, which has been de rigueur for opening movements in traditional symphonies ever since Haydn, consists of (1) an Exposition of one or more themes (with the first theme in the tonic key and second in the dominant or other related key, (2) a section of Development of those themes, and finally (3) their Recapitulation (with both first and second themes now in the tonic key). Additional features such as introductions, links, and codas extend the form. The note, or tone, of the of the first movement's "tonic" often gives its name to the entire work. (For example, Beethoven's Fifth Symphony is officially his Symphony in C Minor, because that is the "home" key of its first movement.)

Rózsa begins his symphony with a slow introduction, a feature also of many Haydn symphonies. This one is marked *Maestoso et molto tranquillo*. A low C in the contrabasses and contrabassoon seems to announce that the work will be firmly grounded in tradition, C major being the most "common" of all key signatures.¹ Immediately, however, the three trombones introduce a colorful note: the lowered seventh scale degree of the Mixolydian mode (like a C major scale with a B-flat instead of a B-natural for the seventh note). The noble, graceful horn call which follows introduces the first theme of the movement (I), greatly slowed down. The violins interrupt this idyllic moment with a disturbing major seventh leap (0:22)—an uncharacteristic gesture that John Fitzpatrick has intriguingly called "a road not taken." This falls back and is resolved by the bass line moving up a tritone to F-sharp (0:27). So much for tradition! The trombones and horns repeat their motives to reestablish some equilibrium, but again the violins interject their seventh, this time resolving with a bass-line drop to E (0:50), which will become the tonic note of the movement. The remainder of the introduction follows the traditional path of preparing for the first theme by establishing its dominant, in this case, B.

Theme I (*Allegro molto impetuoso*) (1:40) has a vigorous, Hungarian flavor derived from its Dorian mode (a minor scale with a raised 6th scale degree, such as D minor with a B-natural instead of a B-flat) and the "Scottish snap" rhythm in its third measure (Example 1). It is introduced by the violins rooted on the tonic E, but is shortly afterward (1:55) repeated up a minor third on G. Interestingly, this theme is a miniature sonata-allegro form in itself, being first exposed in measures 17–29 (1:40–2:02), then developed in measures 29–54 (2:02–2:50), and finally recapitulated in measures 55–66 (2:50–3:16).

¹Certain twentieth-century composers, such as Stravinsky, Kodály, and Pfitzner, purposely wrote symphonies in "C Major" to show their debt to tradition.

Because the second theme will be such a great contrast to this impetuous first one, Rózsa uses a transition theme, or “link” (*Poco piu largamente*, Example 2) to ease the listener from the stormy beginning to the calmer seas of Theme II. A curious feature of his form is that this link, which extends from measure 67 (3:16) to measure 85 (4:49) is never referred to again, for all that its length could qualify it as a theme in itself. Several short, prominent solos for oboe, flute, viola, bassoon, two violins, etc., conclude this section.

Theme II keeps the Dorian mode but shifts the tonal center up a fourth to A. A solo cello introduces one of Rózsa’s most compelling melodies (Example 3) at 4:50, each phrase of which is immediately echoed by the cello section in a sort of dialogue (at 5:00 and 5:20). Not surprisingly, given the scope and breadth of this movement, this theme is also presented in a self-contained sonata-allegro form. The miniature “exposition” consists of measures 86–93 (4:50–5:31); the “development” includes measures 94–109 (5:31–6:48); and the “recapitulation” comprises measures 110–117 (6:48–7:31). The recapitulation” of Theme II offers the first of many climaxes in the movement.

In a three-measure “codetta,” (7:32–7:47) a six-note motive (the kernel of a full theme) is passed from oboe to bass clarinet to bassoon with decreasing dynamics (p to pp to ppp). The tonality is grounded on A, with perhaps a strong feeling of dominant preparation for D. Yet Rózsa begins his development section (7:48) with a bold stroke, shifting the tonality unexpectedly up to F and introducing a new motive (Example 4), which has a rhythmic and melodic identity of its own yet is demonstrably derived from Theme I.

The development techniques employed by the composer (i.e. the changes of intervals, rhythm, color, etc., to which he subjects his two themes) are rather rhapsodic and free, miles away from the more clinical, dodecaphonic techniques concurrently being explored by some of his contemporaries. Yet this sprawling development section, which covers measures 121 to 260 (7:48–14:30), has several salient and remarkable formal features. The striking return of the introductory material at measure 186 (10:28), for example, and the return of Example 4 at measure 192 (10:49), show the composer thinking in broad strokes, disciplining himself to keep the listener interested, aware, and guessing.

A great deal of excitement is generated, leading to a triumphant return of Theme II at measure 239 (12:44), exultantly proclaimed in the Mixolydian (rather than Dorian) mode (i.e. major rather than minor). Surely this is the point of arrival for which we have been struggling, and how clever (we think) the composer is to begin his recapitulation with his second theme.² Yet, after the theme has run its course, the development section resumes (13:24) and we realize that we have been duped by a “false recapitulation,” a trick as old as Haydn. The composer is not yet ready to have the final say on his themes, and continues to play with them briefly until measure 260 (14:30), when he begins the actual recapitulation of Theme II. This time, Rózsa returns to the Dorian mode but follows tradition in putting the theme in the tonic key (E). The orchestration is beautifully enhanced, with the phrase dialogue given to tutti celli and two solo violins playing in octaves (at 14:41 and 15:01) against a lush background of harp and violin harmonics.

And the formal surprises are not yet over. Since he began his final section with Theme II, the composer must devise a new way of leading back to Theme I. Instead of resorting to the obvious idea of reusing the earlier linking material, at 15:25, Rózsa defiantly reverts to the opening motive of the development section (Example 4) and begins a lengthy but inexorable climb to Theme I. The

²The mature Rózsa will, of course, do this in many works, not least in those film scores where the final apotheosis is based on the secondary (often “love”) theme.

score is liberally peppered with instructions to increase tempo and dynamics.³ Finally, at measure 317, Theme I returns in a blaze of energy (*molto energico*), triumphantly reestablishing the tonic key of E. The “development section” (remember that this theme is a miniature sonata-allegro in itself) is different and more concise this time, but with the “recapitulation” (measures 350–359) (17:54–18:15), apart from somewhat fuller scoring, is essentially the same as before (measures 55–64).

The movement might well have ended here, but the young Rózsa could not resist the temptation to wring one final peroration from Theme I. At measure 370 (18:32), the meter changes to cut time (that is, from 4/4 to 2/2) and the tempo changes to *vivace con fuoco*. However, since the note values are doubled, the net effect is of slowing down rather than speeding up the theme.⁴ It is a big gesture, fully in keeping with the breadth of the entire movement, and brings us to those final, breathless (and completely typical Rózsa) syncopations.

The second movement (*Andante sostenuto*) is, in mood if not in name, the first of many Hungarian nocturnes the composer would produce in his lifetime. It is essentially in ternary, or ABA, form. Two new themes, the first dominated by strings and the other by woodwinds, make up the principal melodic material. Theme *A* (Example 5 at 0:00) is noticeably reminiscent of the second theme of the first movement (Example 3), having in common the opening anacrusis (an upbeat before the stressed downbeat) and rising fifth. The orchestration, which is remarkable throughout this entire movement, is here especially magical: five solo strings (two violas and three celli). After 11 bars, the full string section repeats Theme *A* (1:19) with additional weight and color from winds.

The theme is extended and developed (from 2:14) until, at measure 29 (3:16)⁵, a second theme (*B*) is announced by solo oboe (Example 6) against gentle syncopations from other woodwinds and French horns and delicate, harplike *pizzicati* from the strings. Like Theme *A*, this new theme is in the Dorian mode. Once Theme *B* has run its course in the oboe, it is taken over by the flute (2:36) and immediately subjected to melodic and rhythmic development, most particularly of its last four notes. Listen for the clarinet in counterpoint with the flute. Again, Rózsa’s assured sense of subtle orchestral colors astounds. Note, for example, the delicious combination of 3 muted trumpets and 3 solo celli supported by harp and woodwinds at measure 46 (2:44).

Theme *A* returns at measure 68 (6:39). It still belongs to the violas, but this time to the entire section rather than a soloist. Expectedly, it is subjected to further development when the violins take over at measure 76 (7:31), where the woodwinds also begin to assert their presence. The first five notes of the theme are announced by solo French horn at measure 84 (8:22), supported by violin harmonics and enhanced by brilliant splashes of color from harp and celeste.

The pace slackens to *Molto tranquillo* at measure 88 (8:47). The melodic focus shifts to Theme *B* (9:15), once again on solo oboe, against a notably delicate accompaniment featuring four solo violins, three solo violas, celeste, harp, and *pizzicato* strings. This beautiful moment could have brought the movement to a close, but Rózsa, never one to miss the contrapuntal implications of any tune, combines Theme *A* and Theme *B* (the first several notes of them, at least) in the final, exquisitely haunting measures (10:30).

³One of the few disappointments in Sedares’s performance is his failure to realize these increases. For the record, here is where they should occur: measure 270 (15:25): *poco animato*; measure 274 (15:35): *poco a poco crescendo stringendo e agitato*; measure 286 (16:01): *poco piu mosso*; measure 291 (16:11): *accelerando*; measure 299 (16:24): *sempre piu agitato*; measure 311 (16:44): *poco a poco piu stringendo*.

⁴There is a remarkable parallel here to the final variation of Opus 13.

⁵A bad edit here on the Koch recording eliminates the first two beats of measure 28!

In the third movement, a frenetic Hungarian dance, Rózsa continues to follow his classical models by adopting a rondo form for his finale⁶:

Introduction	Section A	Section B	Section A'	Section B'	Section A	Coda
(1–7)	(8–54)	(56–90)	91–137)	138–174)	(175–267)	268–305)
(0:00–0:15)	(0:15–1:26)	(1:27–2:32)	(2:33–3:44)	(3:45–5:02)	(5:03–7:27)	(7:28–8:30)

He begins by borrowing an idea from the first movement: the principal theme is announced by the brass with much longer note values (Example 7). But whereas the earlier mood was tranquil and mysterious, here it is declamatory. Quickly the music leads, via a little timpani motive and a harp glissando, to Theme *A* itself (Example 8), playfully introduced by the piccolo at 0:15. As in the first movement, we are again in a mode with a lowered seventh scale degree (Mixolydian), centered on E. A consequent phrase (0:21) adds the flute and at 0:27 the strings immediately begin to develop the theme until, at measure 33 (0:53), Example 8 returns in its original form with an orchestral *tutti*. Rózsa is not ready, however, to begin the first episode. More development follows, including a hint of the second theme in the flute at measure 41 (1:05) and a clever combination of the first theme (Example 8) with its own slowed-down variant from the opening (Example 7) (measure 49 at 1:17).⁷

The orchestral din ceases abruptly, and a solo horn leads directly to the first episode at 1:27. Theme *B* (Example 9) is first heard in the celli, its warm, expressive quality providing the needed contrast with Theme *A*. As expected, the composer begins his development process immediately, for the solo violin which echoes the four measures of Theme *B* (1:36) keeps the rhythmic shape but alters the intervals.⁸ The unaltered theme returns, again in the celli, at measure 79 (2:10),⁹ and a thinning of the orchestration and lessening of the rhythmic activity flow naturally into the return of the rondo theme (*A*) at measure 91 (2:33).

An interesting feature of this return is that the theme is found at the exact opposite of the orchestral spectrum: in the bassoon rather than the piccolo! The oboes then have their say with the theme (2:40), and we're off on yet another development where the composer explores new aspects of the intervals, rhythms, and colors of his theme. Most noticeable are the offbeat, *sforzando* accents at measures 116 and 118 (3:12 and 3:15), and the rhythmic displacement of the theme (starting *before* the downbeat rather than on it) at measure 125 (3:24) (Example 10). Both of these ideas will recur later in the movement. The xylophone has the last crack at the theme (3:34) before the beginning of the second episode at measure 138 (3:45).

Although the second episode is based on the same theme as the first (Example 9), the different orchestral voice introducing the theme (flute this time instead of celli) assures that it will be no mere repetition. Rózsa introduces new harmonies and colors, indulging himself in a

⁶At least, that's what Christopher Palmer calls it in his notes for the recording. I questioned this because my understanding of rondo form requires at least two contrasting themes (*episodes*) alternating with the recurrent rondo theme, and this symphony movement has only one. A glance at my [Harvard Dictionary of Music](#) showed that, technically, I was right, yet some English writers do use the term *rondo* to refer to the extended ternary form (ABABA), which is what we have here.

⁷Example 8, here played by the piccolo, flute and oboe, it is very hard to hear, over the rest of the orchestra, at least in this recording of Sedares's performance.

⁸Theorists would call this a "tonal" answer, as opposed to a "real" one.

⁹As in the first movement, Rózsa has introduced each of his two themes in its own miniature sonata-allegro, being exposed, developed and recapitulated in a concise manner over a very short time span.

rhapsodic exploration of Theme *B* until the little timpani motive at measure 167 (4:48) tells us that the return to the rondo theme is not far away.

When that return actually happens at measure 175 (5:03), we have the only instance of wholesale, note-for-note repetition in the entire symphony. Measures 175–220 (5:03–6:13) are exactly the same as measures 8–53 (0:15–1:25). Far from showing a lack of imagination, this strongly reaffirms the traditional rondo form of the movement without precluding further development. At measure 221 (6:13), Rózsa begins to find new ways to play with Theme *A* while recycling some of his developmental ideas from the central rondo section: *sforzando* accents just before downbeats, xylophone color, muted trumpet melody, violin trills and, most prominently, the rhythmic displacement of Theme *A* (at measure 244) (6:48).

Characteristic increases in tempo¹⁰ combine with ever-thickening orchestration and more complex rhythms to increase the tension to a climax (measure 266 at 7:23) at which point a musical “raspberry” from a rather rude trombone section says “Enough!” A “grand pause” segues to the movement’s Coda (7:28), where swirling triplets on muted strings begin the climb to the final pronouncement of Theme *A* (*Vivace*) in violins doubled by flute and clarinet (measure 288 at 8:00). Example 10 also returns (measure 298 at 8:14) to lead to the swift, almost abrupt, concluding cadence. The symphony ends, as it began, centered on E, but the journey has brought us from the minor Dorian mode to jubilant Mixolydian major!

A few words about the score used to prepare this analysis. Quite apart from its musical value, the document itself (a reduced Xerox copy) raises many fascinating questions. I was expecting a

¹⁰*Stringendo* at measure 240 (6:42), *animando* at measure 251 (7:00), *poco a poco stringendo* at measure 255 (7:06), *molto stringendo* at measure 261 (7:14). Again, the accelerations are not very effectively realized by Sedares.

new score entirely in Christopher Palmer's (or a copyist's) hand, but the score which was loaned to me¹¹ was clearly in Rózsa's own hand with the exception of some essentially cosmetic additions (such as measure and page numbers, lists of instruments on every other page) and a very few corrections in red ink. Palmer's involvement in other changes and corrections in the original manuscript is impossible to detect, but my guess is that it was minimal.

Having studied it carefully, what can one make of this ambitious, youthful work? The first movement may be just a tad too long, with one too many climaxes at the end. The second movement is well-nigh perfect—one of the most beautiful of Rózsa's entire oeuvre. The finale, too, is solidly constructed and well-balanced. While it would not have established the young composer as any sort of *enfant terrible* posed to take the musical world by storm, it could have established his credentials as a solid craftsman and an effective, inspired tunesmith. Fortunately, he didn't let the disappointment of not having the work performed dampen his enthusiasm or creativity, and the works which followed set him firmly on his way. Today we at last have the pleasure of hearing the work and experiencing its youthful high spirits and unaffected *joie de vivre*.

Unfortunately, no concert performances have yet been scheduled. Interested conductors can contact the Miklós Rózsa Trust for information regarding score and parts. When the score is published (a much hoped-for eventuality), that situation should change and the work will begin to truly make its way in the world. With the right advocates, it will unquestionably move audiences and win new friends for the composer.

MOMENTS WE REMEMBER: No. 4

John Fitzpatrick

The Lost Weekend (1945): The first drink. The opening apartment scene has sketched a tragic situation with admirable economy. We have seen Don Birnam's charm, his deceit and his desperation. As he goes out into the street, the alcohol theme takes on a darker intensity (missing from the Sedares recording), which carries through the store purchase. Then comes the release. The cityscape music returns as a newly confident Don tops off his shopping bag with three apples. Clarinets mellow the tone for his playful greeting to Mrs. Deveridge. Then Don is in Nat's bar, "on a cash basis." An oboe briefly injects a newly sinister color. The angular rhythmic string accompaniments take over entirely as he contemplates the liquor and lights a cigarette. Here the music becomes seductive in its lushness. A solo violin joins the spiral as if to drown us in some Scriabinesque chromatic climax. But a trill goes nowhere, and the score bows out entirely as Don downs the shot. The next line has no accompaniment: "Don't wipe it away, Nat. Let me have my little vicious circle." No accompaniment is needed. The music has already made us feel what Don Birnam is about to go through.

A Bit of Friendly Nit-Picking

Paul Packer

¹¹By Nick Rozsa, to whom I extend my most sincere thanks for making this article possible.

First off, let's acknowledge what I'm sure most of us agree on: the Rhino/Turner BEN-HUR set is the greatest event in the history of records, the greatest thing since the invention of the CD itself. The people responsible can't be thanked enough and deserve a generous annuity for the rest of their lives. It's a magnificent release in every way, almost beyond imagining when one thinks over the last three bleak decades of contempt for film music. Who would have thought it? The (almost) entire B-H score in fine sound sans hiss, dropout, distortion (more or less), and including a wonderful 50-page booklet. Months later, I'm still lost in awe and gratitude.

However, nothing's perfect, and being a natural whiner and never quite satisfied I'd like to air a few gripes. First off, the score isn't complete. Where's the fanfare for "Messala's Entry into Jerusalem," my favorite fanfare of the whole score? And why could not the original Entr'acte, with those rousing opening fanfares, have been used instead of the present Overture imitation?

These are omissions, but probably the set's real weakness lies in its additions. Do we really need all three renditions of the "Bread and Circus" march? Is not track 40 (Aftermath no. 2) a sound editor's error, and if so, why is it repeated here? (I found the presence of Messala's theme during the crucifixion scene worrying even when I first saw the film at fourteen. Here, without the visuals, it's even more so.) Do not some of the outtakes and extended versions gild the lily? I'm thinking particularly of the "Burning Desert" sequence, where thematic repetition creeps in and one begins to wonder if the prisoners are ever going to get their water and get on to the coast. Also, do we really need the "Victory Parade" reprise and the false start to "Arrius' Party"? All part of the score, yes, but hardly desirable for repeated home listening. And we are talking home listening here, after all. Even those who insist on the score exactly as heard in the film would have to admit that this isn't it: much of the music heard here is not in the film, and other sections are subtly different (part of the Sea Battle and the end of "hatred," and especially the finale. I would even venture to question whether all the outtakes, particularly the film noir sections accompanying Ben-Hur's escape from his guards in Antonia, sit entirely comfortably with the rest of the score? A point for debate perhaps?

A further thought: Are these original tracks always more musically rewarding than Rózsa's reworkings for the soundtrack albums? Personally I can't help feeling that "The Burning Desert" (again) on the 1959 album was musically superior to the present tracks (aside from the glorious segue into "Roman Fleet"). I also prefer the 1959 "Farewell to Rome," with its beautiful violin filigree. Of course this is an old debate, the original tracks vs. the album reworking. The debate is hardly exhausted by the present release.

Sound quality. The quality has been described in these pages as great, and it is—but not uniformly. The eight "Rome" tracks sound hollow, slightly distorted, and rather cutting. But even the Hollywood tracks show inconsistencies. "Fertility Dance" is almost mono. Some of the more exuberant tracks (e.g., "The Arrest") show a degree of shrillness, momentarily revealing the age of the tapes. There are also inconsistencies of level. I have great difficulty adjusting volume for the first half dozen tracks. "Anno Domini", for instance, is cut strangely low. "Adoration of the Magi" is much higher, and higher than all following tracks. Again, nit-picking.

But now I come to the biggest nit: the decision to divide the score into 88 tracks. This is absurd and makes any kind of programming impossible; as it stands, one either listens to these recordings in their entirety or not at all. Not only do new track numbers begin in the middle of unbroken passages, but there is often so little pause between tracks that one cannot even manually excise unwanted music. (Unwanted? Heresy!) And that lack of pause often jars, as when the sad contemplation of "Hatred" is followed immediately by the crashing chords of "Lepers," instantly destroying the mood. I take it that track titles and divisions are based on the conductor's score, but what does the conductor's score have to do with home listening? This practice strikes me as pedantic and silly.

Enough nits picked: back to positivity. Marilee Bradford's excellent notes deserve further praise, particularly "The Story of Ben-Hur." How often have we all read absurd phrases in TV guides, etc., that show no feeling for history. Ben-Hur referred to as Judah's "girlfriend," as in a Sidney guide some years back. Here at last is a literate and utterly sensible description of the story, with nary a jarring note, a thing I despaired of ever seeing Who is this Marilee Bradford?

Marilee Bradford, alas, is no longer producing for Rhino. And it shows in their recent product. But she is a new trustee of the Society for the Preservation of Film Music (newly renamed The Film Music Society), and I am sure we will be hearing more from her.

Once I would have worked with Paul Packer—see his interesting letter in PMS 54—to turn this into a more fully developed feature article. Or perhaps I would have excerpted his words for the letters column—out of context and a couple of years after the fact. In the new PMS my goal is to open up even the feature pages to a wider range of voices. So there you have Paul's—with a bit of editorial counterpoint.

Because PMS has a long history, people often turn to it for archival purposes. What will they make of the contemporary reception of the Rhino BEN-HUR? The album appeared around February of 1996, was virtually ignored in PMS 54 (Fall 1996), and is now seriously, if affectionately, criticized in PMS 55. Let my words serve to remind to future readers that this B-H was indeed a very exciting event to all Rozsaphiles alive at this hour. Only the rich (and sad) eventfulness of the years 1995–1996 can explain our apparent neglect.

Paul has his finger on the core of a very old debate. "Soundtrack" album as document/souvenir vs. recording as musical experience? I think any fair-minded reader will admit that both viewpoints are legitimate. The best thing we can do is recognize the two philosophies and not waste our energy "refuting" individual preferences.

That said, I certainly can endorse some of Paul's criticisms. The back-to-back versions of the Nazareth episode are indeed virtually unlistenable. This is piling Pelion on top of Olympus. Why couldn't one track have been relegated to an "appendix"? When I get CD-recording capability (which people like Mark Koldys enjoy right now and which is just around the corner for all of us), I certainly plan to make that correction. Still, how many of us have time to alter and edit all our recordings?

How many of us noticed the missing fanfare? I did. The first mention in (cyber)print came from a Hal Jackson in the computer science department of Old Dominion University of Virginia. Mr. Jackson has posted on the Internet some extremely learned commentaries on BEN-HUR, which he seems to know inside out, with reference to manuscripts and recordings not accessible to me. He may be the world's leading expert on the score, even though he has never published a word about it! Who is this Hal Jackson, unknown to the MRS and the rest of the film music community? I exchanged a few e-mails with this busy man, but have thus far failed to elicit much response. Will somebody please inspire him to share his rich store of knowledge with the Rózsa community? The editor has failed in that mission, but Hal Jackson is too valuable a resource to neglect. He may be reached at hal@cs.odu.edu.

Doubtless Mr. Jackson could illuminate us on what Paul calls "the original Entr'acte." I have always assumed that the "Overture" presented on MGM SE 3900 (More Music from Ben-Hur) was newly composed by Rózsa for the album. When queried on this, the composer went into his "I don't remember" mode. Is there any written or audio evidence to support a different theory?

As for “The Burning Desert,” I can see Paul’s point. The album version was obviously edited by Rózsa for musical effect. He cut some of the buildup as we pass thorough the carpenter’s shop and all occurrences of the Roman oppression theme for the face-off between Jesus and the beefy centurion. One can make a good musical case for these prunings. I was glad to hear the full version again at the Philharmonic concert. But that was with the film. I do find the music to be overextended on the Rhino, especially with two versions heard back to back. I’m still not sure what the ideal listening version ought to be. Let’s keep both! I do agree that Carlo Savina rose to the occasion in this episode: this is one of the strongest moments in his problematic performance on MGM SIE1.

Nobody has ever commented on Rózsa’s rescoring of the desert scene for the album, notably his addition of a xylophone to reinforce the agony of crossing the dunes. Interestingly the reconstructed score for live concert screenings—which matches the timings and thematic content exactly—retains this bit of retouching. Either Christopher Palmer or the composer simply liked it too much to lose. The other big change for the live performing version is an obvious necessity: the addition of a concert ending to substitute for the thrilling cut to “four years later.”

I am impressed that Paul noticed the “Messala” reference at first viewing; it took me years to catch up with that one. My discovery occasioned one of my very earliest letters to MR. At the time of the 1969 reissue Page Cook and I were trying to concoct a dramatic rationale for this apparent non sequitur. Messala as the undead symbol of Roman oppression? MR would have none of this, and his postcard reply is worth quoting here: “You have an uncanny ear, because the only piece of music which I didn’t record for Ben-Hur was the one for the Crucifixion. During dubbing it was felt that the scene needed music and a well-meaning sound cutter just cut the ‘Friendship’ theme in, which was the right length. But you found us out!”

So much for us intellectuals! I am reminded of a famous contretemps in Melville criticism. For years scholars and critics had labored to exegete Melville’s description of Moby-Dick as leaping up “like a great soiled fish.” Any number of puritan-derived notions of sin were invoked to explain the passage. Eventually, however, it was a lowly textual editor who put an end to the controversy. What Melville had really written—subsequently corrupted by his typesetters—was “coiled fish”! Sometimes the simple explanation is best. —Ed.

MOMENTS WE REMEMBER: No. 5

John Buchanan

Double Indemnity (1944): There I was in the flush of puberty, watching an oddly appealing little film on TV. There were no likable characters here. I was a little young to fully grasp all the characters’ motivations, but I did know that Mrs. Dietrichson was a *bad* sort. I definitely felt some odd stirrings when she came down the staircase (close-up on the ankle bracelet) accompanied by Rózsa’s lush theme. It’s about the only bit of warmth in an otherwise dark, but effective, score. Ankle bracelets have excited me ever since.

The Teachers of Miklós Rózsa A Closer Look

Lothar Heinle

From the start of his early musical career in Europe, Miklós Rózsa had the very rare fortune to be instructed, advised, and patronized by major figures of the music world. In Leipzig he took courses in musicology with Theodor Kroyer at the University and studied composition with Hermann Grabner at the Conservatory. His final examinations were supervised by the well-known organist-composer Sigfrid Karg-Elert (1877–1933), who granted him his composition diploma *cum laude*. The eminent French organist-composer Marcel Dupré (1886–1971) urged the young Rózsa to move to Paris in order to launch a better musical future there, and through Dupré, Rózsa met the composer Arthur Honegger (1892–1955). Honegger helped to fix Rózsa’s future path as a composer, for it was he who introduced Rózsa to the concept of “serious” film music. Honegger and Dupré are well known as composers, but this article will take a closer look at the less famous teachers, Theodor Kroyer and Hermann Grabner.

Theodor Kroyer

Musicology is a fairly young subject at German universities. During the 1920s men like Theodor Kroyer not only did a great deal of research but also established musicology as a standard academic discipline. Born on 9 September 1873 in Munich, Kroyer initially studied theology and later changed to music, attending both the University and the Academy in Munich. He studied composition with Joseph Gabriel Rheinberger (1839–1943), a former pupil of the famous biographer of Bach, Philipp Spitta.

During the late nineteenth century Catholic church music in Munich was strongly influenced by the ideas of the so-called *Caecilianismus* (Cecilian movement). Based in the late eighteenth and early nineteenth-century relationship of music and liturgy, it set out as a movement for the reform of Catholic church music. At the end of a period where orchestrally accompanied sacred music was a predominant (especially under the influence of the Austro-Italian classical style), composers of choral music rediscovered the purity of a *cappella* singing in the works of sixteenth-century polyphony. Studies and research focused especially on the style of Giovanni Pierluigi da Palestrina and his contemporaries. In due course, choral societies and *Caecilien-Vereine* (a typical German form of society) popped up everywhere. This growing awareness of “ancient” music, inspired partly by a romantic view of history, generated historical research and new editions. Composers soon rediscovered the purity of sixteenth-century polyphony and especially the a *cappella* style of Palestrina.

It was Adolf Sandberger who encouraged the young Kroyer to become a musicologist. Sandberger (1864–1943) was a musicologist from the start. The subject of his doctoral dissertation was the life and work of the poet-composer Peter Cornelius. In 1889 he became conservator of the music department at the Court and State Library of Munich and lectured at the University from 1900 to 1929. From 1900 he was chief editor of the *Denkmäler der Tonkunst in Bayern*, a series of musical editions concentrating on the works of Bavarian composers, and remained at this post for about thirty years.

Kroyer completed his studies with a doctoral dissertation on the emergence of chromaticism in the sixteenth-century Italian madrigal. He became music critic to the Munich *Allgemeine Zeitung*, finished his *Habilitation* in 1902 with a thesis on Ludwig Senfl’s motet style, and became a lecturer at the University in 1910.

In 1920 Kroyer became professor in Heidelberg, where he was mainly concerned with problems of performance practice. He set up a performing group (or Collegium Musicum), as Bach had once done in Leipzig, and acquired period instruments for concerts at the Heidelberg Bach-Reger Festival in 1922. One year later he moved to Leipzig, where he became director of the Musikwissenschaftliches Institut, a musicological research center that had been founded by Hugo Riemann in 1908. Kroyer himself founded and edited the *Publikationen älterer Musik* (Journal on An-

cient [Old] Music) and insisted on having period instruments at the University in Leipzig as well. Financial backing from the publishing house C. F. Peters made it possible for the state of Saxony to buy the fine 2,600-piece Heyer collection of instruments from Cologne in 1926.

Miklós Rózsa enrolled at the Leipzig Conservatory on 13 September 1926 as a full-time music student. He had been in Leipzig since 1925, studying both chemistry and musicology at the University. In *Double Life*, Rózsa recalled:

One of my professors was Theodor Kroyer, a famous German musicologist who seemed to live in the twelfth or thirteenth century. He once referred to Bach as a “modern composer,” since for him the eighteenth century was already dangerously modern.

This sketch evokes the cliché of the typical Teutonic musicologist, who is unaware of and resistant to contemporary music. It is not an entirely fair description of Kroyer. As a longtime critic for the Munich *Allgemeine Zeitung*, Kroyer championed the music of Max Reger, which was regarded as unprecedented and often outrageously “modern” for its time. He also took keen interest in the musical development of the young Richard Strauss and was fully aware of other contemporary trends. Although he remained conservative in his musical taste—he would never have fancied the tendencies of the so-called Second Viennese School—Kroyer’s musical horizon was not limited to antiquities. He did valuable work in establishing a strict curriculum of musicology classes at Leipzig. Recalling the research for film scores like *QUO VADIS*, *IVANHOE*, and *EL CID*, Rózsa conceded that “the University gave me a grounding in musicology which was to stand me in good stead later.”

In 1932 Kroyer left Leipzig and went to the University of Cologne, where he remained until his retirement in 1938. He died on 12 January 1945 in Wiesbaden, the city of the famous publishing house Breitkopf & Härtel.

Hermann Grabner

As a composer, Hermann Grabner has fallen into utter oblivion. His name, however, survives today on account of his famous textbook, *Allgemeine Musiklehre* (General Instruction in Music), which has been print with few alterations since 1924. Though not a great composer himself, Grabner was widely regarded as a gifted teacher of the craft. In July 1935 a former pupil, Horst Büttner published a somewhat long-winded article in the *Zeitschrift für Musik* stressing Grabner’s teaching qualities and outlining several aspects of his personality. Of all the composers who had emerged from Grabner’s classes, Büttner singled out Hugo Distler, Wolfgang Fortner, and Karl Thieme, followed by “the Hungarian Miklos Rosza [sic]”.

There is little information about Thieme. Distler (*b.* Nuremberg 1908; *d.* Berlin 1942) had early instruction in piano and music theory during his school ears and began at the Leipzig Conservatory in the conducting class, until Grabner advised him to take up composition and the organ. Both Grabner and Distler learned from each other, which led to a fruitful relationship. Distler was extremely interested in Protestant church music and studied the works of Heinrich Schütz in particular. He also came in contact with the German Orgelbewegung, a movement directed to a return to sound and organ building techniques of the Baroque and pre-Baroque. After several teaching and conducting posts in Lübeck and Berlin, Distler came to Stuttgart, where he did groundbreaking work with the Esslingen *Singakademie* and the choir of the Stuttgart Musikhochschule. His choral compositions are still held in high esteem, especially the harmonically daring *Totentanz* (Dance of Death) and the famous *Mörrike-Liederbuch* (Mörrike Songbook).

Wolfgang Fortner (1907–1987), on the other hand, developed a for more modern style during his lifetime, using the twelve-tone system to a great extent, but not in pure constructivistic fashion. He studied with Grabner, Straube, and Kroyer. In 1930 his First String Quartet had its premiere at the

German Musicians' Festival in Königsberg. In 1931 he passed the state examination for higher music teaching and was soon appointed to teach composition and theory at the Heidelberg Institute of Church Music. After the war he taught in Darmstadt, Detmold, and Freiburg. Fortner's position as a teacher was, from a historical point of view comparable with that of Olivier Messiaen in Paris. Among his pupils were such significant composers as Hans Werner Henze.

Born on 12 May 1886 in Graz, Austria, Grabner showed considerable musical promise in as a young man. But despite his talents, he was, like many other musicians, forced by his parents to finish his law studies before undertaking a musical career. In 1910 he went to Leipzig and studied composition with Max Reger, who taught a strict course emphasizing the refinements of counterpoint and fugal writing. Grabner took his finals in 1912 and presented a String Trio as well as a Concerto for Violin, Viola, and Orchestra for the examination recital; both works were awarded the Nikish Prize, named for the famous Wagnerian conductor. Grabner went to Meiningen for a year, working as an assistant to Max Reger there and playing viola in the famous Hofkapelle until the composer Hans Pfitzner offered him a chair at the Strassburg Conservatory. After World War I, a return to French-occupied Strasbourg was no longer possible, so he went to Mannheim instead, teaching at the Conservatory and at the Heidelberg Academy of Music simultaneously from 1919 to 1924.

The year 1924 brought a change for Grabner. He was offered a post at the renowned Leipzig Conservatory as successor to the late Stefan Krehl. News spread quickly, and within a short time Grabner had a wide circle of pupils. Rózsa recalled that Grabner "had considerable patience" and did not try to make [students] into carbon copies of [himself]." He further pointed out that Grabner "criticised a work purely from its technical components, its form, harmony, counterpoint, and rhythm." Horst Büttner wrote that Grabner's beloved fugal exercises could be a frustrating experience, since young composers would rather prefer to express themselves in other ways. On the other hand, Grabner loathed merely mechanical writing, and sometimes he would take his pencil and get down to work at a student composition, grumbling in his Austrian accent, "is gor nix, melodien müssens schreiben." (It's nothing; you've got to write melodies.)

Grabner took a keen interest in the development of his promising student. The fall 1928 performances of Rózsa's String Trio, Op. 1, and Piano Quintet, Op. 2, in the Great Hall of the Conservatory were very successful. According to *Double Life*, "Grabner said that in all his years as a teacher, in all the different institutions he had taught, he had never known a pupil of his to have such a triumph." Grabner subsequently showed the works to Karl Straube, then Kantor at the Thomaskirche, a leading figure in Lutheran church music, and "the greatest name in Leipzig." Straube, whose full Christian names read Karl Montgomery Rufus Siegfried, was born 6 January 1873 in Berlin and died on 27 April 1950 in Leipzig. He received early music lessons from his father, who was an organist and instrument maker, but he never had any formal music education. In 1895 he became deputy organist at the Kaiser Wilhelm Gedächtniskirche in Berlin and learned his profession through practical experience the large romantic instrument built by the Sauer Organ Building Company. After a short year in Wesel (a small town in the lower Rhine Valley), Straube became organist at the famous Thomaskirche in Leipzig. In 1907 he began teaching the organ in Leipzig and was soon known as the *Organistenmacher* (maker of organists). Since he guided numerous organists and church musicians. Due to his prominent position, Straube had contacts everywhere and he also took keen interest in promising students who were not organists,

Rózsa arranged a private performance for Straube, which eventually led to a contract with the eminent publishing house of Breitkopf & Härtel. Grabner also arranged a second performance of Rózsa's Quintet outside the Conservatory. This took place in Duisburg in the spring of 1929 and involved players from the Grevesmühl Quartet and pianist Heinz Eccarius. (The score is dedicated to all these players. Rózsa later pointed out that three generations of Grevesmühls have since per-

formed his compositions.) Favorable reviews came in as soon as the scores were published. The *Allgemeine Musikzeitung* declared:

This Quintet is by no means one of those unpleasant experiments with weak thematic invention; it is moreover stimulated by folk tunes from the home country, which have proved their unspent and germinable strength once more. The fresh and unaffected nature of this music gives pleasure.

In 1930 Grabner became Universitätsmusikdirektor and was appointed full professor. From 1938 to 1946 he taught at the Berlin Musikhochschule. He died on 3 July 1969 in Bolzano, in the Italian Tyrol.

Further Reading:

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NEWS (continued from p. 2)

Sir **Georg Solti** was born in Budapest in 1912. At some point he and Rózsa became friends, and Solti performed the Theme, Variations, and Finale, Op. 13. In Chicago, where Solti enjoyed fabulous success, he also led the Cello Concerto with János Starker during the early 1970s. Solti's recording of Wagner's *Ring* is still the one to beat, and the *Götterdämmerung* was once hailed as "the greatest achievement in the history of the gramophone." It is worth reflecting on one key difference between MR and GS. Near contemporaries, their careers diverged early. Solti studied at the Liszt Academy in Budapest and later said, "one of the luckiest things that happened to me was to be born in a town that had the most beautiful and the best music academy in the world." There he studied with Bartók, Kodály, and Dohnányi—the cream of Hungary's musical establishment. MR of course, went elsewhere to study, and says he was fortunate to have done so.

Publications and Broadcasts

The Gramophone on BEN-HUR. The Rhino BEN-HUR has occasioned some criticisms elsewhere in this issue. To keep things in perspective, here is what England's leading record magazine had to say about the UK release: "Not just Miklós Rózsa's cinematic masterpiece, but possibly the greatest of all his compositions, and arguably the finest film score yet written . . . a work whose

truly epic stature, enormous thematic variety and extraordinary range of emotional expression outshine accepted concert-hall staples like *Alexander Nevsky*. From the opening *fortissimo* declaration of the centrally important Christ theme to the joyous 'Alleluias' of the 'Finale' this is music of overwhelming grandeur" (Mark Walker in the March 1997 issue).

Actually, Walker was reviewing EMI Premier CD ODEON 18. This 74-minute compilation is the official UK release, the Rhino album being available there only as an import. The September issue contains a retrospect on the whole outpouring of Rózsa recordings over the last year. It is an admiring piece, but strongly critical of Koch's performances and sonics.

PMS does not routinely scour other publications for reviews of Rózsa works. We are not a clipping service. Today, of course, favorable reviews are not uncommon in the general press as well as the specialist journals. Royal S. Brown's idiosyncratic commentaries in *Fanfare* scarcely need pointing out here. One of the most thoughtful reviews of Rózsa has appeared in *Fanfare* for May–June 1997. Walter Simmons addresses the Sedares compilation and finds it to consist of powerful music: "so suggestive of primal passions and seething emotions, so redolent of dark and disturbing moods, that the films themselves often fail to match the power and intensity suggested by the opening music." At the same time, Simmons finds this music unsatisfying on records. And he finds Rózsa's concert music "altogether differ-

ent.” And even “lukewarm.” Like it or not, this review is a stimulating commentary deserves to provoke a full measure of controversy.

In 1995 the Miklós Rózsa Trust produced an elegant 14-page brochure surveying the composer’s career and giving full performing details about all his available concert scores. We distributed this brochure to all MRS members and to most prospective inquirers since then. There are plenty of copies available. If you missed yours, please let us know.

Members may have noticed that John Mauceri’s article “The Music That Has No Name” in PMS 54 later appeared, slightly enlarged, in the SPFM’s *Cue Sheet*. The piece had originated in a program note, and we picked it up from the New York Philharmonic’s *Stagebill*. At that time, both Mr. Mauceri and *The Cue Sheet* said they had no other publication plans. Obviously something changed. Apologies to readers for the apparent misrepresentation. The article is worth reading twice.

Steve Vertlieb’s loving illustrated tribute, “The Reinvention of Miklós Rózsa,” is in the fantasy film genre magazine *Midnight Marquee*, no. 52

Film Score Monthly’s unsurpassed coverage of the current film music scene may now be sampled on its

Web Site at www.filmscoremonthly.com. There are daily (!) updates.

MR’s ninetieth birthday was commemorated by an extensive series of BBC broadcasts in April. The series was produced and Roderic Dunnett. There was also a Korngold series in honor of that composer’s centennial (1897–1997), produced by Brendan Carroll, author of the forthcoming biography.

The Late Works: A Clarification

Some confusion exists about MR’s last concert works. The Introduction and Allegro for Viola, Op. 44, was completed in 1988. Presumably intended as another four-movement sonata, it was edited by Christopher Palmer into its present two-movement form after the composer’s eyesight failed. It was premiered by David Sills in New York City in June 1990 and first recorded by Maria Newman on Bay Cities (since reissued on Raptoria Cam RCD 1005). The Sonatina for Ondes Martenot bears the label Opus 45, but it was actually completed earlier, in April 1987. The score, published by Cambria Music, bears a 1989 edition copyright date. This work was premiered by Cynthia Millar in London (January 1989). We know of nobody who has heard it.

Letters

As the MRS has compiled listings of stars and directors affiliated with MR over his career, why not assemble a near-to-perfect-as-possible list of the music of MR that has been used in films where he has had no credit? Studio stock music and so forth. This I am certain would be of great value in assembling a record of Rózsa’s complete film score career. It would have to be a project for as many members to be involved in as possible, as it would need to address all knowledge and recordings available. There have been a couple of contributions to this list already mapped in the Ben-Hur Society publications. See letter on pp. 5–6 of BH4.

John Stevens, Lavinston, N.S.W.

PMS has published a few incidental notes on this topic. Some new ones follow below. We would be happy to receive anybody’s compilation. But do these curiosities really help us to appreciate Rózsa’s career? Do we learn anything about Beethoven by tabulating the hundreds of pictures that have borrowed a moment from one of his symphonies? If you do the research, we will publish it. But somebody else will have to take the initiative on this one!

Did you realise that Rózsa’s title music for Korda’s 1937 film *THE SQUEAKER* (U.S.: *MURDER ON DIAMOND ROW*) was reused for another Korda film, *Q*

PLANES (1939)? They’ve both been shown on television here recently. The music director on *Q PLANES* was Muir Mathieson—no composer was credited—he’d used music from previous Korda films presumably to save money. I recognised a snatch from Allan Gray’s score for *THE CHALLENGE* (1938).

*

PMS 49 mentions a wartime film called *SPY FOR A DAY*. This film was released here and I think it was a support to *THE LIGHT THAT FAILED* (Paramount, 1939). I think it was also released by Paramount. If it has not been seen since the original release, perhaps it was independently produced. It seems to have vanished, just like *JACARÉ*. There is no mention in Eames’s *Paramount Story*. But in *Motion Picture Almanac 1942*, the film is listed as a Paramount release for January 1940 (71 minutes in the U.S.A.).

(Author credit[s] mislaid! Our apologies)

Recently on TNT I saw a couple of trailers of interest to Rózsa fans. The one for MGM’s 1955 spectacular *THE PRODIGAL*, prominently featured Rózsa’s *JULIUS CAESAR* in the background. Puzzling, as Kaper’s score is a good one. The trailer for *QUO VADIS* (my favorite

all-time film) was a shock. Not only was the trailer quite extensive in length (almost 4.5 minutes), but it also contained more than seven outtakes not to be seen or heard in the actual film. The music included several trumpet flourishes, the fire sequence, and a romantic interlude between Taylor and Kerr. Unfamiliar visuals included Peter Ustinov running through the palace calling for his guards. The hymn of the Vestal Virgins featured dancing and trumpet flourishes not in the film. There were bits from the bacchanal, the arena, and elsewhere that I hadn't seen before. To someone like me who has seen QUO VADIS thousands of times it was a pleasant surprise.

Kenneth Williner, Warren, Mich.

Old music is not uncommon in new trailers—even today. The reason is that the trailer often has to be made before the movie is completed. We've got the QV materials on tape. Still no confirmed word of the existence or release of any QV music recordings.

Frank DeWald's piece on EL CID corresponded with a chance I had to see the theatrical reissue. I was so moved by the dramatic genius of the finale, especially the imagery of the Cid pausing (without knowing) in the effulgent sun, and of course, ultimately riding off "into legend", disappearing in a banishing arc along the endless shore. This is as touching a series of simple, stirring metaphors for strength, sacrifice, commitment, death, and triumph over death as one might ever expect to see in a popular entertainment. Rózsa's robust romanticism carries the whole film into a higher realm. I remember something Louis Herrmann (Bernard's brother) tried to articulate for me, speaking for his brother Bernard's convictions of bout cinema, to the effect that music becomes part of the film and to a strange extent, when it "works" it is no longer music per se but an organic part of whatever it is that the movie is. I think this is so true. Of course, Herrmann was only concurring with the famous theory of Richard Wagner, which Rózsa often cited, of the *Gesamtkunstwerk*, the all-embracing art form. Wagner was anticipating cinema. Rózsa, Herrmann, and others brought the idea to fruition. Of course I imagine that Wagner would have wanted to direct the film, act the

EDITOR'S NOTEBOOK

It's always exciting to talk and write about Rózsa. I wish I had more time for it! Your editor offers this surprising outburst because he knows that he has devoted far too many hours to wrestling with format problems this fall. This number's moderately elegant mix of typestyles and column formats has consumed a wildly disproportionate amount of time. The fact is, I'm not good at this sort of thing, and changing technologies have kept the procedures from becoming automatic. Is there anybody out there with real desktop publishing expertise?

parts, design the scenery, operate the camera, etc. And he probably would have been able to! Likewise, who is to gainsay Rózsa's (or Herrmann's especially) film-making instincts? The best efforts of these great composers often take a film places I'm sure no one otherwise involved with it knew it could go. This, to me, makes them more than the term "musician" alone implies. It's a gift, beyond training. When I saw, heard, *experienced* EL CID, I remembered Herrmann's statement, "Cinema *is* music, and music is cinema." In the best instances he's absolutely correct.

Craig Reardon, Agoura Hills, Calif..

While reviewing my research at MGM, I came across the following note:

Rózsa composed an "Anniversary Fanfare #2" (1949), which was first used in NEPTUNE'S DAUGHTER and subsequently used in ten other features, the last being EAST SIDE, WEST SIDE. Also, DARKNESS INTO LIGHT, the short subject trailer for LUST FOR LIFE was scored with Rózsa's music for the feature. Rózsa conducted Kaper's score for SOMEBODY UP THERE LIKES ME (1956) and conducted the source music and drum tempos for MUTINY ON THE BOUNTY (1962).

Clifford McCarty, Topanga, Calif.

A new MR find: In TURNING POINT (1952) the main title, presumably, Paramount stock music, sounds like Rózsa's DESERT FURY.

Ray Shaver, New York City

I must say, the Rhino CD production of BEN-HUR is a masterpiece in itself. Listening to it is like watching the music with your eyes closed. It is thirty years since I first saw it—in a city on the Danube in what was once Yugoslavia. Novi Sad is in Serbia, while I myself am from neighboring Croatia. I lived there at the time when I was in military school. The BEN-HUR music had such an impact on me at that time—the experience was purely magical. I can easily say it changed my life forever.

Ivan Basar, Gloucester, Ontario

Time has been especially precious in 1997. Mary's father died in March, and we have inherited a house in Connecticut. Though we have not abandoned our New York City apartment, the Society's business will now be conducted from the headquarters you see below—complete with dedicated e-mail.

The so-called film noir album has been the biggest preoccupation of recent months. It is a major disappointment, yet I've spent a good deal of time listening to it, trying to figure out what went wrong. I consider *THE LOST WEEKEND* to be one of Rozsa's masterpieces—his greatest film score of the pre-MGM era. And if *DOUBLE INDEMNITY* is not on the same musical level—I don't fully understand Royal S. Brown's obsession with it—that picture is nevertheless the true fountainhead of screen noir and one of the most important movies of Rozsa's career. So what went wrong? There's Sedares's usual lackluster conducting and the somewhat muddy sonics, with ill-defined bass. There is the mere fact of divorce from the visuals. What was once part of a gray and gloomy mixdown (perfect for these films) is here inflated to gargantuan proportions. The height of absurdity is having the terse, understated *DOUBLE INDEMNITY* prelude begin at full blast, in which unfamiliar mode it sounds almost exactly like the *Triumphal March* from *QUO VADIS!* (MR's Polydor recording aroused the same curious effect.) You can't say that only Rozsa could capture his unique intensity. People keep forgetting that it was Irvin Talbot who conducted all of Rozsa's Paramount scores. And Charles Gerhardt, no musical firebrand, did very well with the "D.T.s" sequence in his effective *LOST WEEKEND* suite.

We still await a proper *LOST WEEKEND* album. While listening closely to the film's opening scenes for my "Moments" recollection (p. 10), I was entranced by a poignance and detail that I had never noticed before. This particular episode was in all honesty *not* a moment that had struck me in the past. I simply put on the movie and looked for a scene to write about. It didn't take me long to find something interesting! And as so often happens with great art, when you concentrate on the detail you learn to appreciate the whole. I can't recommend this discipline highly enough. Everybody ought to have a special moment or two, and all of us can benefit from having those moments held up to the light. Speaking for myself, the hour of going back and forth over a few minutes of MR's 1945 masterpiece was one of the most enjoyable times I put into the preparation of this issue.

I won't nominate any particular work for special coverage next time. But let me once again urge every thoughtful reader to examine Walter Simmons's thought-provoking review in the May–June 1997 *Fanfare*. It should supply lots of ideas for PMS 56.

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