



FILM MUSIC NOTES

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CONTENTS

NATIONAL FILM MUSIC COUNCIL MESSAGE

NEWS and COMMENTS

TEACHING COMPOSITION for the CINEMA

FOREVER AMBER - NOTES on MUSICAL SCORE

THE MUSIC MAKERS

THE GREAT GLINKA

MOURNING BECOMES ELECTRA

CURRENT FILMS

Captain from Castile, 20th Century-Fox

The Paradine Case, Selznick

Secret Beyond the Door, Universal-International

I Know Where I'm Going, Universal-International

Ride the Pink Horse, Universal-International

16 mm. FILMS - NEWS DEVELOPMENTS

SYMPHONIE FANTASTIQUE

Song of My Heart, Monogram

Night Song, RKO-Radio

AFTERTHOUGHTS

Miklos Rozsa

David Raksin

Lawrence Morton

Lan Adomian

Louis Applebaum

William Hamilton

James F. Nickerson

John Huntley

Sigmund Spaeth

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TO OUR READERS:

Courses of study are being introduced in schools, colleges and universities in this country and abroad. New Film Councils are being formed almost daily, youth cinema clubs are being organized. This growing consciousness of the motion picture as an art form offers the National Film Music Council fresh opportunity to support the cause of film music and musicians.

The place of music as an important factor in the art of film making should be stressed not only by those of our readers who represent educational institutions, but by individual musicians and music lovers. Films centered around musical classics, using folk music, ballet music, the presentation of opera on the screen, films that teach music to children, films with notable original scores, the support of all these is a responsibility of National Film Music Council members.

Occasionally a screen biography will treat a composer, his work, his influence, his period, with a reasonable amount of regard for factual accuracy but adds fictional changes for dramatic purposes. In reviewing such pictures, FILM MUSIC NOTES feels the need of furnishing supplementary material. We have been fortunate in securing the help of one of America's musical authorities, Dr. Arthur Cohn, head of the Music Department of the Free Library of Philadelphia, who will furnish bibliographies of authoritative works on the musicians concerned, as occasion arises.

We need the assurance of your willingness to cooperate with us, "to foster public interest in the music of the films; to encourage musicians who are developing this new art form; to awaken teachers and students to the artistic and practical possibilities of this new medium of expression."

The Editors.

NEWS AND COMMENTS

UNITED WORLD FILMS The United World Company now has access to all of the 8 mm and 16 mm religious, educational and informational pictures made by the J. Arthur Rank Organization in England, approximately 250 pictures being included in the acquisition. Entertainment films made by Universal-International will be made available to United World for reduction to 16 mm eighteen months after the films are released to theatres. Such films as HENRY V and CAESAR AND CLEOPATRA will be obtainable under this arrangement.

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MUSICAL CARTOONS The music of Foster, Strauss, Schubert, Tchaikowsky, Brahms will be used in a series of musical cartoons, to be produced by Metro, following the unusually favorable reception of the company's recent CAT CONCERTO. This cartoon, featuring the Liszt Second Hungarian Rhapsody, was scored by Scott Bradley, whose cartoon music has delighted movie-goers for years.

* * * * *

BRITTEN OPERA A summary of ALBERT HERRING, Benjamin Britten's latest opera, has been filmed by the J. Arthur Rank organization for the English 2 reel series THIS MODERN AGE, dealing with matters of current interest. Muir Mathieson made the screen adaptation of the Britten work, based on LE ROSIER DE MME. HUSSON by de Maupassant.

* * * * *

REISSUES OF MAJOR STUDIOS The National Film Music Council wishes to bring attention to a list of some of the recent reissues with notable scores: GONE WITH THE WIND, (Metro) by Max Steiner; SEA HAWK and SEA WOLF (Warners) by Eric W. Korngold; THE GREAT WALTZ (Metro) by Dmitri Tiomkin; THIEF OF BAGDAD, THAT HAMILTON WOMAN and JUNGLE BOOK (United Artists) by Miklos Rozsa; SONG of BERNADETTE, HOW GREEN WAS MY VALLEY (20th Century-Fox) by Alfred Newman; REBECCA (United Artists) and PHILADELPHIA STORY (Metro) by Franz Waxman; THE LONG VOYAGE HOME and STAGE COACH (United Artists) by Richard Hageman; SO ENDS THE NIGHT (United Artists) by Louis Gruenberg; FOR WHOM THE BELL TOLLS (Paramount) Victor Young.

* * * * *

DENNIS MORGAN Some years ago, when Dennis Morgan was studying with Andre de Segurola in Los Angeles, it was the privilege of your Council Chairman to present an award to the young student as the best tenor in the Southern California Festival Auditions. This soon led to the screen contract that opened his successful film career. However, in recent years his singing roles have been few, and it is pleasant to hear him again in Warner's current, MY WILD IRISH ROSE, singing the Chauncey Olcott songs. Another winner in the Festival of that year who has since had screen success was the youthful pianist, Diana Lynn.



Dennis Morgan

TEACHING COMPOSITION FOR THE CINEMA

by Dr. Miklos Rozsa

Three years ago, when Dr. Max Krone of the University of Southern California asked me if I would teach a course in composition for the cinema, I was rather worried about accepting the unusual task. In spite of my vast teaching experience during my academic period I had no idea how to organize so unorthodox a subject in the frame of a University curriculum. However, I recalled my own difficulties at the beginning of my career as a film composer. While thinking back, I became more and more convinced that it was my duty to pass on knowledge so dearly acquired through my own mistakes and setbacks.



Twelve years previously, when I was invited to compose my first film score, (after a film director had heard a ballet of mine in London,) I had no idea how to write for films and the important technical angles were terra incognita for me. I bought the two existing books on the subject and although I learned historically and aesthetically a lot from them, the technical information I gained was negligible and insufficient. To my knowledge, the objective text book for the film composer, with practical information, and unbiased examples is still missing.

I have devised a course of two semesters. The first comprises the study and general practise in dramatic music and the second the practical application of the previously discussed theories. In the first semester, we discuss with demonstrations the history of film music, the music in the silent period, the early

original film scores, the different phases and categories of dramatics needed in present day practice, the general aesthetic of film music and naturally all the different and new technical problems which the film composer has to face.

I firmly believe in Wagner's theory that in teaching composition the most important requirements are "examples and nothing but examples!" (Beispiele nur Beispiele!) Therefore, my students have to listen to and discuss extensively the merits and demerits of present day scores or dramatic sequences. By listening to my own aesthetic and general approach to the medium my students are liable to be influenced by them. This, of course, is unavoidable. However, just as much as I have never interfered with my pupils' style, when I taught ordinary composition, in my cinema class also I try to preserve in each his own individual style. In order to balance my own, maybe one-sided influence, I have invited outstanding Hollywood composers of vastly different schools to demonstrate and discuss their works with the class. Franz Waxman, Hans Salter, Daniele Amfitheatrof, Dr. Hubert Clifford from England, have been my guests and other composers such as Bronislau Kaper and George Antheil have promised to visit the class.

As I have outlined before, the second semester consists of applied composition, which means that each member of the class undergoes the same routine as a composer must when writing music for a picture. Three years ago Universal Studios

were good enough to lend us a copy of an old picture without the musical score, but with the necessary timing sheets, and the class took a great delight in composing music for the super-human escapades of Boris Karloff. Last year we fared even better. The cinema department of the University produced a picture about the "Idlewyld" project (a proposed U.S. C. summer school for music and arts high on the romantic slope of California's Idlewyld) and they needed music for this documentary picture.

The film ends with an orchestral number which we have called "Idlewyld Overture" and we used the most democratic method to choose the best, from among the works of the students. All pupils composed an overture which we then discussed in class and a committee of five professors of composition chose the four best scores, which were given a hearing by the school orchestra, after which the committee chose the best work, which is now in the picture. The rest of the score was divided among other members of the class and was also recorded by the school orchestra. The picture, which is narrated by Dennis Morgan, is now ready for distribution and I hope that many schools and colleges will soon be able to see it. The music (though it reveals different styles) is adult and effective, and two of its composers have since had opportunities not only to prove their talents further in other educational film scores, but actually received remuneration for their efforts.

I am mentioning this, as in studying composition for the cinema the financial angle often plays an important part in the student's mind. Each year, therefore, when outlining the general course of study before the class, I tell them that if I succeed, I will be able to teach them how to compose a film score, how to concentrate their ideas on a given and unchangeable time, how to get used to stopwatch inspiration, how to follow a timing sheet and avoid the booby traps laid for it, how to write music protecting the dialogue, how to emphasize the drama or tragedy without being trite, how to write a love scene without being drippingly emotional or gathering a bunch of hearts and flowers, how to write music for comedy without the so sadly funny "Mickey Mouse" technique, how to use counterpoint in its right place, how to get used to a click track playback, microphone and other new technical devices; in short, how to learn all the tricks of a new artistic expression, that is - music for the cinema.

If they have talent, diligence and ambition, they will learn by the end of the second semester everything that can be taught about this new medium. However, and I cannot emphasize this all-important question strongly enough, there is one thing I cannot teach them: and that is how to get a job as a film composer in Hollywood! That, unfortunately, is often more difficult than all the prerequisites I have enumerated above.

* * * * *

Miklos Rozsa's recent scores include "Secret Beyond the Door", "A Double Life", and "A Woman's Vengeance", all released by Universal-International.

Capitol Records has released an album of his music for "The Red House" and Victor and Signature Records have recorded his waltz from "Lydia". Recordings from his scores for "The Jungle Book", "Spellbound" and "Lost Week End" remain in demand. His "Theme, Variations and Finale" will have its second performance in the spring, with Eugene Ormandy and the Philadelphia Orchestra.

NOTES ON THE MUSICAL SCORE -- FOREVER AMBER

by David Raksin

(David Raksin closed his article on his score for FOREVER AMBER in the last issue of FILM MUSIC NOTES with an extremely interesting illustration of his use of one theme in many situations. Lack of space prevented the printing of this material, which we are happy to present here.)

One bit of thematic material proved extremely durable. Its metamorphoses are in a way a measure of the score itself. Alfred Newman (who conducted the orchestra), Maurice de Maeter, Herbert Spencer, Edward Powell (who orchestrated the music) and I often joked lamely but gratefully about its usefulness. It began as a short thematic phrase over a repeated scale, or ostinato, in the bass. This ostinato, incidently, was a motif in its own right and became the cantus-firmus of a scherzo sequence which I named QUASICAGLIA because it managed to avoid being either a PASSACAGLIA or a BASSO OSTINATO while combining the worst features of both.

Fig. 1

Slowly

Strings mp

The little theme became, in a new guise, Amber's theme:

Fig. 2

Moderato (with a lilt)

Vlna I mp

Vlna II

Vcllo mp

Bassi

Vcllo mp

Bassi

The first fragment developed into several new short phrases:

Fig. 3. *Slowly*

Musical score for Fig. 3, *Slowly*. The score is in G major and 4/4 time. It features five staves: Vln I, Vln II, Piano, Bassoon, and Bass Clarinet. The Piano part is marked with a 6/4 time signature. The Vln I part has a 4/4 time signature. The Vln II part has a 4/4 time signature. The Bassoon part has a 4/4 time signature. The Bass Clarinet part has a 4/4 time signature. The score includes various dynamics such as *p*, *mf*, and *mp*, and includes performance instructions like *subitp cresc. poco*, *Ob. rec'd*, *Flute + Bassoon*, *Bass Cl.*, and *Pizz. B.*

(3A) *Quite slow*

Musical score for (3A), *Quite slow*. The score is in G major and 4/4 time. It features five staves: Woodwinds (2), Vln I, Vln II, Mated Trombones + Cello, and Bass. The Woodwinds part has a 4/4 time signature. The Vln I part has a 4/4 time signature. The Vln II part has a 4/4 time signature. The Mated Trombones + Cello part has a 4/4 time signature. The Bass part has a 4/4 time signature. The score includes various dynamics such as *mp* and *mf*, and includes performance instructions like *2 woodwinds*, *2 mated Trombones + Cello*, *Bass*, *Vln I - mp*, *metal Horn*, and *Vln II*.

(3B)

Musical score for (3B), *Moderato*. The score is in G major and 4/4 time. It features five staves: Vln I, Oboe 1, Oboe 2, English Horn, and Bassoon. The Vln I part has a 4/4 time signature. The Oboe 1 part has a 9/8 time signature. The Oboe 2 part has a 9/8 time signature. The English Horn part has a 9/8 time signature. The Bassoon part has a 9/8 time signature. The score includes various dynamics such as *p*, *ppp*, *cresc.*, *mp*, and *mf*, and includes performance instructions like *Vln. I*, *ppp cresc.*, *mp*, *mf*, *Ob. 1*, *Ob. 2*, *Eng. Hr.*, *Bsn.*, *Trpt. 2+3*, *Trpt. 1*, *Tuba*, and *Strings*.

Again, it became a fast string passage in a scherzo, with the ostinato in the bass:

Fig. 4

Allegro

Vlna. + Vlas

mf cresc.

Celli
Bassi

The last few notes of this run became a rhythmic figure:

Fig. 5

Allegro

2. 2 obs

(Vlna) + 2 muted Trpb

(Vlna) + 2 Obs

2. 2 muted Hr

2. 2 muted Hr

Vlna. f

Vlna.

Celli f

C. arco, pizz.

2 Bms

Picc. Bass

2w

Bassi arco

sffz

sffz

The first few notes became a new motive:

Fig. 6

Allegro

Strings ff

Tymp

In the course of the scherzo, the fast string run and the ostinato were simultaneously inverted:

Fig. 7

Allegro

Strings and woodwinds

f

There are enough canons in this score to start a minor Balkan uprising. One of these developed out of the same thematic motive, with its accompanying ostinato:

Fig. 8 *Allegro*

Vlno I+II (+2nd)
pp
Cello (+2nd)
pp
+Vcllo
+2nd
Pizz
Arco

The first three notes of the original theme became another short melodic phrase:

Fig. 9 *Slowly*

The same three notes, inverted became a climactic figure:

Fig. 10 *Allegro*

String, 3 octaves
fff
Brest
Percussion
Cello + 2nd
Bassi Bbs

The two together became a new phrase, alternately bitter and sympathetic:

Fig. 11 *Largo*

d. Vlns I senza vibrato
Vlns II sul pont. pp
d. Vlns I senza vibrato
3 Eng. Hr. mf
3 Bassoon Bll
Bassi

(11a) *Slowly (with great intensity)*

Violin II
Violin I
Bass, Tuba
Cello

The original theme became, at one point a Chorale, with an elaboration of the ostinato running through it:

Fig. 12. *Allegro*

Violin II
Violin I
String - ww + 8 + 2 (Cussion)

(Tuba)
(+ Perc)

Finally, the string passage, the ostinato, and sundry other material moved into the relative major key:

Fig. 13. *Allegro Vivace*

String: *nw* (strings + nw spread into 3 octaves)

Piano: *mf Tutti cresc*, *Attaca*

Bass: *Bassoon*, *Tuba*, *Chimes*

This device, which is about as much of an innovation as the sundial, the diminished-seventh, and the feminine disposition, occurs in the "Quasicaglia". The transition from the new key, B-flat, to the original key, G-minor, happens on a dissolve which ends the Prologue and begins the story:

Fig. 14. Suddenly slower (*Andante*)

String: *nw*, *3 flutes mf*, *dim (1st mt)*, *2o mt*

Piano: *4 Hr*, *B. 1*, *B. 2*, *Cello mp*, *Vcllo mp*

Bass: *Bassoon p*

THE MUSIC MAKERS by Lawrence Morton

So far, this series of articles has been concerned with the woodwind players whose music is written on the top staves of a score-page, and with the string players whose music is written on the bottom staves. Sandwiched between them are the brass, piano and percussion players. When they are playing "full blast" however, they are far from being the filling of a musical sandwich. Listen to the main-title of any film score and you will have it impressed upon you, in a manner not likely to be forgotten, that the brass speaks solidly for every-thing that is colossal, stupendous and magniloquent in film music. But given an opportunity, the brass can also speak with grace and charm: listen to John Clyman play the small E-flat trumpet in FOREVER AMBER. On records, the instrument is played by Emanuel Klein.)

One great boon of film music is that audiences never have to hear those unfortunate "bubbles" that often mar horn passages in the symphony hall. This writer remembers hearing the "Eroica" three times in one week, twice in the concert hall and once on the radio, all three performances by major orchestras; and each time, the horn passages of the Trio were ruined by mammoth bubbles. You never hear such accidents in a film score, for on the sound-stages a bubble is an automatic signal for another "take".

You can hear marvelous horn-playing in any Fox score, for this studio is the professional home of the American branch of the House of Brain, traditional masters of the French horn. Aubrey and Dennis Brain maintain the family tradition in England, and they are known in America by their recordings as soloists, as chamber-music players and as members of the finest British orchestras. Alfred Brain, the American representative of the family, has exhibited his artistry at some time or other with every orchestra in Los Angeles -- the Philharmonic, the Janssen, the Hollywood Bowl and the Mozart orchestras. He also played in many of the studio orchestras before settling down with his present contract at Fox. Almost any score coming from Alfred Newman's music department offers some opportunity for Brain to demonstrate the kind of horn-playing for which his family has been so renowned.

John Cave, solo horn at MGM, has already been mentioned as a member of the Los Angeles Woodwind Quintet which recorded the Hindemith "Kleine Kammermusik" for Columbia records. Cave had no time for a career before coming to MGM, having been engaged there when he was only twenty-one years old. He was one of the first instrumentalists to break through the prejudice against "local talent" in the studios. Previously it had been felt that nobody was good enough for film recording unless he had many years of symphonic background. Cave, after only one year of orchestral experience with the Santa Barbara Little Symphony, was already a master of his instrument, and MGM hired him for the job that he has held for fifteen years. Two years ago he was joined by Jean Musick, an Eastman student who had played horn for Eugene Goossens in Cincinnati.

Unlike Cave, Fred Fox of Paramount had time to acquire a wealth of symphonic experience before going into studio work. A graduate of Juilliard, he played at various times with the Manhattan Symphony under Hadley, the National Symphony under Kindler, the Barrere Little Symphony, the Minneapolis Symphony under Ormandy and the Los Angeles Philharmonic under Wallenstein. A comparative newcomer to films, he has played only at Paramount; he can be heard in some solo passages in the hunting scenes of the Bing Crosby film, EMPEROR WALTZ. Last year Fox joined the music faculty at the University of Southern California, and he is now working on a book, "An Approach to Brass Instruments." For a hobby, he writes short stories.

Wendell Hoss plays the first horn at RKO, and he is much sought after by ensemble groups for performances of chamber music requiring a horn. Los Angeles audiences at the Roof and elsewhere have heard him in the Brahms Horn Trio, the Beethoven Sextet, the Mozart Horn Quintet, etc. He is thus a very busy artist, but not too busy to find time for organizing and conducting a chamber orchestra in neighboring Glendale. He puts to good use all the skills he learned as an Eastman student.

Huntington Burdick is another Eastman graduate. He played for five years with the Los Angeles Philharmonic, as well as with the Kansas City Symphony and under Werner Janssen. Since working in the studios he has played for all the majors, especially MGM and Paramount, and you heard his horn prominently in the Janssen score for THE SOUTHERNER. He now plays in the Eagle-Lion orchestra.

When we come to the trumpet and trombone players, we find another kind of background experience - that of the dance band. This is to be expected since the dance bands have furnished the major share of employment for brass men. But playing in such a band is not a comfortable way of living for those men who weary of traveling, eating in restaurants and never being able to settle in a place called home. Besides, many of them yearn for the special kind of musical satisfaction to be had from playing other kinds of music. Naturally, then, they gravitated toward the comparative stability of Hollywood. This is not to say that all of Hollywood's brass players come from the dance field. But all brass sections of the studio orchestras are good in popular music - as they must be in order to play the scores for the big musicals which are a staple part of film output.

Vladimir Drucker of Columbia is one of the few who does not have the dance-band background. He could have learned little, if anything, about American popular music at the Moscow Conservatory from where he graduated. He came to America in his early twenties, just after the revolution in his native land. He was almost immediately engaged as first trumpeter by Henry Rothwell of the Los Angeles Philharmonic. Los Angeles has always been his home, although he has left from time to time to play in the symphony orchestras of New York, San Francisco and Cleveland. He is, in a sense, the dean of local trumpeters, and many of the other studio men still come to him to brush up on their playing. He is an excellent teacher.

Columbia's first trumpet is played by Emanuel Klein, the possessor of extraordinary technique and beautiful tone. He was a scholarship student at New York's Institute of Musical Art. His background of experience is largely "commercial", consisting of first-chair positions with Kostelanetz, Shilkret, Finston, Black, Rapee, Romberg and Noble. Later he played with Matty Malneck's band in such films as MAN ABOUT TOWN, ST. LOUIS BLUES and HAVANA NIGHT. During the war he was a member of the AAF orchestra at Santa Ana, and he came to Columbia after his discharge.

JAMES HEATON of Fox has a history of long service as trumpeter and arranger with dance bands, particularly Earl Burtnett's and Buddy Roger's. He was also one of Bing Crosby's original Rhythm Boys. He came to Hollywood to join Alfred Newman at United Artists, and moved with him to Fox, where he has been for eight years. In any Fox musical his trumpet can be heard in important solo work, particularly in I WONDER WHO'S KISSING HER NOW. His colleagues in the Fox trumpet section are Don Anderson and Edward Shiner.

Another veteran of Crosby's Rhythm Boys is Frank Zinzer, Paramount's first trumpeter for the past sixteen years. As a boy he was put to the piano, which he didn't like very well and consequently deserted in favor of a trumpet which an older brother wouldn't practise. He played in a grammar-school Drum and Bugle Corps and later in his high-school band and orchestra in St. Louis. He began to

play in dance bands immediately after graduation, working his way up to such important bands as Gus Arnheim's, Ted Fiorito's and Crosby's. He came to the west coast with the Vincent Youman's Broadway show, GOOD NEWS and thereafter went into the studios. Two years at Warners were followed by the engagement at Paramount, which has probably been the longest of any Hollywood musician. Outside of the studio he has played in the Janssen Symphony, for Betty Hutton recordings and for innumerable transcriptions. When you saw Bob Hope as a trumpet player in THE ROAD TO RIO, it was Zinzer who was actually playing. He was also the trumpeter in the scene with the six-piece band in Warners' THE MAN I LOVE.

At least one of the qualities of Rafael Mendez's trumpet playing can be guessed from the fact that he has recorded for Decca two pieces that are generally regarded as the exclusive property of virtuoso violinists - THE FLIGHT OF THE BUMBLE BEE and HORA STACCATO. The prodigious technique that Mendez now possesses comes from long years of practice. He was a kind of child prodigy in his native Mexico, having played at the age of twelve before President Carranza, thereby earning a presidential decoration. Military bands occupied him during his youthful years - including that of the celebrated Pancho Villa. When he came to the United States he began a career with dance bands and radio and played with Bing Crosby, Kay Kyser, Al Pierce, David Rose and Alvino Rey. Hollywood has been his home for ten years, the first four of which were spent working in various studios, and the last six as solo trumpet at MGM. HOLIDAY IN MEXICO and FIESTA are two films in which his trumpet playing figures prominently. This past summer he was soloist at Hollywood Bowl in a Pan-American program conducted by Xavier Cugat.

At Eagle-Lion there is a brother act in brass, by the brothers Egizi. There are two of them in studio work - Alfred and Rene, on trumpet and trombone respectively. A third brother, Umberto, now retired, was an old hand at film music, having conducted such early picture scores as those for BIRTH OF A NATION, INTOLERANCE and other D. W. Griffith epics. All three Egizis studied with their father, an Italian-born musician who was sent by his government to take over the directorship of the imperial band of the Sultan of Turkey in 1912. Immediately after World War I the family came to America. Alfred was then four years old; and Rene was born in Pittsburgh where the family settled down. All three brothers played in radio there, and eventually in the Pittsburgh Symphony. They came to Hollywood about six years ago. Alfred went into radio work as trumpeter and arranger, with occasional studio work. Rene served in the AAF during the war years, and after his discharge he was a free-lance musician. Now the brothers are in their second year at Eagle-Lion.

Harold Diner, first trombone at Paramount, is a Juilliard graduate who has just begun a film-studio career after many years in radio in New York. He played for Alfred Wallenstein and Morton Gould, and on such radio shows as Firestone and Lucky Strike. He has also done much recording with Howard Barlow. Coming to Hollywood in 1940, he quickly found a place in radio and also played with the Janssen and Hollywood Bowl orchestras. He was in the army for four years, serving with an armored division that took him into seven countries.

A high-school orchestra, club dates, movie theatres in Chicago, bands such as Irving Aaronsons, radio shows under Victor Young, George Stoll, Robert Emmet Dolan and Ferdie Grofe - this is a brief summary of William Atkinson's activity before he went into film work. RKO was his first home-studio, and in 1935 he became first trombonist at Fox, where he has since remained. Outside of studio hours he has played in the Janssen Symphony and for Los Angeles appearances of the Ballet Russe. Fox musicals have the scores that most feature his solo playing, especially THREE LITTLE GIRLS IN BLUE.

What was said last time about "concertmasters at a dime a dozen" might also be said about pianists. There are extraordinarily fine ones working in the studios - and many

What was said last time about "concertmasters at a dime a dozen" might also be said about pianists. There are extraordinarily fine ones working in the studios - and many more whom the studios cannot possibly absorb. We shall have space to talk about four.

Edward Rebner of the Society orchestra is the kind of musician who might be the last to get to his seat when the conductor raps for attention after an intermission. This is not because he doesn't want to play but because he regrets having to close a discussion with Hugo Friedhofer or some other fine musician on the subject of an obscure point in one of Beethoven's last quartets. This would be a topic for ordinary conversation for a musician who had studied piano with Schnabel, composition with Hindemith and conducting with Szell. Such masters as these helped Rebner complete his formal education, and his early career included assistant conductorships at the opera house in Prague and at Covent Garden. He came to America in 1935, on a world tour with Emanuel Feuermann. Subsequently he toured with such artists as Szigeti, Pinza, Melchior, Francescatti and Milstein. Although he has done much "paper work" as an orchestrator and arranger, his major interest is in composition and he has written many works for piano, chamber groups and especially for wind ensembles.

Theodore Saidenberg of the Republic orchestra is a pianist of similar tastes and abilities, and he and Rebner have had a two-piano team for several years, which has appeared before the public in both classical and popular repertoires. Saidenberg is another of the numerous Curtis Institute graduates who swell the ranks of studio musicians. In the world of "commercial music" he has played on such radio shows as Kraft, Ford, Magic Key and Westinghouse; and in such films as THEY SHALL HAVE MUSIC and ON YOUR TOES. In the world of "classical music" he has toured with Zimbalist, Feuermann, Jepson, Bampton, Korjus, Chamlee and others; and he was for several seasons pianist with the Los Angeles Philharmonic.

RKO's pianist is another real virtuoso - Max Rabinowitsch. Russian-born and Russian-trained, he made several world tours as soloist and as accompanist for such stars as Chaliapin, Jeritza, Anna Case and Isadora Duncan. Outside of the studio, teaching is his principal activity, and he has made many appearances in Hollywood Bowl. Movie audiences will remember his piano-playing in THE ENCHANTED COTTAGE for which Roy Webb wrote the score.

Arthur Schutt, Columbia's pianist, comes from New York where he played in bands and radio with such orchestras as Roger Wolfe Kahn's, Vincent Lopez's, Red Nichols's Tommy Dorsey's and Al Goodman's. All the major studios have contracted for his services at one time or another, as arranger as well as pianist. MGM kept him for five years and he has been at Columbia for nearly a year. In GIRL CRAZY he played the piano for Mickey Rooney's role, and he had important solo work in the PHANTOM OF THE OPERA of several years ago. Recently he has been making some unusual recordings with Joe Venuti.

Most of the percussion men, like the brass players, have dance-band and radio backgrounds, but they too have moved increasingly toward "legitimate" music, to use the dance-man's term. The extraordinary timpani work in David Raksin's FOREVER AMBER is performed by Victor Berton. In his youth, Burton studied violin, clarinet, trombone and piano. But he was always fascinated by the percussion instruments. For the most part he has played in dance bands, but this did not prevent him from doing much substitute and extra work with the Chicago Symphony during the early 1920's. He was equally at ease under the batons of Arnold Johnson at a south-side dance hall in Chicago, and of Frederick Stock at Orchestra Hall. During the World War I he played snare-drum in the great Sousa Band. Later he presided over the "kitchen department" in many Chicago theatres, in the New York and Brooklyn Paramount Theatres, at the Roxy and at the Music Hall under

Rapee. Among the famous dance-band leaders with whom he played are Art Kahn, Bix Beiderbecke, Paul Biese, Paul Ash, Paul Whiteman, Don Voorhees, Roger Wolfe Kahn and Red Nichols - with the last of whom he was the "hot" timpanist of the Five Pennies. In radio he has played for Voorhees, Howard Barlow, Johnny Green, Lennie Hayton and Victor Young. In Hollywood he has played in all the major studios, and is now in his third year at Fox. Privately, his favorite instrument is the marimba, on which he plays at home and in concert such works as Bach's unaccompanied violin sonatas, the Chavez piano preludes, and pieces by Ravel, Debussy, St. Saens and many other composers.

Lee Ferrin has a Broadway background, having played for long-run hits such as MUSIC IN THE AIR, ANYTHING GOES and THE CAT AND THE FIDDLE, in the last of which he had some unusual solo work on the xylophone. Like all the percussion men in Hollywood, he is skilled in all departments from triangle to timpani but has increasingly specialized in the "legitimate" side of percussion work. He came to Hollywood in 1939, worked at Warners and Universal and is now in his third year at Columbia. In two Columbia scores by Hugo Friedhofer, THE BANDIT OF SHERWOOD FOREST and THE SWORDSMAN, his timpani playing is very much "in the clear."

What the author of these articles has tried to tell about the men and women whose fine musicianship has replaced the naive efforts of the thousands of Myrtles who played piano for silent films - all of it has been necessarily sketchy. It has been something like a one-reel travelogue about Rome, which couldn't be adequately pictured by a film as long as GONE WITH THE WIND. But one fact seems worth stressing by way of epilogue, in case it has not yet been sufficiently accented: Hollywood's musicians are perhaps the most productive workers in the world today. About 450 of them serve a weekly audience of 80 million people. It is natural that they should be required to "fill the bill" in terms of musicianship of the very highest quality. That they do fill the bill is apparent every time you go to the theatre and hear the kind of playing that is their daily routine. They work hard on their jobs and they practice hard at home; and like fully rounded musicians, they work hard outside of the studios, always on the highest plane of musical activity. Studio jobs, to be sure, are hard to get; and they are hard to keep. They cost a pretty penny in terms of experience and ability. And it can be truly said of them, "It isn't only the original cost, it's the upkeep." The men and women who fill them certainly deserve more honor than they get. These articles are meant to honor them.

INDEX OF PAST ISSUES

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THE GREAT GLINKA

by Lan Adomian

Arkino : Boris Chirkov, Valentina Serova. Directed by Lev Arnshtam. Musical Director, Vissarion Shebalin.

The makers of THE GREAT GLINKA approached their subject with an attitude verging on reverence. Certain it is that the Russians have displayed great affection for Mikhail Glinka - the father of Russian music. This affectionate and respectful attitude is evident in many ways - great and small. But of this later.

Like all(or most) "film Lives", THE GREAT GLINKA suffers from being too episodic in its story line; too often the story line is used for the purpose of introducing a musical selection. The characters are perhaps too romanticized for our taste. But then again we are dealing with a very highly romantic period in the history of Russian culture. It is a period that still has a fresh memory of the Napoleonic invasion in 1812. Glinka's contemporaries include the poets Zhukovski, Ryleev and the great Pushkin. It is a time when the Russian intelligentsia is beginning to turn to the rich cultural resources of the Russian folk - the very folk who hadn't gained their freedom from serfdom, but who nevertheless displayed remarkable heroism as partisan fighters against the invading armies of Napoleon.

I suppose that an evaluation of a film's music should be just that, an appreciation of the score and nothing else. I rather tend to agree with this definition of the music reviewer's role. However in this case the reader will have to forgive me if I've gone (and will go) somewhat further afield.



THE GREAT GLINKA

Every music student knows (or should know) Glinka's name. Such titles as IVAN SUSANIN(also known as A LIFE FOR THE TSAR), RUSSLAN AND LIUDMILA have been enjoying popularity for many years. It can be safely said that the above mentioned works were the logical predecessors of the productions of the MIGHTY FIVE whose crowning achievement is BORIS GODUNOV. One is almost tempted at this point to note the influence of Russian music on the development of the music of the rest of the world. But all this can be easily learned from almost any standard history of music. Furthermore, the score under discussion does not teach us any new ways of writing a bridge or a

transition. As a matter of fact the film is singularly free of the paraphernalia of the modern film composer.

What the score offers, however, is a faithfulness of treatment that is neither academically stuffy nor romantically maudlin. Two examples come to mind.

- 1 - Incidents from the opera IVAN SUSANIN are integrated with the general action of the film. As a result we get a rather complete idea of the opera.
- 2 - Glinka's search for a musical style of his own - a style which would find its inspiration in the Russian folk song - is illustrated by the composer's scrapping version after version of an aria because either Italian or German operatic influences kept creeping in. The film's musical director in composing these "unsatisfactory" variants exhibited a knowledge of Glinka's style such as most composers of period film scores might well envy.

THE GREAT GLINKA has to be regarded from a more broad point of view. The musician can learn a great deal as to what's wrong and what's right in the development of a National American Music. Seeing the seriousness with which Glinka and his contemporaries approached the task of building a truly Russian music, one often wonders if it is possible to achieve the necessary results without the kind of affectionate and responsible attitude that marks THE GREAT GLINKA throughout.

Here are a few incidents from the film: Glinka has been invited to a soiree in one of the best salons of St. Petersburg to play some piano improvisations. Just prior to his playing he witnesses an argument as to whether folk resources are fit material for an artist. One of the participants in the argument refers derisively to folk material as being "coachmen's music." When it comes time for Glinka to play, the audience suggests that he improvise on an Italian or French theme. Whereupon Glinka announces that he'll improvise on a "coachmen's theme."

During the rehearsals of IVAN SUSANIN he takes over the direction from the Italian court opera conductor. The composer is unhappy over the too Italianate (then very fashionable) interpretations of the performers. Glinka reminds the singers, chorus and orchestra that they all come from serfs, and that the Italian operatic style hardly fits the subject of a heroic Russian patriot. After the performers catch on to the idea they bow low - Russian style - and thank the composer for the lesson he has taught them. All this is done without flag waving. The only argument is that a people should have a cultural tradition worthy of its own history as a liberty loving nation.

The film is full of interesting incidents dealing with the development of Russian musical culture - not against the background of, but interwoven with the great libertarian movements of the time. And lest the prospective filmgoer think that this is an historical treatise pure and simple, he needn't worry on that score. For there is a love interest and there is humorous incident. Above everything there is much wonderful music wonderfully performed. There is excellent acting and photography. As for truly perfect choral singing - this is it. Special mention very deservedly should go to the director of the Moscow Conservatory, the composer Shebalin, whose musical direction, scholarly research and affectionate treatment of Glinka's music helps THE GREAT GLINKA take its place among the truly important documentations of a composer's life as an artist and a leader among his fellows.



THE GREAT GLINKA

MOURNING BECOMES ELECTRA by Louis Applebaum

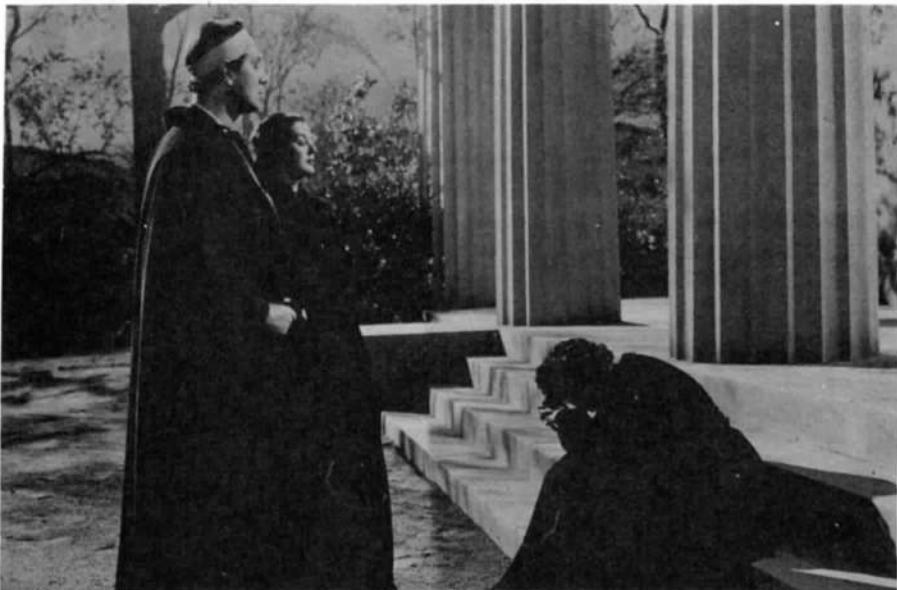
RKO-RADIO and the THEATRE GUILD: Rosalind Russell, Michael Redgrave. Directed by Dudley Nichols. Screen play by Dudley Nichols based on the play by Eugene O'Neill. Music by Richard Hageman: Musical Director, C. Bakaleinikoff; Orchestral Arrangements, Lucien Cailliet.

Eugene O'Neill's play of violent emotions and intensely revealed abnormal loves, has been brought to the screen in an unusual though completely honest, and therefore convincing manner by Dudley Nichols. This stage masterpiece, its story of fierce incestuous passions, love, murder, jealousy, suicide and inexorable justice, has been realized in a manner that suggests the stage play rather than the motion picture. Film's usual preoccupation with action as the means for revealing character, is contradicted here in a film which, like a stage play, uses dialogue and its power to reveal character as the means for implying action. Dudley Nichols' integrity and refusal to compromise either the manner or the meat of O'Neill's expression makes this technique a seemingly valid one, at least in this particular case.

Because of the nature of the structure of this film, music was sparingly used. For the most part, the dramatic scenes played with such intensity that music was not called on as a support. Music was required for those few moments when the narration technique became filmic; when the camera moved through streets, when scene and mood changed suddenly, when a new setting had to be established, when there was a bridging job to be done.

The music is, like Hageman's other efforts, in the style of the 19th-century "romantics". It is diatonic, easily assimilated, forthright, and relatively unimpressive and inexpressive. Rather than supporting the mood and quality of the play, it acted as a normalizing factor, balancing the play's relentless progress with musical items in a completely acceptable, unstartling idiom. There was a business, for instance, on the song "Shenandoah", which figures in the play, another piece that does variations in a most conventional manner on "John Brown's Body", a bit that is built on the sound of horse-hoofs on pavement.

Perhaps that is what the film needed; something to counteract the turbulence of the story. On the other hand, one could imagine another kind of musical treatment, one whose taut texture would be from the same bolt as the plays. Perhaps director and composer had agreed that such a music would have left the audience even more emotionally exhausted than the present version.



MOURNING BECOMES ELECTRA

CURRENT FILMS - by William Hamilton

CAPTAIN FROM CASTILE..20th Century-Fox: Tyrone Power, Jean Peters. Directed by Henry King. Music, Alfred Newman.

CAPTAIN FROM CASTILE is a rare item. It is a picture whose music makes it worth seeing twice. Mr. Newman's score should stand as a model of resourceful usage of instruments and musical materials. His treatment of the Mexican Indian melodies and rhythms (somewhat in the style introduced to the concert public a few years ago by Carlos Chavez) is stunning, both of itself, and for the apparently effortless way in which these passages have been wedded to the scene. At the other end of an unusually wide dynamic range are the sections employing a handful of solo instruments, in several instances backing scenes of considerable dramatic stress. This finesse too, is completely successful and, further, serves notice that there is one Hollywood composer, at least, who is able to say something without throwing the kitchen sink at us.

THE PARADINE CASE .. Selznick: Gregory Peck, Ann Todd, Valli. Directed by Alfred Hitchcock. Music by Franz Waxman.

THE PARADINE CASE employs a theme song - to keep us rooting for Alida Valli. Although such a precaution may seem unnecessary to those who can see all right, this sympatheme (a coinage useful, however repellent, in consideration of current picture music practice) is reiterated in many guises so that we may share more completely in Mrs. P's tribulations. "AFPASSIONATA" (the piano score is shown for a couple of seconds) is variously treated - by the orchestra, as a piano solo, and as a piano concerto indistinguishable from any of the other great movie concerti. An approximate average version might read like this:

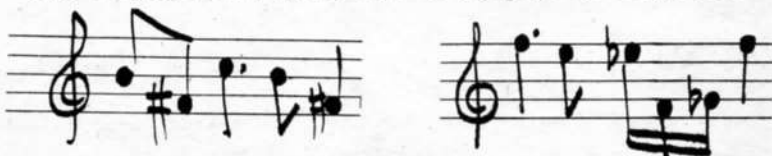


However, for the most part, Mr Waxman's score is quite successful. His bridges and backgrounds as a rule have an incisiveness and impressiveness which contribute much to the character of the

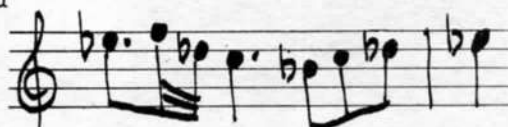
film. The fanfare, for instance, which introduced each of the courtroom scenes was right to the point.

THE SECRET BEYOND THE DOOR.. Universal-International: Joan Bennett, Michael Redgrave. Directed by Fritz Lang. Music by Miklos Rozsa.

Miklos Rozsa's music for THE SECRET BEYOND THE DOOR is a fulsome accompaniment in the idiom which has become characteristic of him with his work on SPELLBOUND and THE LOST WEEK END. This one too, treats of mental difficulties, and while it is a picture of no consequence whatever, the composer has dealt with it more than fairly and managed to provide some of the tension and excitement which somebody seems to have thought was inherent in the script. There are many opportunities to observe the Rozsa trademark- the short, acrid, chromatic motif, usually including motion in half-steps and a wide skip (the wider the skip, the tighter the situation). Here are a couple of samples:



And one relatively diatonic and conjunct for use in calmer moments:



Michael Redgrave confers with Fritz Lang.

I KNOW WHERE I'M GOING .. Universal- International: Wendy Hiller, Roger Livesey. Directed by Michael Powell and Emeric Pressburger. Music by Allan Gray.

The music track for I KNOW WHERE I'M GOING contains some good adaptations of Scottish folk material, some magnificent singing (Sir Hugh Robertson's Glasgow Orpheus Choir), and too much of the title song. All nineteen or so verses are rendered several times by a soprano backed by a tasteless two-beat dining-room orchestration. There is a rather pleasant "sympathetic" theme (analogous to the last quoted from SECRET BEYOND THE DOOR) which goes like this:



I Know Where I'm Going

The most attractive parts of the score, however, are those passages which are derived from local sources. I should have preferred hearing more tunes like this:



RIDE THE PINK HORSE .. Universal-International. Robert Montgomery, Wanda Hendrix. Directed by Robert Montgomery. Music by Frank Skinner and David Tamkin.

The music for RIDE THE PINK HORSE is in effect, entirely mis-en-scene. There are no 'themes', leit-motifs or what-not, the score consisting only of music produced as part of the main action, or of other action implied as taking place out of sight. The expressive compass of a score made in this way must, of course, be severely limited - the more so in a picture not intended primarily to display music. Here the story provides for music from just four sources: most significant dramatically, a sort of hurdy-gurdy, operated from the same gasoline engine that drives the merry-go-round; Muzak, inside the hotel; brass bands in the street; someone playing the guitar and/or singing.

I think Messrs Skinner and Tamkin have used these outlets exactly right. Their music is almost uniformly pleasant and ingenuous, and makes a thoroughly light-hearted background against which the salient features of the drama become sharply intensified. One objection: The Muzak music persists in its dreary homogeneity throughout most of the hotel sequences. Lower level recording might have helped. One particular rave : RIDE THE PINK HORSE is the first picture in memory which doesn't open with a tutti of ninety pieces or so. The credits are backed by the afore-mentioned hurdy-gurdy modestly supported by bass pizzicato.

16 mm. FILMS - NEWS DEVELOPMENTS

by James F. Nickerson

Film enthusiasts and musicians were treated to a fine program and analysis of film musical score under the direction of Dr. Frederick W. Sternfeld of Dartmouth College, at a recent meeting of the Music Teachers National Conference held in Boston. The treatment was scholarly, critical and informational as well as highly entertaining. The attention was directed almost entirely to the 35 mm field but it is hoped that this same serious analysis can be turned to the needs and interest of the 16 mm film at some future meeting. There are some excellent score materials available in 16 mm documentaries, such as "The River", "The City", "The Plow that Broke the Plains", "Boundary Lines" and other documentary films. Previous issues of FILM MUSIC NOTES have given some treatment of several of these 16 mm films.

We refer you to former issues of this magazine and to other periodicals, the Music Educator's Journal and the Educational Screen for comment on the good older 16 mm music film. Several university film divisions and music departments have embarked on programs of critical analysis and listings of older films. The Department of Music at the University of Nebraska has issued one of the latest listings to come to this commentator's desk.

The following issues of FILM MUSIC NOTES contains reviews of 16 mm films: September-October, 1946; November, 1946; December-January, 1946-47; February-March, 1947; Also a Special bulletin listing 16 mm films for music education.

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The Films of the World Festival sponsored by the Chicago Film Council met with a response that insures its duplication in other cities. In the Festival, "a non-profit civic undertaking", the Council's object was to bring together "the best documentary, informational and factual films produced throughout the world". From the 185 films submitted, selections were made by screening committees of authorities in the various subjects. The screenings took place at the Surf Theatre on seven consecutive Saturday afternoons, divided into programs on international, interdependence, biological sciences, peoples and lands of the world, amateur films, physical sciences, sponsored films, and a final program on arts, crafts and music. In this last group were three films on music--INSTRUMENTS OF THE ORCHESTRA, the fine British Information Service film which FILM MUSIC NOTES has already reviewed, and two films entered by the National Film Board of Canada, CADET ROUSSELLE and FIDDLE -DE-DEE.

CADET ROUSSELLE, Chanson de Chez Nous Series, 16mm, color, sound. In French. Running time 8 minutes. National Film Board of Canada, 620 Fifth Ave. N. Y. City.

Animated color treatment, using puppets, of a popular French folk-song that ridicules the affectations of the period between the French Revolution and the military order of Napoleon. In verse after verse of the song, CADET ROUSSELLE suffers all sorts of mishaps whose simple humor would appeal to children. Color and music are excellent.



FIDDLE-DE-DEE, Animation by Norman McLaren. 16mm, color, sound. Running time 4 minutes.

An experimental film that is simply color and sound. To the familiar tune "Listen to the Mocking Bird", the artist, painting on film, interprets in color the nuances of the violin. It is a fascinating display of design for which the fiddle tune is used as background.

Cadet Rouselle

SYMPHONIE FANTASTIQUE

by John Huntley

SYMPHONIE FANTASTIQUE .. A. F. Films Inc. Christian Jean, Musical Direction, Paul Guillert. Recorded by the Orchestre de Conservatoire de Paris.

The life of Berlioz is a colorful and romantic one, well adapted to the screen presentation as a panorama of musical France at its most bizarre. Production values leave nothing to be desired. The spectacular settings by art director Andre Andrejew are first class, and the period atmosphere is well sustained. Direction shows a tendency to be repetitive and slow in parts. The picture's main asset is without doubt the presentation of excerpts from Berlioz's music, which includes the FANTASTIC SYMPHONY, THE DAMNATION OF FAUST, BENVENUTO CELLINI and the music of the REQUIEM service. The sound track is satisfactory. Berlioz's love of things on a big scale would suggest that perhaps such a subject could best be handled by Hollywood, whose fame for the large scale super-colossal musical film would find excellent scope in the mighty orchestras, choirs and percussion batteries so beloved of that composer. In this French film we see five orchestras performing a work, each with its own conductor, all controlled by Berlioz himself who stands on a mighty rostrum at the back, facing the subsidiary conductors, and setting the pace. There is the scene as the camera pans across a great line of timpani that seems to stretch in an endless band of skins and copper tubs. Over all, a film to be seen by every music-lover - but next time, leave it to Sam Goldwyn.

Books available for authentic information on Berlioz as suggested by Arthur Cohn, head of the music department of the Free Library in Philadelphia.

Berlioz, Hector "Memoirs" - published by Knopf, 1935

Turner, W. J. "Berlioz" - "The Man and His Work" - published by Dent, 1934

Elliott, J. H. "Berlioz" - published by Dent, 1938.

For those interested in discussions of the works rather than the biography, Tom S. Wotton's, "Hector Berlioz", published by Oxford University Press, 1935.

SONG OF MY HEART .. Monogram; Frank Sundstrom, Audrey Long. Directed by Benjamin Glazer.

This highly romanticized story of Tschaikowsky's life is flooded with the composer's melodies. The music has been skillfully introduced into the action, and gets capable performance by the Los Angeles Philharmonic Orchestra, and Jose Iturbi, who is responsible off-screen for Mr. Sundstrom's seeming ability as a pianist. Excerpts from the FIFTH and SIXTH SYMPHONIES, ROMEO and JULIET, the 1812 OVERTURE, MARCHE SLAV and works of similar popularity are combined with several numbers by Nat Finston, Janice Torre and Fred Spielman, based on Tschaikowsky themes.

Books recommended by Ethel Peyser, noted Author:

Tschaikowsky, by Herbert Weinstock; - Life and Letters of Tschaikowsky, edited by Rosa Newmarch; Tschaikowsky by Daniel Gregory Mason, International Encyclopaedia.

Chapters in Music Through the Ages and How Music Grew, Ethel Peyser and Marion Bauer.

NIGHT SONG .. RKO-Radio; Dana Andrews, Merle Oberon. Directed by John Cromwell, Musical score by Leith Stevens.

The weak story of a blind pianist and the society girl who loves him is overshadowed by the well-made score on which it depends. Leith Stevens has included in his music a piano concerto in C Minor, performed in the hero's hour of triumph in Carnegie Hall by Artur Rubinstein with the New York Philharmonic Symphony Orchestra, under the direction of Eugene Ormandy. The success of the screen performance has caused Mr. Rubinstein to ask the talented young composer to lengthen the concerto so that he may include it in this season's concert repertoire. The Concerto is the musical highlight of the film.

AFTERTHOUGHTS by Sigmund Spaeth

Russia's music, by way of the screen, is doing a better job than her "diplomats." Arkino's new film, The Great Glinka, makes that composer a really important figure in musical history, emphasizing the democracy of art and working in some subtle but inoffensive propaganda. The picture, incidentally, maintains a high level of recording and photography, in addition to the excellence of the vocal and instrumental performances.

* * * * *

Tchaikowsky also appears in celluloid as the hero of Allied-Monogram's Song of my Heart, with a complete and perfectly regular love affair. In view of the well known facts of his life, this romantic invention is a little hard to take. But the music comes over beautifully, with excerpts from the symphonies, Swan Lake, the Italian Caprice, 1812 Overture, etc.

* * * * *

The motion picture critic of The New Yorker complained because "the script" of M-G-M's Song of Love gave Clara Schumann seven children. Actually, of course it was God and Mr. Schumann, not the script. The same reviewer completely overlooked the authentic details of Katharine Hepburn's remarkable imitation of piano-playing. (The dependable Artur Rubinstein was at the key-board, off-screen).

* * * * *

There was some talk last year of a national contest to produce a Piano Concerto for a certain picture, but nothing came of it. Evidently Leith Stevens did the trick without competition for RKO-Radio's Night Song. This time Rubinstein appears on the screen as its interpreter, accompanied by the Philadelphia Orchestra under Eugene Ormandy.

* * * * *

An excellent background score by Franz Waxman is helpful to David Selznick's latest picture, The Paradine Case. The music is never obtrusive, but lends plenty of atmosphere to the dramatic and emotional scenes. To maintain interest in the series of court-room episodes, complete with English wigs and formality, was a real achievement of direction, acting, script, photography and music.

* * * * *

The story of Tristan and Isolde has been put into modern screen form by Jean Cocteau under the title of The Eternal Return. The dialogue is in French, with English titles, and the characters, in general, suggest those of the original legend. There is even a love potion. Georges Auric, one of the famous "Six" of Paris, who did so much for modern music, has written a special score, carefully avoiding any dependence on the Wagner opera, which is not a bad idea.

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Auric also provided the music for Cocteau's Beauty and the Beast, and is now in the limelight as a composer for the screen. One of his earlier scores shared in the success of the great French film, A Nous la Liberte.

* * * * *

The attempts to put grand opera on the screen are still abortive. They all suffer from one fundamental mistake, which this department will be glad to point out if sufficiently urged.