

The MIKLOS ROZSA Society

“PRO MUSICA SANA”

Honorary President: MIKLOS ROZSA
Director: John Fitzpatrick
Associate Directors: Ken Doeckel &
Mark Koldys

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MRS 8

NEWS:

Sinbad and other films:

THE GOLDEN VOYAGE OF SINBAD opened in Britain in December. It seems to be doing well there and in the Far East. It is now (29 March) playing in Canada and should be in American release by the time you read this. To date only one member has reported on the film to us: Christopher Palmer says the score is fine but very poorly dubbed. There seems to be a sound track disc in England; at least everyone (including the film's ads) says there is. But we know of no one who has actually seen or heard it. American release of the disc is still undecided. United Artists Records (729 7th Ave., New York N. Y. 10019) does not seem to have made a final decision yet. For some interesting background information on the situation see Ken Satak's letter within.

Bernard Herrmann's latest is IT'S ALIVE, another horror film from Warner Brothers. Rumor has it that Herrmann refused THE EXORCIST because director William Friedkin's idea of collaboration was to hum or whistle the effects which Herrmann would then orchestrate!

Films worth seeing for their music are rare enough these days, but there is some agreement that Jerry Goldsmith's PAPHOS is one of them. We hope someone will review it for us.

Performances:

Boris Brott conducted the JUNGLE BOOK Suite in Hamilton, Ontario and Cardiff, Wales recently. The latter performance was broadcast by the BBC. The Bartok Quartet will give Op. 22 in Gelsenkirchen on 14 October. The Schoenfeld sisters and the Cohen brothers will be playing the Sinfonia Concertante several times this spring in Germany and Switzerland. Janos Starker does the

Cello Concerto again with the Munich Philharmonic in November. Andre Previn and the London Symphony will give the English premiere of the Tripartita in Croydon on 1 Feb. 1975 and in London the next day. Finally, there is some good news for Korngold fans too: the New York City Opera plans to include The Dead City (in English) in its repertory next season. For more information on the Korngold revival see Peter Davis's article in the New York Times for 24 March.

Records:

The second Rozsa Orion disc (ORS-74137) is now available--more or less. It features not only the Piano Sonata but also the first recording of the original piano version of Kaleidoscope, Op. 19. Together with its predecessor (ORS-73127), the record is in the larger record stores, But distribution in smaller cities is spotty at best, and anyone who needs to special order the disc would be wise to write directly to Orion Records, 3802 Castlerock Road, Malibu, CA 90265.

RCA had planned to reissue both THIEF/JUNGLE BOOK and "Rozsa conducts Rozsa" this spring, but Peter Munves, the new director of the classical division, scrubbed both at the last minute--surprisingly, in view of the success of the Angel Rozsa rerelease. EMI has rereleased some more Rozsa in Britain too. OC 062-0545 contains what Rozsa describes as a "very good" SPELLBOUND Concerto and MFP 5261 has yet another one--effective but "more like Rachmaninoff than Rozsa". And of course there is Charles Gerhardt's SAHARA (reviewed within).

Bernard Herrmann's long-awaited disc of music from his fantasy films will finally appear on London Phase 4 this spring. Other noteworthy releases include the Korngold Violin Concerto (with the Much Ado Suite and Theme and Variations Op. 42--Angel S36999), his Symphony (RCA ARL 1-0443), and the Gerhardt/Steiner GONE WITH THE WIND in its most complete recording (RCA ARL 10452). And rumors persist (and we emphasize that they are but rumors) that an all-Rozsa album is soon to be had from Gerhardt and RCA. All of these will hopefully be reviewed here.

For Our Members:

We apologize for several unfortunate mix-ups in the last few months. Renewal notices were sent to the wrong people, and some others received no reminder at all. Most such mistakes have been corrected now; please contact Mr. Fitzpatrick if problems persist. Also please note the change in our directory (back page).

Our previous issue should have been designated No. 3, not No. 2. There is a shortage of back issues now, and only MRS 7 is in stock. Until further notice, we will be able to supply only Xerox copies of issues 1 to 6. Lateness of publication is obviously still a problem. We hope to get back on schedule during the summer. Meanwhile, please remember that a year's subscription still covers four issues, and your \$3 dues will get you all four issues, no matter how long it takes for us to print them. Two-year subscriptions are available now: \$5 in North America and \$6 overseas. Future issues will include transcripts of Miklos Rozsa's and of Bernard Herrmann's London lectures, a three-part series by Ken Sutam, and as much record and film criticism as we can dig up. Mark Koldys's article on THE POWER ought to be especially stimulating in this area. It takes a little-appreciated score and sheds new light on it. There are many other scores waiting for such treatment.

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BETTE, BOGART, AND KORNGOLD II by Mark Koldys:

The three latest albums in RCA's "Classic Film Scores" series provide further evidence that RCA's precarious mixture of seriousness of purpose and canny merchandising represents this past decade's most significant trend in the area of film music. Almost single-handedly, conductor Charles Gerhardt, producer George Korngold, and RCA's miracle-working engineers have created a surge of interest in film music that has swept virtually all of their releases to the top of the best-seller charts. Their releases have caused other companies to re-examine the music of the film masters, and have awakened orchestras to the possibilities of programming their music. Indeed, it is not extreme to suggest that if we do get an LP release of Rozsa's new SINBAD, it will be, at least indirectly, the result of RCA's pioneering efforts.

RCA ARL 1-0183, "Classic Film Scores for Bette Davis", is the first of the series to focus on a star rather than on a composer (although there is enough Steiner on the disc to have made up an all-Steiner release). Suites and excerpts from scores of Korngold, Waxman, Newman, and of course Steiner, and performed in the familiarly brilliant Gerhardt-National Philharmonic manner, with recorded sound as spectacularly fine as ever. It is thus with the music that this album must stand or fall, and there it is somewhat less consistent than the albums devoted exclusively to a single composer. Waxman's too-brief excerpt from MR. SKEFFINGTON is the best music

on the disc--bizarre, quasi-atonal writing that is jarringly distinct from the more traditional selections. Since Waxman (like Korngold) has a member of his family tree working at RCA, we can expect more of his music in future albums.

Max Steiner is voluminously represented by some of his better work. ALL THIS AND HEAVEN TOO, BEYOND THE FOREST, and IN THIS OUR LIFE are all given extended treatments that reveal them to contain Steiner's mannerisms, but his attributes as well (melody, charm, and a sense of showmanship). Steiner's finest moment on the disc, however, is in the music for DARK VICTORY, which is presented in over six minutes of that composer's most eloquent writing (Bette Davis said recently that no one could save a bad picture like Max Steiner could, but that his finale for DARK VICTORY, "with the sound of a thousand angels singing, was just too much. I didn't have to die in that film; Max did it all for me!")

Erich Wolfgang Korngold's richly melodic score for ELIZABETH AND ESSEX and his more incisively dramatic music for JUAREZ are represented by bits that are really to a great extent repetitions of other RCA releases. Rounding out the program is Newman's main title from ALL ABOUT EVE, a performance that has raised a mini-storm of controversy.

In the November 1973 Films in Review, critic Page Cook demolished Gerhardt's performance of this brief excerpt, with such comments as: "The shoddy, chintzy arrangement here is incredible cheapness this vile travesty is not only insulting but obscene. The orchestration is blustering pandemonium with insipid gong clamor an ignominious monstrosity odiously inept ..."

This under-two-minute trifle hardly deserves such vociferous denunciation, even if the performance were as bad as all that. But Gerhardt's interpretation is not that far removed from Newman's (on an old Mercury disc). Although Newman's was longer, Gerhardt's conforms to the original sound track in terms of what music it covers. There is a variation in the melodic line in Gerhardt's version that gives the melody an odd twist at intervals; whether this is intentional or not I cannot say. But the orchestration that Cook seems to resent so sounds to my ears substantially like the one Newman used on his recording; the percussive effects in Gerhardt's version are certainly well within the character of the music, and, the sonics on the Mercury disc being as bad as they were, one can hardly say for sure that those same effects were not used on that recording and merely inaudible due to primitive recording techniques. In any event, be they authentic or not, the orchestral details of this new

recording are both colorful and effective.

RCA ARL 1-0185, "Elizabeth and Essex: The Classic Film Scores of Erich Wolfgang Korngold", is not only the best release thus far in RCA's series, it is the best Korngold film music disc ever produced. Relying here on lengthier suites drawn from fewer films, Gerhardt has imbued music from seven important Korngold scores with flawless interpretations.

The disc opens with the Overture written for the premiere of ELIZABETH AND ESSEX and derived from that score. This is one of Korngold's most melodious scores, and, the so-called "Overture" (actually more of a suite) gives us most of the best parts of it. This is, as far as I know, the only portion of the disc that was lifted from previous recordings made for Reader's Digest some years earlier, but it is in no way inferior in terms of sound or performance.

After this exciting beginning, THE PRINCE AND THE PAUPER is represented with a suite of nearly five minutes. (This is, of course, the score that provided the composer with the last-movement theme for his Violin Concerto.) After hearing the scrawny orchestra used on the film's soundtrack, with its sporadic unisons, the Gerhardt performance actually seems superior in execution.

THE SEA WOLF is probably the least familiar music to most listeners; its brutal, jagged sound, although firmly rooted in familiar tonalities, makes for slightly surprising listening. It is probably the closest Korngold ever came to a "psychological" score, and for many will be the most important component of this disc.

The virtuosic Cello Concerto from DECEPTION here receives its second performance under Gerhardt (the first was done for Reader's Digest but never officially released). This time around, he is a bit slower, but in no way less exciting, and soloist Francisco Gabarro saws away at its fiendish difficulties with gusto and, more important, accuracy. I did not note the alleged pitch vagaries a few reviewers have heard in this performance.

The remainder of the disc is given over to a suite from OF HUMAN BONDAGE (not quite the equal of what precedes it on the disc), a lovely bit from ANOTHER DAWN, and a rather ponderous piece from ANTHONY ADVERSE. Unlike Max Steiner, who could be enervating in his lesser scores, Korngold's writing, even when he was not at his best, was consistently interesting.

The major problem with RCA's series has been its tendency to focus on too much; earlier releases, which demonstrated a desire to

sample too many different scores, thus were prevented from examining them in depth. ARL 1-0185 represents a step in the right direction, and bodes well for future releases.

But ARL 1-0422 fails to live up to the promise of the Korngold disc. "Casablanca: Classic Film Scores for Humphrey Bogart" not only covers too much, but also does so in a manner that suggests fuzzy thinking and misplaced priorities.

Steiner's music for CASABLANCA, not surprisingly, opens the disc, and is in no way deserving of the eight and a half minutes allotted to it. It is pleasantly nostalgic to hear "As Time Goes By" in a Dooley Wilson-type piano solo, but Steiner's score is an ineffective montage of national airs, the song, and other banalities, all of which may work well in the film itself but which on disc are all but unbearable. And CASABLANCA is immediately followed by PASSAGE TO MARSEILLE, more Steiner of the same variety. The disc's first side also includes the love themes from THE BIG SLEEP, which is an effective score, but one treated in more depth on Gerhardt's Steiner album. Since these themes are exactly the same as the arrangement heard on the earlier disc, the decision to repeat them here is inexplicable.

Fortunately, the situation improves, and the first side isn't a total washout. THE TREASUHE OF THE SIERRA MADRE is one of Steiner's most dynamic, effective scores, and the nearly eight minute suite presented here covers just about every important theme from this colorful score. THE CAINE MUTINY is represented by Steiner's main title march, which Gerhardt deftly combines with another march theme from the score proper. It doesn't have quite the snap and strut it needs in this performance, but it is still fun to hear.

As noted earlier, Waxman is getting increased attention from RCA. TO HAVE AND TO HAVE NOT is an interesting minute-and-a-half, but the real meat of the composer's contribution to this disc is in the four and a half minute suite from THE TWO MRS. CARROLLS. The film demanded an alternation of mood between mysterioso and con amore; the latter is certainly well delineated, but it is in the former that the composer's affinity for producing nervous tension through dissonant harmonics and stinging phrases comes to the fore. This is far-removed from Steiner and Korngold, yet Gerhardt handles it with aplomb.

There is more Steiner on the second side of the disc: VIRGINIA CITY is a routine Western score, and KEY LARGO is lesser Steiner,

but far superior to CASABLANCA or PASSAGE TO MARSEILLES. Two other composers make RCA debuts on this disc, Frederick Hollander with music from SABRINA, and Victor Young with music from THE LEFT HAND OF GOD. The Hollander is not worthy of the serious treatment it here receives, but Young's love theme is a pleasant surprise. Its gentle melodiousness contrasts well with the music that follows it, which I suspect will be the item of primary interest for most readers of this journal, Miklos Rozsa's SAHARA.

This is Rozsa's debut in RCA's film music series, which fact gives this excerpt a special interest, quite apart from the interest it engenders as being from one of Rozsa's best action-film scores, one in which the themes are striking and imposing in a manner perfectly suited to the film's storyline. But Gerhardt's performance is rather strange. His predilection for slow tempos robs the second of the main title's three themes of its proper impact, and it is even slower when it next appears! But the really odd aspect of this presentation is the editing of the music itself. As originally written, the main title dissolves into the film's first scene. The problem of how to cope with this lack of a definitive cadence has been (somewhat drastically) solved for this recording by making a sort of da capo aria of the piece. When the music approaches what is supposed to be its conclusion, suddenly the opening measures reappear, and the whole first section is repeated, with the excerpt finally coming to rest on a unison B natural, a most unsatisfactory cadence that leaves a feeling of incompleteness to the whole affair. Furthermore, sonic balances efficacious for Korngold and Steiner do not apply for Rozsa with equal effect. Important lines in the strings that should be prominent are here too reticent vis-a-vis accompanimental figures in woodwinds and brass, which could be equally the fault of conductor Gerhardt.

If you gather from this that this three-minute bit from SAHARA is here unsuccessfully performed, you are mistaken; as serious as are my criticisms, Gerhardt and his orchestra still present the music honestly and seriously. For Rozsa fans, SAHARA is the album's high point; and, for the record, the composer approves of the performance. All things considered, though "Casablanca" may be the most uneven disc yet presented in the series, it still merits the attention of any film music collector.

The packaging and liner notes for all three albums are first rate (even though Page Cook was not asked to write notes for any of the albums--following his snipes in Films in Review he is now persona non grata at RCA). Throughout, the

National Philharmonic plays up a storm. Recorded sound is generally of spectacular status, and the surfaces are happily free from excess noises and distractions. These three discs are a must.

FROM WARNER'S ARCHIVES by Craig Reardon:

Warner Brothers has put together two remarkable collections of recordings, both taken from the authentic masters of some of their famous films. 50 Years of Film is a three-record set consisting of fascinating and thoughtfully selected excerpts from YANKEE DOODLE DANDY, THE ADVENTURES OF ROBIN HOOD, HIGH SIERRA, CASABLANCA and many more. The companion set, 50 Years of Film Music (3xx 2736) features many of the studio's musicals, but also includes one disc devoted entirely to dramatic music.

The first side of this disc is all Korngold. THE SEA HAWK has been craftily miniaturized, and while there are fewer repeats than in the traditional suite, there are also some delightful extras like the rip-roaring chorus of homeward-bound sailors. KING'S ROW here begins with a rare recording of Korngold himself at the piano. This soon blends into the actual sound track for the remainder of the main title. We then hear the children's music and some of the love music, both played to perfection. ROBIN HOOD completes the first side, and even here, in the oldest of the films represented, Bob Hata's engineering has worked wonders with the sound tracks. It all sounds vital and crisp and utterly free from the distortion and fading one might expect in recordings of this era. Gone too is the dialogue, except for an occasional jolly outburst from Errol Flynn. All my favorite moments are here, and you will not find more music from this score on any other commercial disc. (A tape does exist of Korngold leading a lengthy broadcast performance of a suite, for which Basil Rathbone provided introductory narration; although RCA had planned at one time to issue it as a bonus disc with one of its Korngold releases, the necessary clearances apparently could not be obtained.)

Max Steiner dominates the other side with an excerpt from ALL THIS AND HEAVEN TOO that parallels the Gerhardt-RCA version. I prefer Steiner's own light touch in this complicated and voluminous score. But a beautiful piece from NOW VOYAGER duplicates nothing that Gerhardt has given us. And my favorite Steiner, the wry and delightful ADVENTURES OF DON JUAN, is represented here by the jolly main title, several romantic interludes, and the pounding, frenetic rhythms of the film's finale.

From Franz Waxman there is THE NUN'S STORY prelude, the finest sonics on the disc (and not the same prelude as given on the sound track album of the score, but rather the real sound track of the prelude, just as it is heard in the film) and a beautifully sensitive handling of Irving Berlin's tune from SAYONARA. A STREETCAR NAMED DESIRE and the slightly prissy WHO'S AFRAID OF VIRGINIA WOOLF represent Alex North, and the record concludes with a weighty bit from Dimitri Tiomkin's LAND OF THE PHARAOHS and a mushy one from THE HIGH AND THE MIGHTY.

Rudy Behlmer selected the music and wrote the informative notes on the record jackets as well as the accompanying booklet about the halcyon days of Warner's music department. He is to be commended, along with everyone involved in this conscientious project. Now if 20th Century Fox and MGM would follow suit....

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SOME CHORAL SCORES by Christopher Palmer:

(Reprinted and slightly edited from Organist's Review by kind permission of the author and of editor Basil Ramsey.)

Miklos Rozsa has spent much of his life in a world a thousand times removed from that of the vestry and organ loft--to wit, the film studio. For all that he is a composer worth getting to know, and it so happens that his music is to the fore at present. The batch of music presently under review embraces both facets of Rozsa's schizoid personality. The eleven choruses culled from the scores of the films BEN-HUR and KING OF KINGS all sell by the thousand every year in the USA, and it seems strange that the publishers have not seen fit to make them readily available in the UK. I hesitate to describe them as 'popular' music since the term has so many misleading overtones; it might give a clearer idea of their character to say that had Rutland Boughton's Christmas opera Bethlehem been composed not by Boughton but by Rozsa, it would not now be given the occasional airing as a period piece; it would straightaway have entered the staple Christmastide repertoire. There would be room for such a work, and Rozsa could do worse than consider the potential of this material in these terms. The great strength of these choruses springs from the composer's 'gift to be simple' which only those whose idiom is grounded in folkmusic really possess (Broughton certainly didn't); for affected simplicity in music leaves the nastiest aftertaste of all. Few of the choruses actually started life in vocal or choral form, and it

Is a measure of the strongly singing quality of Rozsa's lyricism that the fact is rarely, if ever, detectable. The music, provided with specially-written texts, originates mostly in the Christmas and Passiontide sequences in the two films. What is really remarkable about Rozsa's achievement in these scores is that he manages to infuse the formal grandeur and the equally formal romanticism expected of him by the 'front office' with a true spirituality. In, for example, 'Star of Bethlehem', 'The Mother's Love' and 'The Way of the Cross' one senses a genuinely religious impulse which rises at times to real eloquence--as too in the fine arrangements of the KING OF KINGS main theme and the 'Christ' theme from BEN-HUR which seem to lend themselves particularly well to this concentrated format. The quality of Rozsa's melodic invention is a major contributory factor--for instance 'The Mother's Love' austere yet passionate, the sturdy chorale-like 'Star of Bethlehem,' and the delicious 'Nativity' pastorage.

The two motets to words from Ecclesiastes and the setting of the 23rd Psalm are by contrast from the pen of the eminently trustworthy and unimpeachably respectable Dr. Jekyll. Rozsa learned his choral craft at Leipzig, where his mentor, Karl Straube, insisted that he sing weekly in the Gewandhaus Choir. It was the death of Straube in 1946 which prompted the writing of To Everything There Is a Season, and the work is dedicated to his memory. In this (and in its successor The Vanities of Life) Rozsa adopts a simple, lucidly-voiced, often severely contrapuntal style (with much imitational and quasi-fugal writing) eschewing almost completely the Hungarian folkmusic-based rhythmic and harmonic asperities of his instrumental works. Nevertheless here as elsewhere the textures assert the primacy of the modes and the pentatonic scale, although on occasions chromatic elements are admitted for special expressive effects. The entire text, like the title, is a series of epigrammatic antitheses, reflected not only in the character of the musical thought but also in terms of vocal colour and timbre. The characterisation is sharp and terse, the transitions between the verses abrupt, which means that the final slow upsurge and expansive warmth of the peroration ('a time for peace') is thrilling in its communicative effect, ending as it does in a peal of alleluiahs.

The Vanities of Life, written over 20 years later in 1967, is more personal and introvert and is probably the better piece. Each new phrase in the text is propelled by a new motivic lead in the voices, typically of peasant plainness

and pentatonic/modal matter-of-factness. (To English ears both these works, and the Psalm 23, will carry suggestions of Vaughan Williams, simply because the music of both composers sprang from the same archetypal origins.) There is here the occasional touch of resourceful wordpainting--a moment of terrifying pursuit at 'I gave my heart to know wisdom and knew madness and folly' with all the parts colliding with and overlapping each other, and a grand central climax, marked molto largamente e quasi una proclamazione, at 'for there is no new thing under the sun'.

The 23rd Psalm (score in preparation by Broude Brothers Inc.) is Rozsa's most recent choral work; it was completed late in 1972. The text is shorter than those of the motets, and the composer has taken the liberty of adding a final 'Alleluia' with the result that the piece ends on the same note of exalted optimism as To Everything There Is a Season. As usual there are fine imaginative touches--the use of polyphonic, linear bitonality to depict the Valley of the Shadow of Death as opposed to harmonic bitonality (i.e. polychords) to voice exultation; and a lovely instance of the kind of musical onomatopoeia beloved of the madrigalists--the inverted pyramid of fourths over which the Valley of Death casts its giant shadow.

Rozsa's choral music is as rewarding to listen to as it is grateful to sing. Try him. Those who once succumb to the fascination of his peculiarly personal idiom remain in his power for life. (Winter, 1973/74)

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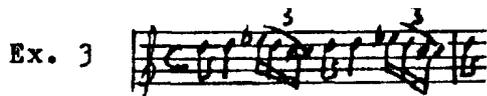
THE POWER OF "THE POWER" by Mark Koldys:

Music for science-fiction films has a way of being overlooked by film music buffs, just as the films themselves have a way of being overlooked by film buffs and "critics". THE POWER certainly had many reasons to be overlooked--an inconsistent script, uncertain direction, and incredible dialogue. But it also featured sequences of great interest and originality, along with a cast that tried hard, and of course Miklos Rozsa's musical score.

Despite the totally justified words of praise for this music from Page Cook in Films in Review, Rozsa fans seem to be less impressed with this music than other film music devotees. The reason generally given ("It has no love theme!") strikes me as a peculiar one. One could make analogous arguments against Schubert's 8th Symphony ("It has no scherzo!"). If one does not look for what is not there, one's study of THE POWER reveals a brilliantly orchestrated,

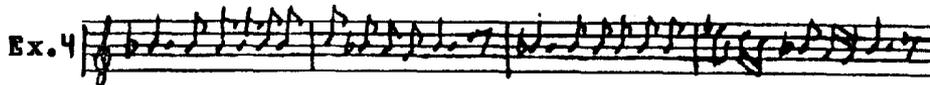
A test by the members of the scientific lab to see if any of them has the necessary mental power to spin a piece of paper without physical force is musically silent, until the paper begins to spin, at which point twisting figures in the strings form an uneasy accompaniment to another statement of Ex. 2. This fades into a love scene, where Borodin's Nocturne (from his second string quartet) is used (on-screen, emanating from a phonograph record). It is not, as shall be seen, Borodin's only appearance in the film.

The plot calls for a series of murders by a sort of supertelepathy, and Arthur O'Connell is the first to go. Ex. 2 is heard on the cimbalom with only the thumping heart, then the orchestra picks it up and embellishes it with another motif that twists around a single note:

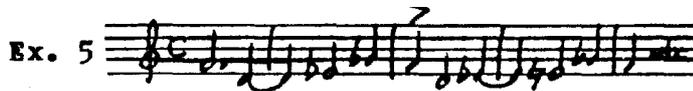


This leads to a climax of indeterminate tonality.

We next hear music when George Hamilton returns to the lab to find out why Arthur O'Connell never made it home. When he sees the name of Adam Hart on the sign-in sheet at the lab's entrance (it certainly was considerate of the villain to leave this obvious clue), fragments of Ex. 2 are again cimbalomized over diminished 7th chords of varying tonalities. The orchestra begins to pick up steam when we see O'Connell in a centrifuge, revolving more and more rapidly until his eyes bug out (a scene invariably censored from television showings) and he dies. The strings pick up a strongly rhythmic accompaniment during this sequence, accented by cymbals and wood block as the trumpet plays a new theme:



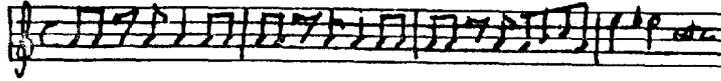
Interspersed with it are variants on Ex. 1, as the music grows in fury and coloration (xylophones, horns); Ex. 4 is dropped as Hamilton attempts to stop the machine, and the strings pick up a configuration that eventually is heard in the brass:



The build-up ceases suddenly with a cut to an ambulance and its shrieking siren.

The next scored sequence finds Hamilton walking the streets, a bit dazed (why he is dazed is unexplained). The cimbalom, over chords in the winds, presents a variant of Ex. 2, derived from its opening notes:

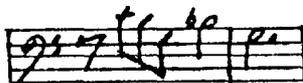
Ex. 2a



Coupled with woodwind tweaks, Rozsa's treatment points up the wry humor in how Hamilton apparently misconstrues reality for preternatural manifestation. Hamilton wanders a little further down the street and sees toy soldiers in the window. They begin to move (imagination, or the work of Adam Hart?) and Rozsa gives them a little mock-military tune for what sounds like toy instruments. (This tune, upon closer examination turns out to be based on the same melodic phrase as "Here we go up, up, up!" from YOUNG BESS and the introduction to the "Parade of the Charioteers" from BEN-HUR.) Ex. 2, again on a cimbalom, concludes the sequence, but after only a few seconds' pause partial scales on the cimbalom (up and down) utilizing the flatted second are heard over minor-third accompaniments. This leads into a fun-house sequence that is brilliantly constructed both musically and visually. Rozsa's scoring is a sort of over-orchestrated demented waltz, like a merry-go-round gone wild. This eventually develops into Ex. 5 as "the power" attacks Hamilton more and more severely. Then Ex. 4 reappears in an even more unrestrained incarnation than previously, as Hamilton is caught on a madly spinning carousel, much as O'Connell was in the centrifuge. The sequence ends with Ex. 2 played over a chord of the flatted dominant.

A new motif appears as Hamilton decides to check out "Adam Hart" and his gypsy background:

Ex. 6



Ex. 6

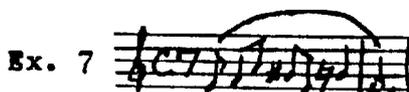
It is very short, but the sequence is long, and Rozsa develops it beautifully, particularly in the desert sequences. This is an apt example of the difference between merely varying a theme and actually developing it into something beyond the original.

As Hamilton enters Aldo Ray's apartment we know something is up, because Rozsa's underscoring is tension-causing: short, jabbing, pianissimo string clusters in the following rhythm:

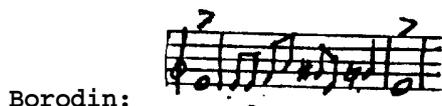


This rhythm recurs in other parts of the film in accompanimental functions. These jabs here alternate with sustained measures also scored predominantly for strings. The climax is heard under trilling violins.

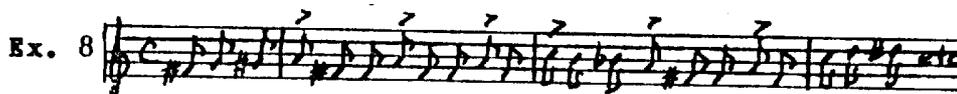
Hamilton continues to investigate his fellow lab members to see if one of them might be Adam Hart. But others are doing the same to him. A new theme is heard as Hamilton returns to his apartment:



The similarity of this theme to the main theme of the first movement of Borodin's Symphony No. 4 is striking:

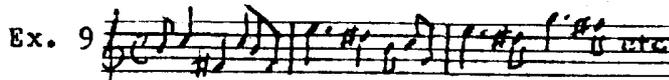


There may be some explanation for this second appearance of Borodin in the film; my suspicion is that Ex. 7's similarity to the symphony is coincidence. In any event, this theme is heard under the thumping heart as Hamilton enters his darkened apartment, where Nehemiah Persoff awaits to strike. The attack itself, marvelously filmed by only the light of an open refrigerator door, is accompanied by orchestral music of an angular, percussive quality, with constantly changing rhythmic pulses:

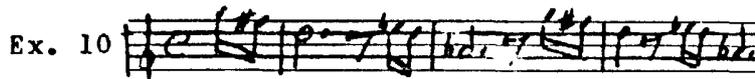


There is no more music until Hamilton, Persoff, and Suzanne Pleshette try to escape from Adam Hart by going to a hotel, where a convention is going full force. In the crowded lobby, an onscreen chamber group is playing gypsy folk-type music, and the instrument used is ... you guessed it, a cimbalom! Upon seeing this instrument, and hearing its sound, Hamilton immediately is shaken. (Just why this should be is among the film's most peculiar questions; throughout the film we hear the cimbalom whenever the "power" is invoked, but certainly the characters in the film are not supposed to hear the background scoring!) And the surprises continue: when Hamilton and Co. go to a party in the hotel, the phonograph plays a dance-band rendition of Rozsa's love theme from THE VIPS! Needless to say, when the "power" zeroes in on Persoff, Ex. 2 returns to superimpose itself on the raucous rock music.

The next attack is upon Michael Rennie--his is in an elevator, and Ex. 2 appears with cellos reinforcing the melody line, and, of course, the heartbeat. The music modulates to higher and higher keys, and another motif mixes itself with Ex. 2:



The two are developed in strings with brass and percussion accompaniment, and another motif is heard in high woodwinds with piano:



This theme is heard as Hamilton tries to climb down the elevator shaft to rescue Rennie. (Comparison with the "airport" theme that is heard at the beginning and end of THE VIPs reveals Ex. 10 to be quite similar; but because of the chromaticism of Ex. 10 that is not present in the VIPs theme, I would not characterize them as the same theme.) As the elevator suddenly starts up, we hear Ex. 2 in cellos and double basses, with the cimbalom fashioning an accompaniment.

When Hamilton goes to check out Richard Carlson's house (you see how the plot can be stretched out), the orchestra picks up on Ex. 7 and develops it with an extended and oddly harmonized version of Ex. 1, with celesta tones at periodic intervals. The music succeeds in making the sequence mysterious, no small task, since the scene itself is one of the most inexplicable in the film. Even after multiple viewings I do not comprehend what it is all about. But a car starts up and, as Hamilton tries to follow, Ex. 2 reappears, backed by minor trills in the strings sliding up and down. "The power" takes Hamilton's car out of control, and what music is audible here is basically Ex. 2 undergoing various transformations in combination with Ex.1.

The next sequence involving music is back at the lab, as Hamilton seeks his semi-neurotic colleague, who is convinced that Hamilton is Adam Hart. Ex. 1 is harmonized in the key of G over an insistent C# in the bass. The resultant uneasiness develops along with the theme, as the solo muted trumpet picks it up over barren jabs from the strings. A series of chromatically shifting major chords in the strings ushers in a new variant of Ex. 10, all of which climaxes with broken thirds in kettledrums providing the impetus. Then the perfect fourths in the 5th and 6th measures of Ex. 2 are heard to repeat, each time widening by one half-step, the bottom note remaining constant, leading to the sequence's climax.

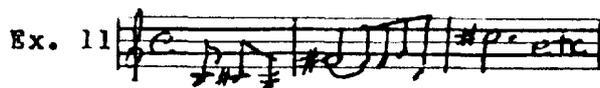
Hamilton alone in the lab prompts the return of Ex. 6 with especially rich string harmonization, culminating in a thin-sounding cello version of Ex. 1, which is cadenced with the help of a descending English horn figure.

The final battle between Rennie and Hamilton is presaged by muted brass ominously intoning fragments of Exs. 1 & 2, with deep strings. Another effective sequence, this one begins to take fire when Rennie says, "You must be aware that your heart is already beating faster." The moment this sentence concludes, there is a quick cut to a close-up of an actual cimbalom, and a loud scale (chromatic) is heard rushing up the instrument. The effect is both startling and musically valid. The heartbeat keeps the impetus going through another scale on the cimbalom, and as Rennie tells Hamilton that he is freezing, and as we see a crystalline, cracking Hamilton on screen, the minor thirds return in xylophones.

At this point, we launch into the montage. The musical scoring for this interesting bit of film is an intricate reworking of most of the themes and motifs of the score, primarily Nos. 1, 2, 4 and 10, coupled with a brassy and percussive downward sequence that descends chromatically on the general melodic line of Ex. 1. The sequence fairly defies linguistic description; its complexity is such that only a hearing, indeed several hearings, can represent its make-up respectably.

When Hamilton recovers from the onslaught, he stands up and begins to use his "power" (conveniently afforded him by the scriptwriters in a classic example of deus ex machina). A solo clarinet leads into a distorted version of Ex. 2, using major 7th leaps rather than the proper melodic lines, building up with full orchestra until Rennie submits, at which time he falls to the ground, a descent musically accompanied by a series of cascading octaves on a piano, culminating in minor thirds on kettledrum and a conclusionary tam-tam stroke.

The final sequence, Hamilton and Pleshette musing about how "power corrupts", is scored with an entirely new theme:



It begins in minor, but changes to major in order to bring the score to a happy ending. The end credits follow, and they are scored with a full orchestral rendition of Ex. 2 (with cimbalom), ending with a major, not a minor, chord. (A resurrection of one of J. S. Bach's favorite devices, the Picardy third.)

Rozsa's score for THE POWER needs a recording very badly. As Page Cook pointed out at the time, MGM's failure to issue a disc was inexcusable. Although the film's sound track has unusually good sonics, a concert suite

(without the heart beat!) is a necessity. THE POWER represents a totally divergent approach in Rozsa's film work, one that will perhaps be reflected, if only indirectly, in his new SINBAD score. In its scoring, its multiplicity of themes and motifs, and its extensiveness of interesting and inventive development of those themes, THE POWER is a genuine film music classic. (Ed. note: a well-engineered TV tape of THE POWER is available on WM-5 through the MRSSS.)

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LETTERS:

It is neither fair nor accurate to say that Columbia scorned the SINBAD album. In fact, much more attention was accorded a potential U.S. album release of this score than is generally the case.

The music publishing division of Columbia Pictures is Screen Gems Music. The record releasing division affiliated with Screen Gems is Bell Records. The two divisions have separate managements.

Screen Gems, obviously alerted to some public interest in a recording of the Rozsa score, proposed a soundtrack album release to Bell. Bell, badly burned by very poor sales performances of past soundtrack album releases, both serious (NICHOLAS AND ALEXANDRIA) and idiotic (CACTUS FLOWER, BOB & CAROL & TED & ALICE), rejected the score offhand.

Screen Gems then directed its efforts toward other record companies. Those record company representatives who attended private screenings of SINBAD expressed no interest in purchasing the LP rights to the score, even where they appreciated the music, which, incidentally, was not always or even generally the case.

Meanwhile, Screen Gems's telephones were buzzing with requests, demands, and bribes from Rozsa fans desiring tape copies of the music tracks for their personal use and enjoyment. Since Screen Gems's legal department then had its hands full with keeping the pirate LP of the old Herrmann SINDAD out of stores (an impossible task) and with preparing criminal and civil litigation against the California pirates (still in the wings), and since allowing the private use of music tracks now must entail the risk of piracy and hence more expensive litigation, Screen Gems ordered that no company employee was to give anyone access to the Rozsa music tracks.

Of course, this policy precluded the lending of the music tracks to other record companies for further consideration, and limited the sale of SINBAD's music to an incident of the film's screening. Screen Gems even went so far as to deny the Rozsa music tracks to the out-of-house editors preparing the SINBAD trailers. The company supplied an LP of the Herrmann SINBAD for scoring the rough-cut trailers and did not substitute the Rozsa SINBAD music until the last moment when the trailers were near completion.

This did not stop the phone calls, nor did it guarantee that some employee would not succumb to a monetary offer for tapes. Finally, to protect both Columbia's and Miklos Rozsa's interests in the music from the California thievery now inflicting expensive legal headaches upon several record companies, living composers like Bernstein, Herrmann, Tiomkin, Green, and Raksin, and the estates of Alfred Newman and Leith Stevens, the vice-president of Screen Gems placed the Rozsa music tracks under lock and key in his office.

Thereafter, Screen Gems attempted to sell the proposed album by word of mouth. Until the British United Artists pickup came through overseas, the only legitimate offer for the Rozsa SINBAD rights was a marketing proposal to produce a restricted supply of the soundtrack LPs for retail at 50-plus prices, a proposal considered but not especially favored.

I do not think this background reflects an attitude of scorn on Columbia's part at all. If anything, it shows a considerate and zealous effort to see that Rozsa's public received a legitimate soundtrack album, and more importantly, that Dr. Rozsa's rights in his own music were protected. And—no small point—that unusually responsible effort succeeded. Screen Gems is thus to be commended on the basis of the facts, not attacked on the basis of false assumptions. If more serious scores were to receive such attention, both composers and their public would be better off. If they are to get such attention in the future, especially necessary now that the thieves are among us with their junk releases and contempt for the rule of law, it is Screen Gems's example in the case of Rozsa's SINBAD which should be followed.

Ken Sutak, New York

(Ed. note: The rumor that the "California pirates" may be putting out a disc containing several otherwise unavailable Rozsa film scores raises an interesting ethical question for Rozsa fans. Does one support this illegal enterprise by purchasing the records

in question? Or does one refuse to purchase the recordings, thereby individually probably inflicting very little real damage to the pirates' enterprise, but preserving the principles involved, even at the expense of denying one's self recordings of immense interest? The issue is not an easy one to resolve; perhaps a MRS member can provide us with an article or a letter on this stimulating topic.)

In reference to Mr. DeWald's comment concerning the somewhat "robust" interpretation of the "Pieta" from KING OF KINGS on the Anrel/Rozsa reissue, I would like to offer the following information. When I had the honor of studying with Dr. Rozsa, I had the opportunity to study and to analyze the original score from KING OF KINGS. It seemed evident that the music for this scene was of a broad and sweeping lyricism more than of a gentle pathos; the full orchestral doublings and spacings as well as the resonant harmonies seemed to reveal this. For reference one should examine the musical highlights from KING OF KINGS by Dr. Rozsa published for piano solo (Robbins Music, N.Y.); in the "Pieta" movement very little of the music is marked softer than mezzo-piano.

Daniel Robbins, Long Beach, CA

MRSSS NEWS by Mark Koldys:

The business of recording film sound tracks from television broadcasts, and then editing out the salient musical sequences and preserving them as such, is a tricky one at best; yet it is something that virtually every film music fan ends up doing at some point in his collecting career. Because of the widespread nature of this practice, we were frankly somewhat surprised to find that our TV-tape releases were as popular as they have proven to be.

Our past TV tape releases have been variable in sound, the nature and the quality of that sound to a large extent dependent upon any number of variables. But with this quarter's new releases the MRSSS is pleased to present the first of a new series of TV tapes recorded with special new techniques. Having been educated through experience, we have now developed methods for recording and editing broadcasts of films that not only preserve the sonic quality of the original, but also improve upon it! The results tend to be somewhat startling, in that there is none of the usual thinness of sound, muffled quality, or background noise generally associated with TV tapes. The result, in our opinion, is as close

as it is possible to get to "high-fidelity" sound from the audio track or a film. WM-9 and WM-10 will, I think, bear out our boasts.

THE PRIVATE LIFE OF SHERLOCK HOLMES is Rozsa's next-to-most-recent film score. Page Cook in Films in Review has ably demonstrated the score's use of Rozsa's Violin Concerto, but there is much more music exclusive to the film than may be apparent from only one hearing. Rather than selectively cut portions of the score to fit it onto a single release, we have spread it out over two releases, so that none of this haunting music need be left on the cutting room floor. The sound, as you will hear, is crisp, full, and undistorted.

ADAM'S RIB, which serves as a filler for WM-10, is another TV tape. Its interest is as the only Rozsa score (as far as I know) to incorporate and develop in its body a popular song by another composer (Cole Porter).

A suite from SPELLBOUND opens WM-9. This is not any of the commercially available suites, but rather a special recording that Rozsa made for the archives of the Selznick Studios. It is of considerable historic interest, and the sound, despite the age of the 78 rpm discs, is fully satisfactory.

The original sound track recording of SODOM AND GOMORRAH on WS-4 is drawn not from the sound track LP released by RCA (which John Fitzpatrick with great justification chastised for sonic imbalances), but rather from RCA's pre-recorded tape release. The result is the best sound ever for this long out-of-print Rozsa classic, which includes one of the longest main titles ever.

We would remind those who order that they should make their checks or money orders payable to Mark Koldys, and not to the Society. Full details on ordering procedures will be sent to anyone confused or uninformed about same. Simply send a stamped, self-addressed envelope to the address given on the back page of this newsletter.

Due to numerous requests, we are presenting on the opposite page not only our newest releases, but also a summary of past MRSSS releases, all of which (except those designated "deleted") are still available. And we also invite those interested in the total musical output of Dr. Rozsa to send us a stamped, self-addressed envelope for information on our WX series of tapes (unless of course they have already done so).

LATEST MRSSS RELEASES:

WM-9: ROZSA: Suite from SPELLBOUND
Selznick Recording Orchestra, Miklos
Rozsa conductor (78 rpm discs)

ROZSA: THE PRIVATE LIFE OF SHERLOCK HOLMES part one (TV tape)

WM-10:ROZSA: THE PRIVATE LIFE OF SHERLOCK HOLMES part two (TV tape)

ROZSA: ADAM'S RIB (TV tape)

WS-4: ROZSA: SODOM AND GOMORRAH
Orchestra, Miklos Rozsa conductor (pre-recorded tape)

PREVIOUS MRSSS RELEASES:

monophonic:

WM-1: ROZSA: YOUNG BESS (TV)

WM_3: ROZSA: A TIME TO LOVE AND A TIME TO DIE (Li')

WM-4: HERRMANN: VERTIGO (LP)
Berceuse "For the Fallen" (concert)

WM-5: ROZSA: THE POWER (TV)

WM-6: ROZSA: JUNGLE BOOK Suite (78s)

ROZSA: A DOUBLE LIFE Suite (78s)

WM-7: ROZSA: QUO VADIS? part one (TV)

WM-8: ROZSA: QUO VADIS? part two (TV)

ROZSA: MADAME BOVARY WALTZ (piano)(LP) stereophonic:

WS-2: ROZSA: SPELLBOUND Orchestra, Ray Heindorf conductor (LP)

WS-3: DELLO JOIO: AIR POWER (Suites from the TV score)
Philadelphia Orchestra, Ormandy (LP)

the following earlier releases are deleted and no
longer available: WM-2; WS-1.

ANSYERS TO FILMUSIQUIZ #3 by Jeffrey Dane:

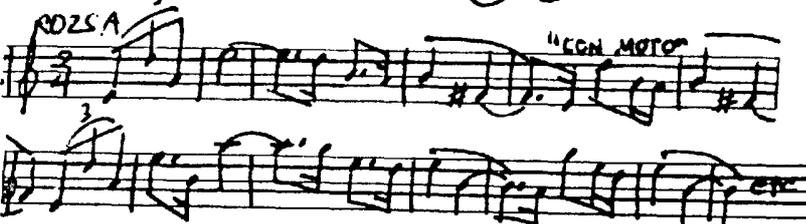
- Ex. #1: Piano Sonata, On. 20 (the last five bars of the second movement).
- Ex. #2: Notturmo Ungherese, op. 28 (piano reduction of bars 28-32).
- Ex. #3: a) This figuration is a major Motivic feature, and appears regularly, in the Concert Overture, Op. 26;
- b) It appears also, in augmented form, in op. 28 at bar 18 (on F, harp and horns I & TV) and at bar 118 (on B-flat, oboe and violins.)

Anyone who produced correct answers is something of value, and will be honored with a spellbound ten days in Paris, the naked city. Tie will stay at the red house with the VIPs Diane and Young Bess, as well as with the woman of the town. It is cautioned, however, that only brute force and a lust for life will avert a crisis with the other love, Lady Hamilton

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FILMUSIQUIZ #4 by Craig Reardon:

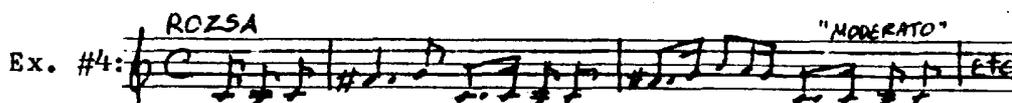
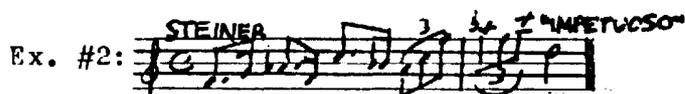
Ex. #1:  STEINER "scherzando"

Ex. #2:  ROZSA "CGM MOTOR"

Ex. #3:  HERRMANN "espressivo"

FILMUSIQUIZ #5 by Athelney Jones:

In this filmusiquiz, you are asked to do more than merely identify the films from which these excerpts spring. In each case, the film concerns itself with a specific individual. After identifying the films, identify the various individuals (which should not e too difficult), and lastly, identify just what these individuals have in common with each other.



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MRSSS DIRECTORY:

John Fitzpatrick
1489 Eigenmann
Indiana University
Bloomington IN 47401
dues, inquiries, policy,
newsletter & other business

Mark Koldys
7545 Manor
Dearborn MI 4812
tape recordings