

FILM MUSIC NOTES

Official Organ of the National Film Music Council

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250 EAST 43rd STREET

New York 17, N. Y.

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31 UNION SQUARE WEST



Paul Henreid as Robert Schumann

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NATIONAL FILM MUSIC COUNCIL

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250 EAST 43rd STREET

New York 17, N. Y.

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MESSAGE FROM THE NATIONAL FILM MUSIC COUNCIL

To the Readers

With the many encouraging letters coming to the National Film Music Council recently, we are entering with enthusiasm the sixth year of service in the interest of the music in films. Musical organizations are writing us for program material on films. Schools are making inquiries for authoritative information. Teachers are asking for our recommendations, both of theatrical films and 16 mm subjects that our preview committee considers useful for class and assembly screenings.

Increasingly, too, we are getting co-operation which enables us to answer more fully the needs of our readers. The Screen Composers Association which has a membership of over ninety percent of the film composers, is furnishing us with information on its activities.

Edith Keller of the Ohio State Department of Education, a new member of our Advisory Council, is promoting interest in film music throughout her state, and she will report her experiences through these columns; Dr. Karl Ernst, Supervisor of Music in the Portland, Oregon schools, also a new member, is most enthusiastic about the work and feels that music education in the schools must be broadened to include experiences with music through films.

We welcome two writers new to our columns: Lawrence Morton is a musician of unusual ability, a distinguished music critic, lecturer and writer. In this issue he begins a series of articles called, "The Music Makers". In addition to composers, arrangers, orchestrators, copyists and librarians, Hollywood musicians include the four hundred and fifty members of its orchestras. Mr. Morton will discuss some of these fine players, incidentally throwing light on the years of study behind the excellence of this group of film musicians who work behind the scenes unrecognized.

One other new contributor is Arthur Knight whose "Arranging of a Film Program" makes that formidable project sound so easy and tempting. He is the young assistant curator of the Museum of Modern Art Film Library, and his film knowledge keeps him in constant demand as writer, speaker and consultant. His monthly department, "The Small Screen" in "Theatre Arts", is an indispensable help to users of 16 mm film.

Sincerely

Grace W. Mabee

NEWS and COMMENTS

A SONG
IS BORN

A complete sound stage at Samuel Goldwyn's studio is the setting for the music research library in "A Song is Born". This library is said to house every book ever written on music and every known musical instrument of modern and ancient times, and they all have a part in the film. The camera catches drums from the jungle worlds of Java, Sumatra, South America and Africa, the viola da gamba, viola d'amore and harpsichord from the time of Bach and Palestrina, the whole line-up of present day instruments - cello, violin, bassoon, glockenspiel, chinese bells topped by six grand pianos. The story folds the tale of Professor Frisbee (Danny Kaye) and six other musicologists who are compiling an encyclopaedia of music.

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HUGO
FRIEDHOFER

The National Film Music Council gave a reception to Hugo Friedhofer and his wife during their stay in New York last summer. Mr. Friedhofer was taking a long needed rest from his strenuous duties in the Hollywood studios, which included the writing of his Academy Award winning score for "The Best Years of our Lives". He is now back at work on a number of scores soon to be released. Among them "Wild Harvest" (Paramount), "Body and Soul" (United Artists) and "The Swordsman" (Columbia).

* * * * *

CLEVELAND
CINEMA CLUB

Mrs. William Roger Thomas, one of the active members of the National Film Music Council, was recently elected president of the Cleveland Cinema Club, one of the most active organizations in the interest of the Cinema in the country. Music in the films is made a definite part of the club, which works in close cooperation with the Cleveland schools.

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BRITISH
FILM MUSIC

William Hamilton thus reviews this book by John Huntley (Skelton Robinson, London, 1947), "It comprises in its 247 pages both an extensive reference source (who did what when) and a thorough and thoughtful exposition of picture making from its earliest days to the present. Some of the problems of recording are discussed, and statements of practical and esthetic principles introduced from several of the energetic and imaginative people responsible for the generally high caliber of the English sound track. Mr. Huntley has included a biographical index of many of the more prominent composers, directors, and recordists as well as a list of film excerpts on records (mostly unavailable here, unfortunately), and a bibliography of pertinent matter dating from 1933. As has been suggested, British Film Music is comprehensive, and, so being, ought both to satisfy the casual inquirer and serve as a permanently useful tool to the more serious investigator of this burgeoning art."

Mr Huntley is the British correspondent for the National Film Music Council and a member of its Advisory Committee. Information concerning this book may be obtained from the office of the Council, 250 East 43rd St. New York City, 17.

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ANTHONY
COLLINS

Friends of Anthony Collins, founder-conductor of the London Mozart Orchestra will be glad to know that he has returned to this country, after a stay in Europe where he worked with some of the large orchestras. Since his return, he has been engaged to score "The Fabulous Texan" for Republic.

VELMA
WEST
SYKES

We are pleased to quote from a letter received from Velma West Skyes, Chairman of the National Screen Council sponsored by "Box Office". "Music has always been associated with drama. Even in the old silent days of motion pictures, the need for music was felt and brought about its extraneous use. In all of the arts a group of people, working to foster recognition of the best, can produce far-reaching results. Thus the National Film Music Council has a great opportunity to serve the public in calling attention to fine music scores in motion pictures. These scores bring good music within the financial range of almost every American and add to the general culture of the country. It is a service which will be more appreciated as it becomes known and it becomes the duty of each of us who know it, to publicize the work the FILM MUSIC COUNCIL is doing."

* * * * *

NEW YORK
FILM MUSIC
COURSE

In the new Film Department instituted by the New School for Social Research, Jack Shaindlin will give a fifteen week course in motion picture background music. Mr. Shaindlin, whose long successful experience in the field makes him an authority, is Musical Director for the "March of Time", and Eastern Musical Director for Universal and Columbia. He announces that his course will take in "the functions of film music, the creation of scores, the problems of orchestrations, conducting, recording, re-recording and synchronizing, the blending of music with other sound and speech." Notable scores will be examined, with discussions by their composers, and students will attend recording sessions. It is a most promising project and we shall watch its progress with the greatest interest.

* * * * *

BRITISH
FILM STUDY
PLAN

John Huntley reports that the Rank Organization is putting into operation a new Film Music Apprenticeship scheme, whereby two students from the Royal Academy of Music and two from the Royal College of Music will be given opportunity of studying Film Music with a view to making it a career. They will be final-year students in each case, and will do three days at music college and three days at the film studio each week while they are training. The scheme was originated and worked out by Muir Mathieson and the College and Academy in conjunction with J. Arthur Rank.

SUMMER FILMS

From the summer's many adequate film scores, several stand out with some distinction. Dmitri Tiomkin gave a dramatic support to the darkly emotional social drama of factory town life - "The Long Night" (RKO Radio). Also effectively sombre was Daniele Amfitheatrof's music for the Victorian melodrama, "Ivy," (Universal-International) with its clever use of the harpsichord in a leitmotive. Bernard Hermann's score in the fanciful "Ghost and Mrs. Muir" (20th Century-Fox), had many passages of quiet loveliness, some of which might be of interest out of their screen setting. In somewhat similar key was Allan Gray's delightful score for "I Know Where I'm Going" (Universal-International) - its use of original music, folk tunes and the Glasgow Orpheus Choir forming a major part of the charm of this romance in the Hebrides. Folk music contributed notably, too, in "The Romance of Rosy Ridge" (MGM) where George Bassman made use of traditional tunes as well as new songs in the folk-song pattern by Earl Robinson and Lewis Allan. Hugo Friedhofer brought a saving strength and vigor to the uneven tale of the annual wheat harvesting, "Wild Harvest," (Paramount). And in the skillful scoring of background and featured music that fills the ballet story, "The Unfinished Dance," (Metro), Herbert Stothart with his associate Lothar Perl decidedly deserve honorable mention.

T eaching P ossibilities in C urrent F ilms

by

Stanlie McConnell

SONG OF LOVE

Produced and directed by Clarence Brown; musical direction by Bronislau Kaper.
Released by Metro-Goldwyn Mayer. Running time 118 minutes. Audience classification - Family, S.M.P.C. 12-14

The Cast

Clara Wieck Schumann.	Katharine Hepburn
Robert Schumann.	Paul Henreid
Johannes Brahms.	Robert Walker
Franz Liszt.	Henry Daniell
Professor Wieck.	Leo G. Carroll
The Seven Schumann Children	

Piano Transcriptions

by

Artur Rubinstein

Metro-Goldwyn Mayer Symphony Orchestra and Chorus and the St. Luke's Choristers
conducted by William Steinberg

Foreword

"In this story of Clara and Robert Schumann, of Johannes Brahms and Franz Liszt, certain necessary liberties have been taken with indicent and chronology. The basic story of their lives remains a true and shining chapter in the history of music."

* * * * *

Its Music and Its Story

Concerto No. I

Allegro maestoso, Tempo giusto

Franz Liszt

The image shows a musical score for the first movement of Liszt's Piano Concerto No. 1. It consists of two staves. The upper staff is for the piano, with a treble clef and a key signature of one flat (B-flat). The lower staff is for the orchestra, with a bass clef and the same key signature. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'orchestra reduction' in the lower left, 'Crescendo' above the piano staff, and 'Solo Piano' above the piano staff. There are also some handwritten numbers like '3' and '4' below the piano staff.

The film begins with a performance of the above Concerto. We see the soloist and the orchestra in the distance giving us the feeling that we are in the rear of the concert hall. The titles are shown across this miniature as the music continues. The camera then brings us close to the stage and we see that young Clara is the soloist⁽¹⁾. Characteristically her father is at her elbow prompting her. A program tells us the time is May 10th 1839 and the place Leipzig.

The movement concludes. The audience applauds. "Play LaCampanella" says Professor Wieck. Clara daringly disobeys him and announces that she will play Traumerei, the work of a new composer. Schumann in the audience is elated. He rushes backstage and tells Clara they must no longer delay declaring their love. He speaks to her father who forbids his attentions to his daughter. They part in anger, Schumann saying, "There are laws, Professor."

The next scene is in Court⁽²⁾. Franz Liszt is present and aids in obtaining a decision favorable to Clara and Robert. They are married and Robert brings his bride to their new home. "Do you know a little poem called Dedication?" he asks. "I've set it to music. It's an odd wedding gift but it's all I can give you." He takes her to the piano and plays, reciting the words⁽³⁾.

Friedrick Ruckert
Translated by Blaess

Widmung
(Dedication)

Robert Schumann op. 25 No. 1
Myrthen

Thou art my life my soul and heart, Thou both my joy and sad-ness art,

Time has passed. It is winter. As young Johannes Brahms approaches the Schumann home we hear strains of music coming from within.

a tempo (meas. 57-62)

Quintette in E flat

Robert Schumann

viola espress.

cello mf

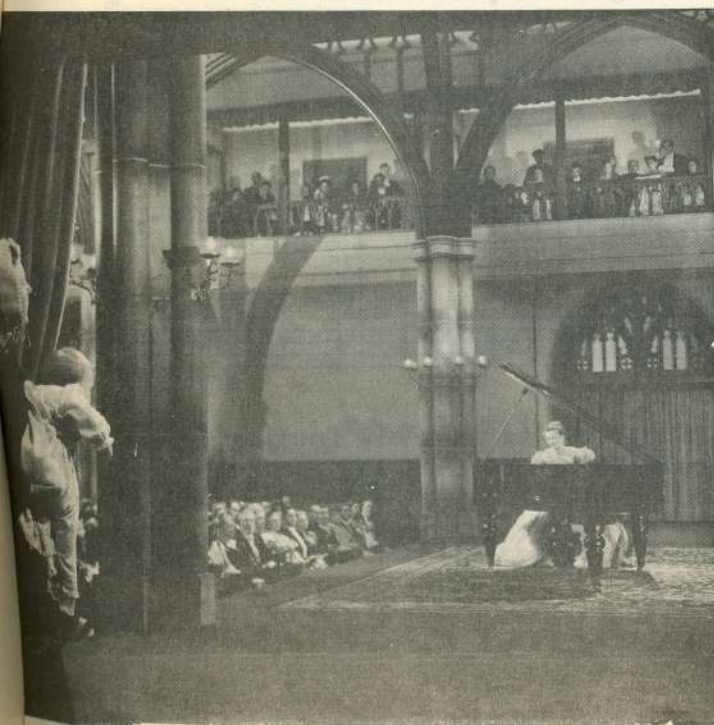
p

Brahms waits in the living room. Volumes of Schumann's works are shown, 1840 to 1849. The baby creeps in. Five of the older children appear. Clara is bathing the second youngest in a wooden tub in the kitchen. Their pet chicken escapes. Schumann, exasperated at the noise, rushes from his studio. Brahms joins them, the baby in his arms. "What are they doing now, putting a total stranger to work!" exclaims Schumann.

Order restored, Brahms delivers Joachim's letter of introduction. "Play something you've written," requests Schumann. Brahms plays his Rhapsody No. 2 in G minor.



The next scene shows her in the concert class, which takes place from the



Rhapsody No. 2
Molto passionato, ma non troppo allegro

Johannes Brahms op 79



Hearing the music Clara enters and listens⁽⁴⁾ with Robert. "It's a different kind of music," he remarks. Arrangements are made so that Brahms will study with Schumann and live in their home.

It is New Year's Eve. Carol singers accompanied by trombones are heard performing A Mighty Fortress is Our God. Fortune telling forecasts a tragic future. To ease the tension Clara asks Johannes to play. He complies with his Hungarian Dance #4. The guests and their hosts dance. The children hearing the music creep downstairs and peer through the railing⁽⁵⁾. Mischievously, Brahms suddenly changes the tempo.

Hungarian Dance No. 4

Poco sostenuto

Johannes Brahms

Schumann in his study, complains of headaches. Clara suggests giving a concert in Cologne to help with the finances. "I don't even know if I can play," she says and tries a few bars of his Toccata in C major. Schumann objects to her shouldering the family responsibilities but she argues, "I am only a performer and you must be free to create your music."

The next scene shows her on the concert stage performing three pieces from the Carnaval, the Valse-Allemande, Aveu, and the:

Marche des Davidsbundler contre les Philistins

Non allegro

Robert Schumann Op. 9

A nurse is in the wings with the baby who loudly protests it is past his feeding time⁽⁶⁾. Finishing in record breaking time Clara retires to the dressing room and cares for her youngest.

Everything in the Schumann household is intermingled with music. Uncle Brahms, caring for Julie, plays his Lullabye. While Brahms and the children romp, Schumann, in his darkened study, works on a strange new piece. Clara persuades the doctor, who came to see Julie, to look at Robert whose headaches grow increasingly severe. He plays a portion of the piece he is composing for him and quotes from its inspiration, Hebbel's poem - The Haunted Spot - where "the flowers are as pale as death - all save one - that gets its color from the dark red blood of murdered men."

Verrufene Stelle from Waldscenen op 28

Lento assai

Robert Schumann



"Ease up on your work," the doctor advises. Outside the study Clara tells Brahms, "The doctor thinks Robert may have melancholia." "He must have success soon," the physician warns.

Brahms takes Schumann's cantata, Faust, to Liszt. He promises to obtain Princess Valerie Hohenfel's help in persuading Rienecke to arrange for its performance. They all meet at a soiree to accomplish the plan. Liszt, the artist of the evening, plays his brilliant Mephisto Waltz. Reinecke no sooner whispers, "When does he pull out the rabbit," when a string of the piano suddenly breaks. Liszt nonchalantly moves to another instrument and completes his composition. For an encore, he announces, "I will play something never before heard in public, my paraphrase on the song Widmung by my esteemed colleague Professor Schumann. The flashy transcription annoys Clara. "Dedication to Pyrotechnics," she whispers to Robert.

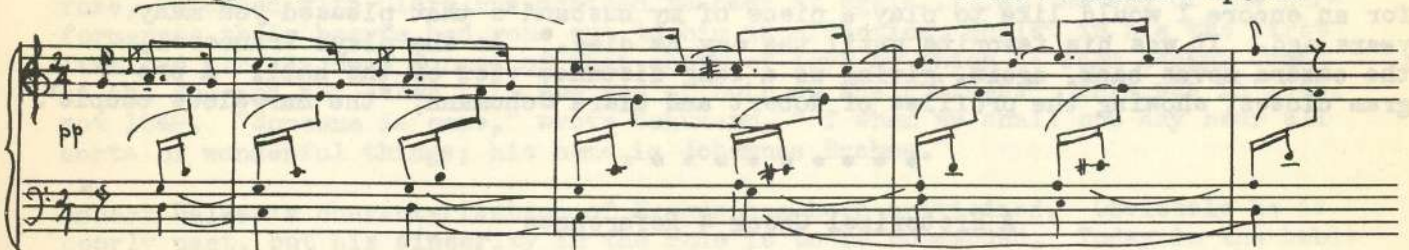
Liszt asks Clara to play. She acquiesces, playing Widmung as originally written. "Franz, she insulted you!" exclaims the Princess. "Much worse, she described me," Liszt answers. "I seem always to be tampering with works of men greater than myself."

Schumann is in his studio composing the delicate Arabesque. Clara, who has just learned of Brahms' love for her, joins her husband and tries to listen to his new work:

Arabesque

Tenero e leggiero

Robert Schumann Op. 18



Still upset, Clara tells Robert that Brahms is leaving them. He understands the situation. "You go around like an angel," he says, "and are surprised that people love you."

The next scene shows a brilliant performance of Faust conducted by Schumann. We hear two choral numbers with orchestral accompaniment, from the third scene of the cantata; Joy Ever Flaming Bright, by the boys choir, and Glory, by the mixed chorus, arranged by Mr. Kaper for this sequence. As the music progresses, the buzzing in Schumann's head appears and finally tragically stops the concert.

After Schumann's death Brahms urges Clara to accompany him to Cologne to hear a performance of his newly completed First Symphony. She refuses, changes her mind and appears at the concert as the orchestra is playing the Second Movement.

Andante sostenuto Symphony No. I II Johannes Brahms Op. 68



Brahms, talking loudly through one of the most melodic passages, succeeds in forcing Clara to leave the concert and go with him to a beer garden. They dance to Launer's Schoenbrunner Waltz. At their table, while the leader of the orchestra serenades them with a violin arrangement of his Waltz in A flat, Brahms asks Clara to marry him. The violinist influences her answer by playing Widmung. "I could never stop loving him," she says. "I could help him live forever."

The final scene shows Clara again giving a concert in Leipzig. It is fifty-one years later, May 10, 1890. The royal family is present. She plays the final section of the First Movement of her husband's Concerto in A minor starting with the end of the cadenza and concludes with the end of the Third Movement.

Allegro molto (meas. 454-461) Concerto in A minor I Robert Schumann, Op. 54



Acknowledging the applause, Madame Schumann stops forward and says, "Your Majesty, for an encore I would like to play a piece of my husband's that pleased you many years ago. It was his favorite until the day he died." As she plays Traumerei, the camera moves back, again, giving us a long distance view of the hall. A program closes, showing the profiles of Robert and Clara Schumann, "the marvelous couple".

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A Historical Check - References

The opening scenes of SONG OF LOVE do well in portraying the longest and most harrowing courtship in musical history. The lovers were united, after an eighteen month separation, through Clara's playing of one of Schumann's works at a recital. However, it was his Piano Sonata in F sharp minor and not Traumerei. Robert sent Clara this Sonata, dedicated to her, in May 1830, "It was," he wrote, "one long cry of my heart for you, in which a theme of yours appears in all possible forms." At a public recital in Leipzig, August 13, 1837, Clara played this work. Schumann was in the audience. Afterward, she wrote, "I knew of no other way of showing you something of my inmost heart. I could not do it in secret, so I did it in public." Thus they came together again and the next day became formally pledged to one another. They agreed that on September 13, Clara's birthday, Schumann should write to Professor Wieck

again asking for his consent. "Eighteen months long have you tested me. If you have found me worthy, true and manly, then seal this union of souls; it lacks nothing of the highest bliss, except the parental blessing.....Be again a friend of one of your oldest friends and to the best of children be the best of fathers."

Wieck's answer was unreasonable. An interview a few days later was frightful. Robert wrote Clara, "This iciness, ill will, such confusion, such contradictions. Your father himself said to me the fearful words: 'Nothing shall shake me'".

In October, Wieck started with Clara on an extended tour. Back in Leipzig in May 1838, in spite of Wieck's increasing opposition they decided, come what may, they would be married in 1840. The lawsuit began on the 10th of July. In accordance with Saxon law most of it was done in writing. The uprightness and fidelity of the lovers won for them a host of noted sympathizers including Chopin, Mendelssohn and Liszt. Liszt in a letter wrote that he had broken his acquaintance with his old friend Wieck because of his outrageous treatment of Robert and Clara. Thus his appearance in the court scene of the film does have historical justification.

August 12, 1840 brought the end of the painful suit with a verdict strongly in favor of the lovers. The marriage ceremony took place on September 12th in the village of Schoenefeld, performed by an old school friend of Schumann's. The next day Clara was twenty-one. Thus only one day was gained by the long and painful lawsuit.

This beautiful romance can be particularly inspirational to the adolescent of Junior-Senior High School age. Correspondingly expressed in music, that flowed so voluminously during the first year of Schumann's marriage, it offers the teacher an opportunity to teach an appreciation of the finest musical expression of this emotion. Clarence Brown's direction of the scene that includes the playing of Widmung, is done with the taste and true beauty that such an immortal love song deserves.

Schumann by Niecks - "On February 22, 1840, Schumann wrote Clara, 'Since yesterday morning I have written nearly twenty-seven pages of music (something new) [it was his Myrthen] of which I can tell you no more than I laughed and cried for joy over it. Oh Clara, what bliss to write songs. Too long have I been a stranger to it.' A few weeks later, 'I was quite wrapped up in you when I wrote them. Without such a sweetheart one cannot compose such music - in saying which I wish to praise you particularly.'"

Brahms by May - Florence May tells us in her biography on Brahms, Vol. I "that after some preliminary conversation the master desired his visitor to play something of his own. Scarcely was the First Movement of the C major Sonata concluded than he rose, returned with Clara and desired to hear it again.....at the end of the performances their hearts had gone out to him in affection, whilst in his the first link had already been forged of that chain of love by which he soon became bound to the one and the other till the end of both of their lives." This was in 1853, not 1849. "Someone is come," wrote Schumann, "of whom we shall one day hear all sorts of wonderful things; his name is Johannes Brahms."

Robert Walker's characterization of Brahms has been criticized. Obviously he is poorly cast, but his sincerity in the role is to be commended. Today in the habit of picturing Brahms as an older man with a long grey beard we are apt to forget that as a youth of twenty he was slim, clean shaven with long fair hair brushed back from the temples. Nor was he too dignified or reserved to play with the children. In her biography on Brahms, Florence May writes, "Johannes was a famous playfellow for her little ones, proposing all sorts of romping games for them, in which the elders willingly joined. As for music they had their own share in that, too. One can imagine them cowering quiet in their hiding places as they heard the approaching voice of the seeker. 'Wille wille will Der Mann ist Kommen,' or the demands of four year old Felix for another ride on somebody's knee to, 'Ull Mann will redan wull hat er kein Pferd'."

It is unfortunate that this film omits these songs, that were anonymously published by Brahms later, entitled Children's Folk Songs with added accompaniment dedicated to the children of Robert and Clara Schumann. Another unfortunate omission is the piano music Schumann wrote for his children, the Album for the Young. However, the enjoyment and appreciation of younger children, who will see this film with their families, can be immeasurably increased by acquainting them beforehand with this music. Opal Wheeler's new book, Robert Schumann, and his Mascot Ziff, which charmingly, if not too authentically, describes the happy life of the Schumanns, will be useful. Teachers or parents with limited musical background, or time, will find the Vox Album 255 Robert Schumann, His Story and His Music, very helpful.

Schumann's character is very well drawn and acted. A letter of Clara's in Litzmann's biography written February 10, 1854, reads, "Robert suffered from so violent an affection of the hearing he did not close his eyes all night. He kept on hearing the same note over and over again.....My poor Robert suffers terribly. The doctor says he can do absolutely nothing." Just before leaving Leipzig, near the end of 1884, Schumann wrote to Dr. Kruger, "Perhaps you do not know how very ill I was with a general nervous affection that came upon me as far back as a quarter of a year ago, so that the doctor forbade me all exertion, even mental. Now I am rather better; life has once more a gleam of light - hope and confidence are gradually returning. I believe I had had too much music, latterly much occupied with my music to Goethe's Faust; at last mind and body refused to work.....I have not been able to bear the hearing of music for some time past; it cut into my nerves like knives....."

Until the playing of the Second Movement of Brahms' First Symphony, the historical inaccuracies in SONG OF LOVE are comparatively inconsequential. Students will recall that this work had its first hearing in 1876, approximately twenty years later than the date suggested in this film. There will be those who will concede that it is possible that Brahms asked Clara to marry him, but no one even remotely familiar with musical history could conceive of Brahms boisterously talking during her first hearing of his long awaited symphony! One who makes a study of the relationship that existed between Clara and Brahms discovers only one thing for certain, namely, that no one really knows exactly what did happen. A few authoritative opinions are offered in proof.

Brahms by Geiringer - "Bearing Clara Schumann's personality and appearance in mind, it seems only too natural that the reverent friendship which Brahms at first felt for her should gradually have changed to ardent love. In her the young man met a woman of classical and animated beauty, herself an eminent artist, intellectual and highly cultured.....Clara was now free, and the inner conflict from which the young man had suffered so unspeakably for the last two years no longer troubled him. At last he could think of declaring himself to his beloved and binding his fate to hers. But did he really want to make Clara his wife? It was difficult for a Johannes Brahms to answer this question.....For in all the great crises of his life not only his personal well-being was at stake, but in an even greater degree his art.....If, therefore, Brahms forcibly suppressed all the alluring dreams of union with Clara, and was content to remain her true friend for life, it must have been because the artist in him dimly felt that he must not definitely bind himself.....The days of his adolescence ended with his ardent love for Clara. He became more serious, quieter, and more reserved. The delicate tenderness, the romantic exuberance of his first creations gradually vanished from his compositions. In his life and in his work a new period had now begun."

Clara Schumann by Litzman - "To every man, no matter how unhappy he may be, God sends some comfort.....Then came Johannes Brahms. He came like a true friend, to share all my sorrow; I can truly say, my children, that I never loved any friend as I did him - it is an exquisite harmony of soul.....I love his freshness of mind, his wonderfully gifted nature, his noble heart, which I have learned to know in the course of years, as others cannot." Written September 12th to her children on her 14th wedding anniversary.

Letters - Brahms and Clara Schumann - After Clara was gone, her children asked Brahms what of her possessions he would like to have, and he answered with these lines: "I must thank you most heartily for your kind offer to send me some memento of her - but I want nothing. Men are accustomed to desire some outward token of remembrance and the smallest trifle would suffice for me - but I possess the most beautiful of all!"

Katharine Hepburn is to be congratulated on her sincere portrayal of "the most gifted woman that has ever chosen music as a profession". Though internationally applauded as one of the great pianists of the era, Clara regarded her achievements, as the film depicts, to be of lesser importance than those of her husband. The picture may give the false impression that she gave up her concert career during the first years of their marriage.

Clara Schumann - Burke - "In truth the 'housewife's cap' never fitted her very well. She remained essentially the artist companion, and artist in her own right."..... "Clara is making a devoted study of Beethoven (together with much wifely attention to Schumann)," was the husband's word. "She has helped me a great deal in arranging my symphony. She is reading Goethe's life between times, and she chops beans when necessary! Music stands before everything else, and that fact gives me joy."

She bore him eight children and as the film shows, at her concerts a nurse with a babe in arms was often awaiting her. Robert went with her on many of her tours including one to Russia. To have this perfect relationship severed by Robert's illness, one March day when he drove away without even a goodbye or a backward glance, was indeed a heavy mantle for this gallant woman to bear. Her closest friends came to her immediately - her mother, Brahms, Dietrich and Joachim.

Felix was born in June. Clara named him after Mendelssohn hoping to please Robert. She wrote, "When I look at the darling baby beside me, and think of his dear father who, separated from everything he loves, and sick as he is, does not even know of this child's existence, I feel as if my heart would break."

In September, facing the urgent problem of income, she resumed her concert work. Deprived of her husband's company she devoted herself intensively to acquainting the world with his music. She also introduced other deserving works winning public acceptance, in this bravura age, with austere programmes of Bach, Beethoven, Schumann and Brahms.

Hope was entertained for Schumann at different times but in the spring of 1856 news reached poor Clara, on tour in London, that Robert was "irretrievably lost". She returned home and was allowed to see her husband for the first time in two and a half years. "Two and a half years ago you were torn from me without a parting, however much was in your heart. Now I lay at your feet, silent, scarcely daring to breathe, and only now and then receive a look, half clouded but unspeakably gentle.

Two days later Robert Schumann was freed from his suffering, leaving Clara with seven children, the oldest fifteen and the youngest two. She outlived him by forty years. Throughout them, Brahms was her devoted friend and evidently he literally could not live without her, for he survived her by only a year.

The story of Clara and Robert Schumann and Brahms is told most eloquently in the books referred to in this article. This film, supplemented by these readings, and the recordings of its music that are available, indeed offers a most fascinating and musically rewarding topic for clubs, schools and unclassified music lovers of many ages.

Coinciding with the opening of this film, Victor is releasing two volumes of recordings by Rubinstein - 1144 Liszt Piano Concerto No. 1 and 1149 which includes Dedication, Traumerei, Arabesque, Cradle Song, Hungarian Dance No. 4 and Rhapsody in G minor. These together with the Victor recordings of the Quintet by Schnabel and the Pro Arte Quartet, M267, the Myra Hess recordings of the Carnaval, M476, and the Concerto in A minor, M473, and the Toscani recording of the Brahms' First Symphony, M875, make the most important musical masterpieces heard in SONG OF LOVE available for study.

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Tubby the Tuba

George Pal's Puppets in Technicolor. Music by George Kleinsinger. Story by Paul Tripp. Narrator Victor Jory. Symphony Orchestra conducted by Clarence Wheeler. Released by Paramount. Running time 10 minutes. Audience Classification - Juvenile S.M.P.C. 8-14.



Tubby's screen adaptation will truly delight millions of people, young and old, who have enjoyed him on the Cosmo Recording. George Pal's puppets bring his story to life with all the artistry and endearment that these admirers have imagined. Tubby is a beautiful animated burnished gold tuba puppet. We see the feet of Signor Pizzicato coming down a long red carpet. Occasionally the other instruments who speak appear with a face, but for the most part they are in the shape of real instruments. They move and play by unseen hands, keeping the story in the realm of fantasy.

The many educators who like this imaginative approach for the first presentation of instruments for the small child will be asking Paramount to reduce this film to 16mm. If by some miracle the business executives concerned should see the feasibility of such a thing, their returns could well be even greater than those realized by the entertainment circuit.

Literally every school great and small would want to have a print of Tubby for its own, for he is a friend of all ages and of long standing. The kindergarten and first grade ask for him again and again and the older children continuing their interest in him, try to make their own movie of his story. As shorts are seldom advertised, teachers are advised to ask their local theatre managers for the date of Tubby's showing.

The story of Clara and Robert Schumann and Brahms is told eloquently in the Special Bulletin issued by the National Film Music Council on the Teaching Possibilities in the recently released film, "Carnegie Hall" (Federal Films Production) will be sent to any one desiring a copy. This was prepared by Stanlie McConnell.

THE MUSIC MAKERS

By Lawrence Morton

Almost anyone who speaks at all about motion-picture music is certain to make some humorous or nostalgic reference to the dear old days when the village pianist sat under the silver screen of the Bijou Theatre thumping away at selections from Grieg and Friml and Rapee. The tender harmonies of such music were the inevitable accompaniment for Corinne Griffith as she set out on passionate pilgrimages with Milton Sills or Conway Tearle. Movie music of this era seems funny to us now. Middle-aged people whose memories go back that far can be counted on for a laugh when a piano-playing guest at a cocktail party sits down at the Steinway and lets loose the tonal holocaust of a "Furioso" by Borch or Langey or Minot.

But the younger generation probably finds nothing amusing in such memories, for it never knew the primitive musical customs of the nickel movie house. It has been raised on more sophisticated fare. It knows movie music only in the full-blown symphonic versions provided by big-budget music departments of the Hollywood studios. Gone forever are the days when an exasperated audience can shout at the weary movie pianist, "Hey, Myrtle! Music, better music!"

Myrtle doesn't work here anymore. And although her successors, serving every movie theatre in the land, are among the most skilled instrumentalists in the music business, hardly anybody knows just who they are. They remain anonymous, like soldiers in an army, workers in a factory, pins in a map, cogs in a wheel, statistics in a budget.

It is the purpose of this series of articles to throw a modest spotlight on some of the musicians who record on Hollywood's sound-stages the elaborate film music that has replaced the earnest but naive scores formerly compiled by several thousands of Myrtles.

Approximately 450 playing musicians (exclusive of composers, arrangers, orchestrators, copyists and librarians) are under contract to the studios. Most of them work in the eight "majors" - Columbia, Fox, MGM, Paramount, RKO, Republic, Universal and Warners. Smaller studios and independent producers have been divided into four groups, each of which maintains its own orchestra. These four "combine orchestras" are generally referred to as the Eagle-Lion, Enterprise, Monogram, and Society orchestras. In addition there are perhaps a hundred uncontracted or free-lance musicians wherever the regular orchestras are being augmented for important scores.

Obviously, it will be impossible to write about all of these musicians in the present series of articles. On the basis of achievement and musicianship, each deserves a full-length portrait. But time and space limit us to a few thumb-nail sketches. These, for all their brevity, will at least remove for a moment the cloak of anonymity that now covers a distinguished group of artists. Our subjects are selected almost at random. How else can one choose between perfections?

Let us begin, score-wise, at the top of the large ruled sheets - "bedsheets", as they are often called - on which film music is orchestrated. Here on the first staff are the notes for the flute-players. The more elegant term, flutist, is perhaps applicable to artists of the calibre of Leonard Posella of Warners. Like

so many of the studio musicians, Ponsella is a Juilliard graduate; he studied also in Milan and at Fontainebleau. He began his career in New York, playing with the New York Symphony before its merger with the Philharmonic, and later with the Russian Symphony, the New York City Symphony and various ballet orchestras. During this time he also was giving recitals. He came to Hollywood in 1937 and after working for a year for Alfred Newman, he went to Warners. During the two seasons of 1945-1947, Warners gave him a leave of absence to play under Wallenstein in the Philharmonic. It was during these two years that we came to know him intimately the poetic quality of his performance, in such passages as the long solo in Ravel's "Daphnis and Chloe" or the first statement of the theme of Beethoven's Seventh. Warners composers frequently write special passages for him, as did Korngold in DECEPTION. An older score, Newman's for Stella Dallas, also gave him prominent solo passages. On records he is heard to particular advantage in Schoenberg's "Pierrot Lunaire" (Columbia).

Archie Wade, first flute at Columbia, has also played in the Los Angeles Philharmonic - for 13 years. In his youth he had been an engineering student at Caltech, but the silver tube proved more attractive than the slide-rule. Whatever attraction engineering still has for him is satisfied in his leisure hours by operating a "ham" radio station; and his penchant for the academic life has led him to the University of Southern California where he is a member of the music faculty. Although he has free-lanced in films for many years, during off-seasons of the Philharmonic and Hollywood Bowl orchestras, he has devoted himself exclusively to studio-playing for the past 18 months. Almost any Columbia picture recorded during this period provides a sample of his performance.

Two other flutists, Martin Ruderman and Luella Howard, have just exchanged jobs. Miss Howard's great opportunity came to her during the war years, when her colleagues of the opposite sex were called up for service. Yet she has made herself such an indispensable artist in the community that he has been able to maintain her position, even after the boys came marching home, out of sheer ability. She has played with the Philharmonic, with the Werner Janssen and Hollywood Bowl symphonies and in several chamber-music groups. This fall she comes to Fox from the Society orchestra - which means, incidentally, taking the beat from Alfred Newman instead of his brother Emil.

Martin Ruderman does the reverse of this switch - from Alfred to Emil Newman. Ruderman might be regarded as "local talent," - the kind one is proud of. He was a student of Julius Furman, one of a family of locally prominent musicians. In earlier years Ruderman played at MGM, and during the war he was stationed in New York with an AAF orchestra. Although his flute can be heard prominently in many Fox scores, the expressiveness of his style is best heard on records, in Debussy's "Syrinx" for solo flute, Arnold Bax's Trio and Toch's "The Chinese Flute" - the last with Alice Mock and the Pacific Sinfonietta. (All are Alco records.) He devotes much time to teaching, and his most illustrious pupil is his younger sister, Sylvia, who came to Fox five years ago after making both tours with Stokowski and the Youth Orchestra. Miss Ruderman doubles on alto flute, an instrument much favored at Fox, especially in scores such as Newman's for THE SONG OF BERNADETTE and Herrmann's for ANNA AND THE KING OF SIAM. In private life she is Mrs. Robert Glass, and in this role she is now on leave of absence from the studio to have her second child.

MGM's first flutist is Henry Woempner, a most distinguished artist who came to Hollywood from the San Francisco Symphony where he was assistant conductor as well as solo flutist. Previously he had been with the Minneapolis Symphony, an orchestra which has provided Hollywood with a score of excellent musicians.

Of the oboe players, Henri de Busscher of Columbia might be regarded as the dean, even though his permanent association with film music is rather recent. He is a graduate of the Brussels Conservatory, and his career has been long and distinguished. He was solo oboist with Ysaye in Brussels for nine years, with Sir Henry Wood in the Queen's Hall Orchestra for an equal period, and with Walter Damrosch in the New York Symphony for six years. Just last year he ended a twenty-year association with the Los Angeles Philharmonic and joined Morris Stoloff's orchestra at Columbia. Now, at the age of 67, he still plays with the extraordinary sensitivity and expressiveness that are characteristic of the French woodwind style.

In the early years of sound pictures there was a tradition that no film composer would write for oboe unless he could have one of two artists for the recording. One was de Busscher; the other was Philip Memoli. Memoli went to Naples as a boy to study and returned to Los Angeles to play in the Philharmonic. He stayed here for 13 years, keeping busy in slack seasons with the picture work for which he was so much in demand. In 1933 he joined the MGM orchestra as a permanent member; and anyone who listened to the quality of his performance in THE YEARLING can easily understand why he was always so highly regarded by film composers and conductors, and why MGM has retained him for 14 years.

Inevitably, younger men of great talent began to appear upon the Hollywood scene - men like Gordon Pope of Fox and Loyd Rathbun of Warners and Gordon Schoneberg of the Society. The last of these has been a pupil of both de Busscher and Memoli and is passing on their teachings to his students at USC where he is a faculty colleague of Archie Wade. He got his symphonic experience with the orchestras of Kansas City, Santa Monica, Hollywood Bowl and with Werner Janssen. He too can be heard on Alco records, playing with violinist Manuel Compinsky (whom we shall meet in a later article) the Bach Double Concerto for Oboe and Violin with orchestra.

Pope also studied with Memoli, and his first orchestral experience was on Sunday mornings in the Bronson Symphony Club, about which there will be much to say when we get to the subject of cellist Ilya Bronson. Like Schoneberg, Pope went to Kansas City for a brief period. And so did Rathbun, who not only plays English horn in the Warner orchestra.

And there are some other fine double-reed artists - Alexandre Duboir who sounds the A for the RKO orchestra and who enjoyed a reputation as an exponent of the French woodwind style for many years with the Minneapolis Symphony; Liliane Lhoest of Warners, one of the few women oboists, whose beautiful tone is envied by many of her male colleagues; Charles Strickfadden of Paramount, whom this writer remembers for beautiful performances of the English horn solo in Copland's "Quiet City" and of the solo part in Creston's Concerto for Saxophone - both under Warner Janssen's baton.

Among clarinetists one finds the kind of versatility that generally marks performers on this instrument. Almost all of them double on saxophone, and many are adept at all the woodwinds. Yet there is a growing tendency to specialize. Glen Johnston of the Eagle-Lion "combine orchestra", for instance, has at various times in his career played the alto sax, clarinet, bass clarinet and the E-flat clarinet. He has played one or another of them in movie-theatres, dance bands, in film and radio studios and with the Philharmonic. In recent years he has concentrated on the clarinet, and it was on this instrument that he was heard in Warners' biography of Gershwin, playing the famous passages in "Rhapsody in Blue." Johnston is the moving spirit behind a group of over a dozen woodwind players who gather at one another's homes at regular intervals to play for their personal pleasure the forgotten literature of the 18th and 19th centuries as well as the music being written today for wind ensembles. These men do much home recording, partly to study the quality of their own performances, and partly to learn the fine art of ensemble playing.

Participating in this enterprise are such men as Don Renfrew (2nd flute at Paramount), Archie Wade of Columbia, Loyd Rathburn of Warners, Harold Long (oboe at Eagle-Lion), the bassoonists Lloyd Hildebrand of Universal and Eugene Miller of Eagle-Lion.

Like Johnston, Hobart McKenney had had many years of theatre experience before he came to MGM to play clarinet. That he is an artist of first rank can be observed in his performance of the Hindemith "Kleine Kammermusik" with the Los Angeles Woodwind Quintet on Columbia records. His colleagues for this recording were Haakon Bergh, a flutist who left Fox to join the army and then went to New York for radio work and serious composition; Fox's oboist, Gordon Pope; Don Christlieb, who plays bassoon at Fox; and Don Cave, first horn at MGM.

Joseph Krechter brought his clarinet to Paramount after many years of dance-band and radio playing. He has also done much arranging in both fields, and his expanding musical interests brought him to study composition with Ernst Toch. Phillip Shuken of the Society orchestra has played all the woodwinds professionally but now concentrates on clarinet - and, strange to say, on the writing of screen plays. George Smith of Columbia and Russell Cheever of Fox must be counted among the great of Hollywood, and so must William Ulyate who plays the bass-clarinet at Fox.

Throughout the woodwind sections of the studio orchestras there is a pronounced tendency to gather into groups for practise and study and pleasure. In the Monogram orchestra the woods have a quartet that works together regularly. The flutist is Max Berlin, a native of Detroit, who played saxophone with Shep Fields and other bands and then spent $2\frac{1}{2}$ years in the US Army Band at Long Beach broadcasting and recording for the OWI. After his discharge he went into radio and free-lance film work, and is now in his second year at Monogram. Although flute is now his principal instrument, he is often required to play clarinet and saxophone. Albert Stumkoff is the oboist of the group. His background includes Broadway theatre, dance-band, radio, the National Symphony Orchestra under Barzin and the Hollywood Canteen Orchestra. While oboe and tenor sax are his instruments at Monogram, he also plays English horn, clarinet and bass clarinet. Robert Nelson had been teaching science and mathematics in the public schools before he became a musician. He began to study clarinet in 1939, and within two years he was already working professionally on the radio. He spent $3\frac{1}{2}$ years in the AAF orchestra at Santa Ana, and resumed radio work after his discharge. Meanwhile

he had added flute and sax to his achievements, although clarinet remains his principal instrument. Monogram's bassoonist, Victor Massie, is one of the pioneers in film music, having played the saxophone in the first all-musical picture with Al Jolson. Since then he has played in practically every Hollywood orchestra - ten years with Fox and four years with Warners, for instance, in addition to much radio work. He was in the navy during the war - not as a musician but as a deck-officer. Although bassoon is his favored instrument, he also plays clarinet, bass-clarinet and saxophone. And in addition to playing chamber music with his studio colleagues, he is a member of a bassoon quartet with Carl Jeschke of Fox and Ray Nowlin and Arthur Fleming of Warners. They have just introduced a Bassoon Quartet by Prokofiev at a Burbank Symphony Orchestra concert.

This is only one of the manifestations of professional camaraderie among bassoonists. Another is the Los Angeles Bassoon Club. This organization was started during the war, when all bassoon players were confronted with the problem of getting reeds because of the loss of the supply of cane from France. After much research and experimentation, which involved the cooperation of agricultural and technical experts of the University of California, the Club published a report entitled "Notes on the Bassoon Reed: Fabrication by Machinery." This report was not only of immediate interest and usefulness to the club's membership; it resulted in inquiries and additional information from bassoon players in New York, England and Australia.

The author of the report was Don Christlieb of Fox. Like many of the local bassoonists, he is a pupil of Achille Heynen, a great Belgian artist who graduated from the Brussels Conservatory with Columbia's oboist, de Busscher. Christlieb "did a stretch" in the U.S. Army from 1931-33; returning to civilian life, he played in the local WPA Orchestra, for which he had been prepared by training in the Bronson Symphony Club. He also played chamber music at every opportunity and, as we have seen, was a member of the Los Angeles Woodwind Quintet which recorded the Hindemith "Kammermusik." Occasional studio work at Warners and United Artists led to a four-year term at MGM and, in 1941, to a contract at Fox. His playing can be heard to advantage in the Bernard Herrmann score for ANNA AND THE KING OF SIAM and in Newman's score for CAPTAIN FROM CASTILLE, now being recorded.

A second publication of the Bassoon Club is due soon. This will be a catalogue of all bassoon fingerings. This is being compiled by Robert Swanson, bassoonist at Columbia, who came to Hollywood in the vanguard of musicians from the Minneapolis Symphony. Swanson has made an exhaustive study of the fingering system of Hoffman, which he is supplementing with new materials provided by musical and technical developments of recent years.

Of the other bassoon players, Jack Marsh of RKO was a fellow student of Christlieb's under Heynen and a fellow performer in the WPA orchestra. Carl Jeschke, who sits next to Christlieb at Fox, is also a Heynen pupil, and he got his orchestral experience with the Seattle Symphony. Kenneth Lowman of the Society orchestra has a background of service with Werner Janssen's symphonic - and with a machine-gun outfit in the South Pacific. Besides Lloyd Hidebrand of Universal,

Eugene Miller of Eagle-Lion and Jules Seder of Paramount, there is one bassoonist on the distaff side - Gloria Solloway, who has played in Holloywood Bowl and is now free-lancing in the studios.

Unique among bassoonists is MGM's Adolph Weiss, for many years a valued member of the symphony orchestras of New York, Chicago and Rochester. Yet he is best known as a composer. Having been a pupil of Arnold Schoenberg, he employs the methods of twelve-tone composition - but adapted to his own needs and purposes. His list of works is long, including four string quartests, a wind quintet, a Concerto for Bassoon and String Quartet, a Sextet for Piano and Woodwind that was performed this spring at the Festival of Contemporary American Music at Columbia University, and other works for chorus, for chamber groups and for orchestra.

16 MM FILMS NEWS AND DEVELOPMENTS

by James F. Nickerson

A marked change is becoming evident in the film industry. It has been especially pointed up by the general sinking of foreign sales and the American-British film situation. This has not been unexpected in view of economic forecasts for the period of readjustment following the war. The same retrenchments are evident in nearly all other types of entertainment. Moreover, good movies cost so much to make that audiences must be tremendous in size to pay for them. Eric Johnson, president of the Motion Picture Association, commenting on the foreign sales slump says, "Movies cannot show a profit without vast audiences... audiences bigger than any one country can produce, even America."

Thus far the 16mm film has been the little brother of the film industry. Frequently it has been subsidized by the film industry or other institutional sources. Comparatively few films in the field of the arts have ever paid their initial cost. It often requires heavy bookings and purchases in excess of ten years for a film to pay out. What does this mean to those of us interested in and anxious about 16 mm music film?

16 mm music productions will have to pay their own way. More support will have to be found from foundations, professional music and educational organizations or public monies. Less expensive means of production must be sought although this is a serious problem in the face of rising costs. Perhaps the difficulties can be eliminated which prevent the re-editing of certain highly desirable 35mm films as 16mm classroom teaching films. Perhaps the crux in the future of the 16mm music film lies in its planning. The future film music must be educational and musically sound before it leaves the planning table for a producer's desk.

This places a challenge squarely before the musician and educator. Collective planning is an absolute must. Music education today must be defined. Once it is defined, its needs will become more apparent. There will be films for skills of course, but we are more than teachers of skills. Films for historical development, films for transmission of various cultural heritages, films for expression and release, each will find a place and will be in answer to those needs defined by musician and educator.

It is the purpose of this column to pursue some of the needs of the 16mm film; to report the progress being made in this field. To this end, we dedicate this page in subsequent issues of FILM MUSIC NOTES.

PLANNING A FILM MUSIC PROGRAM

By Arthur Knight

Readers of FILM MUSIC NOTES scarcely need be reminded of the important role that music plays in motion pictures today. Perhaps some have themselves tried to arrange a film music program for their group or organization to demonstrate this importance. If so, this recital of the difficulties and frustrations that attend such an undertaking will hardly come as news. Lest it prove too disheartening, however, let it be stated at the very outset that a well-arranged program of film music invariably proves not only highly instructive, but quite entertaining as well.

One of the most ambitious film music programs ever assembled was organized this past summer as part of the Berkshire Music Festival at Tanglewood on the evening of July 29, a conspicuously successful event in the day devoted to "Music for All". The writer was called in to help arrange and present the program. While the prestige, the influence, and the budget of the Berkshire Festival no doubt were far in excess of what most organizations can hope to offer, still their problems were fairly similar to those that almost any group would encounter in preparing such a program, and might well be set forth here in some detail.

The Berkshire people chose 35mm from the outset, and for three good reasons. Although the sub-standard size is always cheaper and normally easier to work with than the theatrical width, 16mm sound reproduction has not yet approached the fidelity of 35mm sound. A film music program, it seems not reasonable to argue, should present its music as well as possible. But no less important was the consideration that, since only excerpts were to be offered, the 1000 foot or 2000 foot reels that 35mm films comes mounted on could be handled more readily. No film distributor will consciously allow his circulation prints to be cut for a single program. To show portions of a film, then, these portions must be selected and corded off; and this can be better done, of course, on a reel that runs ten or twenty minutes than one running for fifty minutes. And finally, more films are available on 35mm than on 16mm.

The selection of which films to run at the Berkshire Festival was a fairly simple matter. Selection always is, though. The real difficulty lies in their obtaining the selections. The faculty at Tanglewood this past summer included Aaron Copland and Arthur Honneger. Obviously something from their works ought to be included. Koussevitzky is noted for sponsoring the works of the modern Russians in his concerts, so something from the Russian films was in order. And a recent film with an outstanding score was eminently desirable, a film that would suggest that great music is even now being written for the film medium as well as for the concert hall.

Then began the search for the pictures themselves. It is perhaps not too well known that after a film passes from current distribution, the companies destroy all prints and save only their negatives. Thus when a film like HOW GREEN WAS MY VALLEY is re-released a whole new set of prints is made up on it just as if it had been completed at the studio only last month, the original prints having long since been destroyed. Fortunately, United Artists still chanced to have a copy of OUR TOWN in its vaults - a bit battered, but still quite usable. OUR TOWN had a beautiful score by Copland.

Foreign films present a somewhat different pattern. Rights to circulate foreign films are bought by various American distributors for a specified length of time, usually seven years. If at the end of that time the film is still commercially desirable, the distributor may again lease it; if not both prints and negatives are destroyed or returned to the country of origin. ALEXANDER NEVSKY, featuring some of Prokofieff's most exciting music, was still available, as was MAYERLING, with a

haunting score by Arthur Honneger. Unfortunately, MAYERLING had just gone into general distribution again. The company handling it refused to rent merely an excerpt, even though only a single reel was desired. To use MAYERLING at all the Berkshire people had to rent the entire film as if for a regular theatrical exhibition - and at regular theatrical rates. The division of United Artists that handles HENRY V, on the other hand, was quick to see the good that could come from lending a portion of that film for showing at the Festival. The highpoint of the program became the Battle of Agincourt sequence from Lawrence Olivier's HENRY V, music by William Walton-- shown rent free at Tanglewood.

The backbone of any retrospective film music program, however, must inevitably come from the unique collection of the Museum of Modern Art Film Library. The final selection of films was made with the aid of its staff, and fully half the titles used at Tanglewood came from its archives: a reel of THE RIVER, score by Virgil Thomson; a reel of THE CITY, score by Aaron Copland; two excerpts from THE YOUTH OF MAXIM, score by Dimitri Shostakovich; and, as a sort of fillip for the entire program, MICKEY'S GRAND OPERA, a riotous and savage burlesque of that venerable institution. The previewing, selection, and cording off of most of the excerpts were done at the Film Library.

Here again arises a difficulty, though. As must be clear by this time, the presentation of this sort of film music program is not without expense. The Film Library, however, because of the very special terms under which it holds the pictures in its collection, is not permitted to rent them, "commercially" - that is, to any organization that must make a door charge on admissions. It must limit its circulation to membership or subscription groups of primarily an educational nature. Organizations applying for pictures in the Film Library's collection must be prepared to meet these qualifications.

Presentation of the program itself offered a new and very special set of difficulties. Stereopticon slides were used to introduce each title in the program. A thoroughly professional appearance was obtained by having regular title cards made up by a laboratory (Price, approximately \$3.00 per card), and photographing them onto 3"x4" slides, the standard slide size. The slides served to cover momentary delays in change-overs between excerpts, incidentally, as well as to introduce each new film.

The event took place in Tanglewood's 1200 seat Theatre-concert Shed, a large, all-wood structure in which motion pictures had never been used. Portable 35mm equipment was brought in from Boston for the day. Massachusetts state law requires a special asbestos lined booth to house projectors (as do most states, to varying specifications). This had to be constructed, again from portable equipment. The supervising fire marshal insisted that all rewinding, which included winding the reels down to the marking cord, had to be done outside of the shed. And the projectionists, although completely competent for any normal picture show, had to be directed and cued through each step of each performance, even though there had been a complete rehearsal just before the theatre's doors were opened to the public.

But the public, which in the program's two showings must have exceeded 2500, was quite properly oblivious to all this. It saw a simple but impressive demonstration of the work of six of the greatest composers of our time, composers from England, France, Russia and the United States, who had all contributed importantly to film music. The public saw - and many for the first time heard- the good music that is to be found in the most popular of all the arts today, the motion picture. And that is, of course, the complete justification for all the time, trouble and expense that must go into arranging a program of music from films.

The Program: MICKEY'S GRAND OPERA; THE RIVER, excerpt from reel 2; THE CITY, excerpt from reel 2; OUR TOWN, reel 10; MAYERLING, reel 10; THE YOUTH OF MAXIM, excerpts reel 1-5; Alexander Nevsky, reel 6; HENRY V, reels 13 and 14.

A F T E R T H O U G H T S

By Sigmund Spaeth

The Boris Morros production, Carnegie Hall, is the answer to all those critics who have objected to cutting or adapting great music for the screen. Here they get complete performances by the world's greatest artists. The result is a million dollar concert, but not necessarily a motion picture. It is a pity too that with Bruno Walter, Eritz Reiner and Artur Rodzinski setting such good examples of honest conducting, Leopold Stokowski had to drag out the old ham and ruin a fine performance. He is a great musician but a terrible actor.

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It is quite possible that M-G-M's Song of Love will turn out to be the best musical picture yet made. Certainly Katharine Hepburn, in her portrayal of Clara Schumann, gives the most convincing suggestion of actual piano-playing ever offered on the screen. The plot is adult, with no dodging of Robert Schumann's insanity or the feelings of Brahms toward that composer's wife. As for the music itself, Artur Rubinstein does another wonderful job off-screen.

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The new Walt Disney picture, Fun and Fancy Free, continues the questionable policy of mixing live actors with cartoon personalities. This time, however, the human element is limited to Edgar Bergen and a little girl, naturally flanked by those superhuman dummies, Charlie McCarthy and Mortimer Snerd. There are some very funny things in the picture and also some Disney cliches which may still be considered charming. But as a whole the picture falls a bit flat, at least in comparison with the Disney masterpieces of the past. Incidentally, Charlie should tell Bergen how to pronounce "quiet" and "giant".

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Scott Bradley's Cat Concerto continues to win honors in the field of short cartoons, and they are richly deserved. Here is one piece of burlesque that creates its uproarious comedy legitimately, and with a meticulous handling of musical details. The cat actually seems to be playing Liszt's Second Hungarian Rhapsody, and the tricks of the pestiferous mouse are far from wild impossibilities. Musical audiences will get more than a mere laugh from this beautiful satire on concert pianists. The cat might have been old man De Pachmann himself.

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Republic's Northwest Outpost, originally called End of the Rainbow, brings Nelson Eddy back to the screen, with Ilona Massey's assistance and a melodious score by Rudolf Friml. Some of the numbers have been recorded in a special album issued by RCA-Victor. All of this should be very exciting news.

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Grand opera on the screen is still an unsolved problem. A fairly straight performance of Rossini's Barber of Seville, with Tagliavini and other good singers, seems limited in its appeal to already established opera lovers. A French Carmen uses Bizet's music entirely as background to an interesting revelation of Merrimee's original story. Rigoletto has been similarly treated in The King's Jester, with Tagliavini's voice again heard, this time off-screen. The motion picture audience is still waiting for a music drama screened with film technique and free from the cumbersome traditions of the operatic stage.

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CURRENT FILMS

FUN AND FANCY FREE .. RKO Radio. Disney Feature Cartoon in Technicolor, Directors, Jack Kenney, W.O.Roberts, Hamilton Luske, William Morgon. Music Editor, Jack Bachon. Family.

In Walt Disney's latest feature-length film, "Fun and Fancy Free", the list of contributing composers is extensive and includes several well-known popular song-writers. Much of the score consists of unoriginal, sentimental tunes sung by Dinah Shore, Cliff "Ukulele Ike" Edwards and others to the background accompaniment of trio and quartet scooping and crooning in familiar disk jockey program style. However, the remainder of the music has one or two quite interesting points. One notable idea occurs during the story of Bongo, a circus bear who escapes from his cage to join woodland animals for a free life out-of-doors. His first night's sleep is disturbed by a sudden fancy of the enveloping forest sounds, expressed musically through a cumulative mold of percussion patterns and exciting orchestrative imagination. A chase involving a giant and familiar Disney characters employs the style of one of the most famous dances from the Stravinsky "Firebird" Suite. In addition to the aforementioned, a technically beautifully recorded sound track is worth noting. J. F.

BLACK NARCISSUS .. Universal-International. Devorah Kerr, Flora Robson. Directed by Michael Powell and Emeric Pressburger. Music by Brian Easdale. Mature. The score throughout Black Narcissus is beautifully planned and produced, and its performance by the London Symphony Orchestra does it full justice. The isolating and blending of sounds and music representing places and people - Briton, Hindu, the convent, the streets of Calcutta, the Himalayas, are accomplished in a masterly manner. Emotions of frustration, fury, horror, and the confusion of an unbalanced mind are expressed sensitively, responding to the needs of the picture with perfect artistry. It is hard to imagine the music of this score separated from the sound effects, but some of the Hindu themes would be of great interest. Although they maintain the quality of the native music, they are given form understandable to the Western musician. G. M.

THE FUGITIVE .. RKO Radio. Henry Fonda, Dolores Del Rio. Directed by John Ford. Music by Richard Hageman. Mature.

In "The Fugitive", Mr. Hageman's music is most successful in the moments when it is most independent of the action. The picture is talky and scenic, in every department making an insistent bid for sympathy. Its tearful appeal might have been more acceptable had not the score served even further to overstate it. We are beset with the stereotypes of old-time movie music; Hurry, Church, Menace, Pastoral; and, of course, lots and lots of Apotheosis. The composer occasionally breaks away and shows us something of the creative gift which we know to be his. Probably the best example of this is the use made of two solo voices in the baptism sequence at the beginning of the picture. The other choral writing is generally effective, too. W. H.

KISS OF DEATH .. 20th Century-Fox. Victor Mature, Brian Donlevy. Directed by Henry Hathaway. Music by David Buttolph. Mature.

David Buttolph's contribution to "Kiss of Death" is a substantial one. Probably little of this music would be of great interest out of the context, but it simply meets its requirements in underlining the action without attempting to top it. Terror and brutality are allowed to speak for themselves, being no more than suggested from the track. Indeed the encounter between Udo and Bianco at Luigi's - a scene of the highest tension - begins in complete silence. The score consists almost entirely of bridges, a technique which seems to increase an already rapid pace. The orchestration is clear and economical and not without moments of considerable musical interest. When Bianco learns of Udo's acquittal in one of the infrequent accompanied scenes, we hear the anguish melody taken first by the clarinet, supported by strings, pianissimo and passed subsequently to other solo winds. A high point, too, is provided by a little girl playing "Fur Elise" on an unbelievably out-of-tune piano. W.H.

"Tawny Pipit" is Noel Mewton-Wood's maiden effort as a film composer, and he has accoutered this delightful picture with music of great charm and humor. Especially memorable is the anthem composed by one of the characters to celebrate the good fortune of Lipsbury Lea. It is performed in thoroughly rousing fashion by the village congregation. The only complaint to be made about Mr. Mewton-Wood's music is that there isn't more of it. W. H.