



The Royal Conservatory of Music
90 Croatia Street
Toronto, Ontario, m6h 1k9
Canada
Tel 416.408.2824

www.rcmusic.ca



A R C R E E L M U S I C



TWO PROGRAMS DEVOTED TO THE CHAMBER MUSIC OF FILM COMPOSERS
PRESENTED BY ARC IN ASSOCIATION WITH THE ROM



Although the ARC ensemble was founded just three years ago, it has already established itself as a formidable musical presence. The group's appearances in Toronto, New York, Stockholm and London; several national and NPR broadcasts and the auspicious Music Reborn project, presented in December 2003, have all been greeted with enormous enthusiasm. With Reel Music, ARC explores the chamber works of composers generally associated with film music, and the artistic effects of the two disciplines on each other.

As is usual with ARC's concerts, the ensemble has invited several exceptional students to collaborate with it. ARC also welcomes the distinguished English cellist Josephine Knight. ARC's schedule for the 2005 – 2006 season includes its first commercial recording and an extensive tour of China.

ARC is a standard bearer for the musical excellence of both The Royal Conservatory and Canada. Its members represent the very best this country has to offer and in their roles as mentors and performers they continue to inspire, stimulate and delight.

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I N T R O D U C T I O N



Of the many major twentieth century composers who wrote for film – Aaron Copland, Leonard Bernstein, William Walton, Sergei Prokofiev and Dmitri Shostakovich to name a handful – few could describe their contributions as the major focus of their creative life. “Reelmusic” – the name inspired by Arthur Honegger’s essay, “From the Cinema of Sound to Real Music”, explores the chamber works of composers whose lives were absorbed by the cinema. An in-depth survey would require many days of concerts and some wonderful composers like George Auric, Georges Delerue, Richard Rodney Bennett, Leonard Rosenman and Ernest Gold for example, have been left out; either because of time or instrumental constraints. For most of us, the Hollywood film tradition is the one with which we grew up and continue to experience, and if the present programs illuminate the works of predominantly Hollywood composers it is for this reason. ✂ Before the talkies, movie music was a fairly ad-hoc affair. Cinemas employed musicians who provided an illustrative emotional support for the moving image and the appropriate musical links for gaps between scenes and reels. The number and ability of the musicians depended on the cinema’s size, budget and location.

The repertoire was drawn from operetta; favourites of the classical canon and popular song and dance, as well as from library music that had been especially commissioned for silent film and catalogued according to mood. In cinema's infancy, music was required simply to drown out the intrusive rattle of the film projector. With the advent of sound, and the arrival of the "up-and-downer" (the slide that balanced the dynamic of the music against dialogue and effects) it became possible to lock sound to picture. Music could now precisely and permanently mimic, mirror and emphasize action. In skilled hands it could specify and intensify the screen drama, and explain, contextualize and comment on it. Film music became a narrative glue, and its capacity to quicken or retard a film's pace was soon absorbed into film scoring technique. From the early days of the talkies, composers such as Karol Rathaus, Erich Korngold, Max Steiner and Franz Waxman provided a psychological underpinning to the screen, and despite some early concerns, it soon became apparent that audiences could absorb this music unconsciously, without wondering who or what was responsible for its creation.

Music which exists outside of the movie's plot, operating as a kind of filmic imagination and unheard by the film's characters, has become known as "non-diegetic". Conversely, "diegetic" music, also known in the film business as "source music", is that which is heard within the created story – an element such as a dance band, organ-grinder or a radio. These layers are porous, and music can readily slip from one category to the other. Mel Brooks' *Blazing Saddles* (1974) contains a dramatic and hilarious example of supposedly non-diegetic music turning decidedly diegetic, when Count Basie and his Orchestra unexpectedly appear in the middle of the desert in full formal regalia – the background score suddenly and inexplicably made flesh.

The ability to particularize the psychological or emotional in sound and to make it co-operate with, rather than distract from or overwhelm a film, is the single

characteristic shared by all the great movie composers. The principal mission of music supervisors and movie tunesmiths on the other hand was, and remains, the creation or recycling of a song that is more or less appropriate to the film's content and which both sells the film and benefits the studio's bottom line. This is not to deny that in some cases the use of a song or even very familiar classical music can work very effectively indeed. For *2001, A Space Odyssey* Stanley Kubrick retained the music he had used on the temporary music track – which included Johann Strauss' Blue Danube waltz, Richard Strauss' Also Sprach Zarathustra as well as music by György Ligeti – and dismissed the substantial score that Alex North had been asked to compose. Kubrick's decision continues to ignite arguments among film aficionados.

And so true film composers represent their profession at both its most collaborative and its most vulnerable. Their scores require perfect timing and tempo, sensitive orchestration and a creative correspondence with emotion and picture. Yet they also need to accommodate the priorities of dialogue and sound effects. Satisfying and balancing these various demands determines the success of a film score.



“One of the celebrated studio heads issued a direction to the music department that no minor chords were to be used (minor chords, of course, meant dissonances to him). Another told the composer that the heroine’s music was to be in the major key, the hero’s in the minor, and that when the two were together, the music should be both major and minor!”

Miklós Rózsa, *Double Life*

The elements that beg for collegiality and co-operation, are the very things that may constrain and disfigure film music, rendering its emotion, pacing or content incompatible with the image. The instances of directorial whimsy or musical ignorance are legion. Dimitri Tiomkin on his score to Frank Capra’s *It’s a Wonderful Life* (1946):

“The picture was in the best Capra style. Frank thinks it the finest he ever made. I don’t know. I never saw it after it was completed. After the music was on the sound track, Frank cut it, switched sections around, and patched it up, an all-round scissors job. After that I didn’t want to hear it.”

The irascible Bernard Herrmann once lectured to film students at UCLA:

“If you were to follow the taste of most directors, the music would be awful. They really have no taste at all. [...] if Hitchcock were left to himself he would play ‘In a Monastery Garden’ behind all his pictures.”

Although Herrmann had far more control than most composers, musical contributions were very often only fixed in the final weeks of a film’s completion. With a few exceptions a similar situation obtains today.



“The best thing I ever got was a postal card from San Francisco in the 70s. All the card said was, ‘Dear Mr. Bernstein, if you ever wonder what the hell your life has been about, know that there are two people sitting in a bar in San Francisco that you’ve made very happy.’”

Elmer Bernstein, on the honour that meant most to him – reproduced in Irwin Bazelon’s *Knowing the Score*

After 75 years of sound we have become remarkably literate in our understanding of film music’s intent and implication. In the same way that cinema influences, reflects and informs our observation and comprehension of life, so film (and TV) music supplies us with far more than just the permanent, bespoke aural accompaniment to edited images. The vast back-catalogue of emotional and dramatic signifiers – the shark cue in *Jaws* or the introductory music to *The Twilight Zone*, to take two prosaic examples – become aural signposts to our activities and enter and fill our imaginations.

In assembling the repertoire for ARC’s two “Reel Music” programs, it was fascinating to separate the composers who dedicated themselves exclusively to film – major figures like Alfred Newman, Max Steiner, Dimitri Tiomkin and Elmer Bernstein wrote very little concert music and practically no published chamber music – from those who were active away from the soundstage. And among these, several used separate musical styles for their film and concert writing. Ennio Morricone is a prime example: it is almost impossible to reconcile his pointillistic, densely argued chamber pieces with the melting lyricism of *The Mission* and *Cinema Paradiso* or the striking, evocative music he composed for Sergio Leone’s westerns.

Many composers ended up in Hollywood through political circumstance or sheer happenstance, emigrés like Castelnuovo-Tedesco, Franz Waxman and Erich Korngold for example. The eight to 10 studio orchestras, which at the time were among the best in the world, were filled with European immigrants, many of whom instrumentalists of the very first rank. But some composers had reservations about the status and legitimacy of scoring for the cinema (although in Europe they were generally less troubled by this). Film, especially Hollywood film, was a novel, mass-market entertainment. It was a diversion for everyman with little of the cultural, class or academic baggage that accompanied opera and concert music. Miklós Rózsa let slip the veil when he titled his autobiography “Double Life”,

“[film music is] odious...absurd and distracting...those who have stayed in Hollywood have subjected themselves to the demands of standardizations and pattern.”

Erich Leinsdorf, Chief Conductor of the Cleveland Symphony (*New York Times*, 1945)

recalling the eponymous film for which he won an Oscar, but nevertheless underlining the significance of the divide. For although film composers understood their professional worth and their significance in the development of cinema, the film and music community often refused acknowledgement and recognition. Questions of legitimacy are perfectly characterized by Erich Leinsdorf’s dogmatic observations (see above), and the familiar pejorative “it sounds like movie music” has long been a regular put-down. Hollywood allowed composers to write imaginative and elaborate music; to hear it performed immediately and be amply recompensed. It offered a potential audience of millions. But in the early years of sound, and during the '30s and '40s particularly, the inherent value, status and permanence of film music was frequently challenged. Critics, the classical establishment and the composers themselves all asked the question: was music of the cinema indeed “real music”?

Is there then a certain pre-disposition for film composing? Are there common characteristics in the musical personalities of film composers? And are they differently sensitive or especially visual in the way they construct and assemble sound? Do their concert pieces possess a narrative or descriptive sense that differs from that of concert music composers?

One characteristic is clear. From the start, both European and Hollywood films drew on a vocabulary that was increasingly at odds with the precepts and aesthetics of modern concert music – and understandably so. If music is to elucidate and illuminate a film’s dramatic or emotional content, by definition it must draw on gestures that resonate in ways that are as familiar, evocative and as near universal as possible. There is an oft-told story of Arnold Schönberg’s skirmish with Hollywood. Approached to write the score for Thalberg’s *The Good Earth* (1937), he proposed a simple (and unacceptable) collaborative process: “I will write music and then you will make a motion picture to correspond with it.” The job was given to the MGM house-composer, Herbert Stothart.

“I wrote a very avant-garde score years ago for *Fantastic Voyage* which everyone loved. Then I recorded the score on its own and everyone hated it because it was so futuristic and dissonant.”

Leonard Rosenman

Herrmann, Korngold, Moross, Rota and Rózsa, all represented in ARC’s two concerts, found their musical identities in their youth, and although their voices matured and evolved, their language remained functionally the same: richly romantic and unquestioningly rooted in tonality. The same may be said of Max Steiner, Franz Waxman and their successors: Elmer Bernstein, James Horner, John Williams, Maurice Jarre and Danny Elfman, whose use of dissonance is an occasional departure rather than a basic lingua franca. There are of course exceptions. Leonard Rosenman (b.1924) a former Schönberg student and a devotee of serial composition, wrote some of cinema’s most fascinating music with his atmospheric scores to *The Fantastic Voyage* (1966), *Beneath the Planet of the Apes* (1970) and *Sybil* (1976), where two pianos tuned a quarter tone apart express Sybil’s schizophrenia. Not that his scores are in any sense relentlessly atonal – *East of Eden* has one of the most affectingly simple tunes in movie music – but separated from the films, the music enjoyed little success.



P R O G R A M M O N E



Paths for solo trumpet, Tôru Takemitsu [1930 – 1996]

Andrew McCandless trumpet, Steven Dann viola, Dianne Werner piano

Intermezzo for viola and piano, Nino Rota [1911 – 1979]

Sonata in G major for piano duo & string quartet, Jerome Moross [1913 – 1983]

i. *Allegro* ii. *Allegretto* iii. *Vivace*

James Anagnoson & Leslie Kinton piano duo, Erika Raum violin, Zsolt Eder violin,
Mary-Kathryn Stevens viola, Josephine Knight cello

intermission

Intrada for trumpet and piano, Arthur Honegger [1892 – 1955]

Andrew McCandless trumpet, Dianne Werner piano

Echoes for String Quartet, Bernard Herrmann [1911 – 1975]

Erika Raum violin, Zsolt Eder violin, Steven Dann viola, Josephine Knight cello

Variations on “Auld Lang Syne” for piano quartet, Franz Waxman [1906 – 1967]

Eine Kleine Nichtmusic – Rondo

Moonlight Concerto – Adagio

Chaconne à Son Gout – Stately

Hommage to Shostakofiev – Allegro

Atis Bankas violin, Mary-Kathryn Stevens viola, Josephine Knight cello, Dianne Werner piano

Two movements from Hollywood Suite for piano, string quartet and double bass,
Waxman arr. Arnold Freed [b. 1926]

Come Back, Little Sheba: Reminiscences – Nostalgically

Huckleberry Finn: Overture – Allegro con brio

Atis Bankas violin, Zsolt Eder violin, Mary-Kathryn Stevens viola, Josephine Knight cello,
Raphael McNabney bass, Dianne Werner piano



Program 1

TÔRU TAKEMITSU

In the West, Tôru Takemitsu is not instantly associated with the cinema, yet Japan's pre-eminent 20th century composer produced almost as many film scores as he did works for the concert stage. A compulsive and profligate cinéaste, Takemitsu was devoted to everything the form could offer: arcane art-house movies; Hollywood blockbusters, classic westerns and plain schlock horror. He claimed to watch an average of 300 movies a year. His fascination crossed the borders of both genre and culture, as of course did his musical interests, and it is this omnivorous cultural and musical personality that makes his compositions so uncommonly original. It also accounts for the seriousness with which he treated all his work. From childhood, Takemitsu was entranced by the infinite possibilities of instrumental colour. He claimed Debussy and Messiaen as his musical guides and complemented this with a deep enthusiasm for jazz and popular traditions; electronic music; the craft of Iannis Xenakis, Karlheinz Stockhausen, John Cage and Morton Feldman, and an increasingly keen interest in Japanese instruments and sonorities.

From 1956 until his death 40 years later Takemitsu scored more than 90 films. These include Japanese classics such as Hiroshi Teshigahara's *Woman of the Dunes* (1964), Akira Kurosawa's *Ran* (1985), and Shohei Imamura's *Black Rain* (1989). Documentaries also feature in his filmography and even a Hollywood action movie: *Rising Sun* (1993) starring Sean Connery and Wesley Snipes.

"I learn a great deal about people through movies...even if I can't understand what they are saying and don't know anything about their culture. By watching them in the movies, I can get a sense of their feelings and their inner lives. I come to understand foreign people in ways that are different from talking to them...it's a musical way of understanding."

Tôru Takemitsu

Paths, for solo trumpet, was premiered by Håkan Hardenberger at the Warsaw Autumn Festival in 1994. The work is a fanfare to the memory of the Polish composer Witold Lutoslawski who had died in February of that year. Takemitsu relates:

"When I met Lutoslawski in Warsaw in the spring of 1992, I was deeply impressed when he said to me: 'We composers should take melody more seriously and not spare any efforts to create new melodies.' In *Paths* a simple (melodic) inspiration proceeds through the subtle changes of a landscape, much like a path through a garden."

This essentially visual approach to composition manifests itself in his concert pieces as clearly as in his work for film. Takemitsu designed many of his later works – *Arc* for Piano and Orchestra, *Tree Line* for chamber ensemble and *An Autumn Garden*, for Japanese instruments – as musical representations of a journey through a Japanese garden: traditionally laid out to represent the broader world – mountains, seas, forests – in microcosm – and to prohibit a view of the entire from any single position. Walking along various paths through the garden, one's sense of discovery is incremental and cumulative. *Paths* combines this journey with the moving, remembrant character of an elegy and calls for the Harmon mute (its plunger removed), an evocative sound that acknowledges Tôru Takemitsu's debt to jazz.

NINO ROTA

Nino Rota's best-known achievements are the scores he composed for Francis Ford Coppola's *Godfather* movies, melodies that on first hearing feel preternaturally familiar. *The Godfather* cues have a sense of place, a bone-deep nostalgia, and an ability to simultaneously embrace and express both sentimentality and tragedy while remaining aloof and even whimsical. The wry detachment of *The Godfather* music and that of Rota's nearly 30-year association with Federico Fellini – from the early days of *La Strada* (1954) to *La Dolce Vita* (1960) and *Casanova* (1979) – is generally very different from a traditional, thickly-textured, earnest Hollywood



score. Rota wrote with economy and transparency, although he did have the resources to deliver a lush orchestral soundtrack – *Death on the Nile* for example (composed in 1978 just before his death). He was as ingenious at providing atmosphere as he was deft in delivering the big tunes and these often outlasted the films for which they were written – Franco Zeffirelli’s *Romeo and Juliet* comes immediately to mind. He was exceptionally well-trained; intimate with the main strands of mid-20th century composition, traditional Italian music, opera and jazz.

Born in Milan in 1911, both his immediate and extended family were highly musical, and the young Giovanni (Nino) was composing well before he reached his teens. His teachers included Ildebrando Pizzetti and Alfredo Casella at the Accademia di S. Cecilia, and, as a scholarship student at the Curtis Institute in Philadelphia, Fritz Reiner, with whom he studied conducting. His friendship with Igor Stravinsky was close and long-lived.

Rota’s musical life integrated film and concert music in a quite remarkable manner. In addition to his over 150 film scores, he composed operas, ballets, symphonies, concertos and an impressive amount of chamber music. From 1950 until his death in 1979, Rota was also director of the Bari Conservatory.

The rarely heard *Intermezzo* for viola and piano is a neo-classical piece; a single movement that explores an alluring Italianate theme interspersed with brief, dance and march-like episodes. The work was composed in 1945.

JEROME MOROSS

Jerome Moross, a precociously talented pianist and composer, grew up in Brooklyn and attended the DeWitt Clinton High School in Manhattan, where he was a classmate of one of the greatest of all film composers, Bernard Herrmann. Both children found their teachers uninspiring and gravitated to the company of fellow musical and literary enthusiasts. (Another DeWitt contemporary was the



swimming champion Burton (Burt) Lancaster who would work with Herrmann on *The Kentuckian* in 1955). Jerome Moross was 14, Herrmann 16 when they met. Together they played through reams of piano four-hands repertoire and, armed with Herrmann’s brazen chutzpah, sneaked their way into Carnegie Hall where they were able to observe Mengelberg, Toscanini, Stokowski and Furtwängler rehearsing the New York Philharmonic. In the ‘30s both were founding members of the short-lived, “Young Composers’ Group”, a clique modelled on the Russian “Mighty Handful”. The friendship survived Herrmann’s often overwhelming personality and the two men retained a lasting mutual respect.

Graduating from New York University in 1932, the same year he attended Juilliard on a fellowship, Moross worked for a time as a theatre pianist and during the ‘30s steeped himself in every aspect of indigenous American music: ragtime, vaudeville, gospel, blues, Appalachian and minstrel music and jazz of all stripes. This variety, and his innate love of the American landscape, provided him with the language, framework and the very *raison d’être* of his musical style. It served as a vital supplement to his classical schooling, and to his experience of the music of his contemporaries Henry Cowell, Aaron Copland and Charles Ives (whose first Piano Sonata Moross premiered and for whom both he and Herrmann shared a huge admiration). By 1940 he was in Los Angeles as assistant conductor in a touring production of *Porgy and Bess* and keen to break into film music, if only to supplement his income. His eclecticism, and a style somewhat at odds with Hollywood, meant that he was considered a “longhair” – “too Carnegie Hall”. On the other hand, the constellation of European composers who were all wedded to an opulent late-Romantic style, made his intimacy with American music something of a rarity.

Moross’s initial film credits were as an orchestrator, first for Aaron Copland on *Our Town* (1940) and then, intermittently, throughout the ‘40s. His work as a

“There were other American composers but they all wrote that same way. Their western was the western of the Russian steps or the Hungarian plains but this (*The Big Country*) was a western with American rhythms, American tunes and a boldness and brashness about it and this was the way to do a western...”

Moross Interview with Noah Andre Trudeau, September 1975

film and TV composer includes *Wagon Train* (1957), *The War Lord* (1965) and *Rachel, Rachel* (1968). Parallel to these projects, which he generally undertook to subsidise his concert music, moving to Los Angeles when required, there were some prestigious premieres, chief among them Thomas Beecham’s launch of his First Symphony in Seattle in 1943.

In 1958 Moross was finally given what Christopher Palmer describes as “the film of a lifetime”. *The Big Country* is a classic Hollywood, ranch-war Western; directed by William Wilder and starring Gregory Peck, Burl Ives and Charlton Heston. Moross turned out to be the perfect choice. The film opens with Wilder’s epic cinematography accompanied by music, that together with Elmer Bernstein’s score for *The Magnificent Seven* (1960), has come to represent the sonic equivalent of the western landscape. This oft-imitated music has become something of a cliché. But in 1958 Moross’ energetic, repeated string figures punctuated by fanfaric horn calls was a very fresh, compelling sound and the score was nominated for an Academy Award.

The *Sonata for Duo Piano and String Quartet*, composed nearly 20 years later, is very much part of the “Big Country” sound, although Moross develops his material through traditional, sonata-form principles rather than in an episodic or cinematic theme-and-variation fashion. Accessibility was an article of faith for Moross. His aphorism “Down with obscurantism” best defines his philosophy, and the Sonata is unfailingly immediate and descriptive: rhythmically direct, melodically broad, harmonically traditional, and utterly incompatible with the academic language of art music in 1975, the year of its first performance. The central movement with its loping, arpeggiated accompaniment easily conjures up the image of the unflappable, taciturn cowboy, although the melody’s roots lie in a theme used in Moross’s opera *Sorry, Wrong Number!* This tune is referred to again in the final movement, as are the two main themes of the first.

“...as soon as I can refer to a literary or visual pretext my work becomes easier...the subject is supplied by the picture which immediately suggests to me a musical translation.”

Arthur Honegger in *Je Suis Compositeur*

ARTHUR HONEGGER

In the 1930s, the Swiss-born Arthur Honegger, a member of the French group of composers which described itself as “Les Six”, began an intense period of composition for radio and film. His motivation, like Moross’, was partly financial – economic pressures made film far more lucrative than commissioned concert pieces – but was also spurred by a genuine interest in the medium. He contributed two significant articles on music and film. The first, “From the Cinema of Sound to Real Music” appeared in 1931, before he had had any real practical involvement in film. This article dealt with philosophical questions surrounding the emerging technology of the talkies; the future of film and the role of music.

By the time he came to write the second, a by-product of his work on Dimitri Kirsanov’s *Rapt* (1934), he was dealing with the demanding practicalities of actually working within the medium. In 1934 he also scored a soundtrack for *L’Idée*, Bertold Bartosch’s fascinating animated film. Several of his scores (like *Rapt* which he composed with Arthur Hoérée) were collaborative efforts, but his commitment to cinema lasted well into the ‘40s and in all he completed 43 scores, 23 of which were composed in the five years between 1934 and 1939. Honegger’s talents and personality made him an ideal film composer. His biographer Harry Halbreich suggests that in addition to an instinctive understanding of how sound could be used to support the moving image, or indeed to provide a counterpoint to it, “rapidity, precision, a methodical mind and above all a modesty...” were vital elements. This modesty made him an ideal collaborator. Honegger was also acutely conscious of the shortcomings of early sound reproduction. To compensate, he experimented constantly with colour, orchestration and dynamic. In general he scored for a small ensemble, certainly small by Hollywood standards: single woodwinds, brass and strings (the double bass omitted to avoid distortion). He was also a pioneer in the use of recording technology. For example, a portion of *Rapt* was scored backwards. When the tape was reversed and the intended melodic

“What is your best score or scene from a film? Or rather, which do you feel happiest with?”

“I’m sorry, I’m happy with them all. I don’t have my favorites. I feel very sorry for anyone who has to live a life worrying that he’s got one pet piece of music or one favorite. Certainly, he would have a very small, miniscule talent.”

Bernard Herrmann interviewed by Pat Grey, reproduced in *Knowing the Score*, Irwin Bazelon

order restored, each note emerged from its decay with a hollow, eerie quality, rather than dying away – a routine trick today but revolutionary at the time.

Honegger had always been a reluctant member of *Les Six*, ambivalent about the importance of their spiritual godfather, Erik Satie, and more interested in communication than musical philosophizing. He summed up his attitude in a credo that could well have been written by Korngold, Rozsa, and many other major Hollywood composers:

“My efforts have always been directed towards the ideal of writing music that is understandable by the great mass of listeners but sufficiently free of banality to interest music lovers.”

The particularly French tradition of commissioning short virtuoso works for examination or competitive purposes produced a rare gem in Honegger’s bright *Intrada*, composed in 1947 for the Geneva International Competition. A quick central toccata in triple time is enclosed by two *Maestoso* (stately) sections and the piece culminates in a brilliant burst of repeated notes. Its idiomatic writing requires both an expert technique and a fine sense of line, and the piece has become a staple of the trumpet repertory.

BERNARD HERRMANN

Echoes is one of Bernard Herrmann’s rare forays into the world of chamber music; when he composed it in 1966, he had not written a concert piece in 14 years. It is a marvellously crafted group of 10 episodes – “a series of nostalgic, emotional remembrances” (Herrmann) – composed at a time when both his personal and professional life were at a low ebb: his volatile and often abusive personality had alienated many of his friends and colleagues; his second wife Lucy Armstrong had finally decided to leave him and Hollywood now considered his work passé.

“... do what you like, but only one thing I ask of you: please write nothing for the murder in the shower. That must be without music.”

Hitchcock’s instructions to Bernard Herrmann on the scoring of *Psycho*



Herrmann’s biographer Steven C. Smith observes that “Given Herrmann’s depression, the title *Echoes*, may recall the feelings the composer expressed to his first wife, the screen-writer Lucille Fletcher, at the time of their separation”:

“More and more I feel that perhaps I am not possessed of any real great talent. It is perhaps an echo of a talent – that is why I can conduct and do all kinds of musical activities – they are all echoes – never a real voice.” (quoted in *A Heart at Fire’s Center*)

On a more essential level, *Echoes* is Herrmann’s reflection on and elaboration of some of his most memorable motion picture themes. At its heart is a melody that is clearly drawn from the central musical cue of *Marnie* (1964), albeit a slower, chromaticised version. *Marnie* was a Hitchcock collaboration that starred the young Sean Connery with Tippi Hedren, a relative newcomer, in the title role. Marnie’s agonizing secret, her repressed sexuality and her terror of intimacy make this a fascinating psychological film study. But as the movie relates to *Echoes*, it is Marnie’s secretive and compulsive thieving that is the film’s most tantalising element. In his miserable, self-pitying state, could Herrmann have been commenting on his own practice of borrowing from (or “echoing”) previous work? Hardly a fault in itself, but perhaps it caused Herrmann some internal conflict: here he was, using the *Marnie* theme – which in turn had had its origins nearly 20 years earlier in the prelude of the *Seventh Voyage of Sinbad* (1958) – for use once again ... in a string quartet.

Steven Smith has described *Echoes* as “Herrmann’s own Enigma Variations”, with each section somehow linked through quotation and allusion to past works. Many listeners will spot the *Psycho* theme, perhaps the most readily identifiable. The violin harmonics are clearly those of *Vertigo*.

In its episodic layout *Echoes* has little in common with the formal design of a

“America is the only country in the world that has so-called ‘film composers’. Every other country has composers who sometimes do films (...) I wouldn’t call most of my colleagues composers.”

Bernard Herrmann quoted in *A Heart at Fire’s Center*, Steven C. Smith

traditional quartet. From Herrmann’s earliest days as a musical director for CBS radio dramas, he had developed a mastery of the brief, illustrative cue – extended melody had never been a particular strength – and this he used to underlay, or comment on the text. His genius lay in an ability to intuit dramatic possibilities, including those that had eluded the directors themselves, and to encapsulate a scene or a character’s personality and motivation with an immediate and perfectly sculpted musical phrase or motif. His knowledge of the repertory, both ancient and modern, was encyclopaedic and he never permitted convention or common practice to act as a creative restraint: a solo harmonica was as legitimate a choice as a massive orchestra, or even a collection of found objects – for a play about the Federal Housing Project, Herrmann wrote a rhythmic carpentering score for an orchestra of saws, hammers and nails. Like many of the great composers for film, he had a well-developed instinct for selecting and manipulating sound. The late Christopher Palmer, a composer and film historian who knew Herrmann well quotes the following anecdote:

“[...] who in the world has ever heard the sound of a man turning into a sycamore tree? Yet that was one of Herrmann’s assignments on the Workshop not long ago. It didn’t floor him in the least. He thought for a few minutes – and figured that on the whole turning into a tree might be rather a pleasant experience. ‘I scored the cues for strings, harp celeste and flute – all delicate instruments – and composed a theme which was wistful but not too sad’, he says. ‘After all the man turning into a tree was a postman, and his feet were tired. He was glad to be at peace.’” (Lucille Fletcher, *Screen and Radio Weekly*, 1936 reproduced in Palmer’s *The Composer in Hollywood*.)

Echoes is a distillation of Herrmann’s extraordinary ability to breathe emotion and context into the visual. The piece was composed in London and premiered there in December 1966 with Edmund Rubbra’s Third String Quartet, op. 112 (first performed two years earlier) as the program’s companion piece. This would

“A shteppe is a shteppe is a shteppe!”

Dimitri Tiomkin, asked how a Ukrainian born Slav could compose melodies that so aptly described the American West.

have pleased Herrmann greatly. He had been an ardent Anglophile all his life – a champion of the works of Delius, Elgar, Finzi and Vaughan Williams as well as Rubbra – and his string writing, meticulously weighted, perfectly voiced and utterly idiomatic, has something of the English string tradition to it.

FRANZ WAXMAN

Franz and Alice Waxman traditionally spent New Year’s Eve with their neighbour Jascha Heifetz at his house in Beverly Hills. Chamber music was an integral part of these evenings and for the close of 1947 Waxman brought along a *pièce d’occasion*: a set of four variations on the traditional Scottish air *Auld Lang Syne* which he had arranged for piano quartet. Heifetz played the violin; Virginia Majewski the viola and Heifetz’s longtime accompanist, Emanuel Bay, the piano (the cellist’s identity is not known). Waxman wrote very little chamber music, but the Variations are an excellent testament to his powers of pastiche, with witty evocations of Mozart, Beethoven, Bach and Shostakovich – and the addition of some ironic Prokofievian touches. It comes as no surprise to find that with Waxman’s mutation of Bach’s *Chaconne* from the Second Partita, the evening’s host had the most demanding part. Most violinists will be more familiar with Waxman’s ubiquitous *Carmen Fantasy* – a showpiece drawn from *Humoresque* (1946) and recorded by Heifetz – which has now been transcribed for nearly every instrument that can accommodate its pyrotechnics, and several that cannot.

Waxman was born on Christmas Eve 1906 in the industrial town of Konigshutte, Upper Silesia, now Chorzow, Southern Poland, the youngest member of an affluent but not particularly musical family. After initial schooling in Dresden, Waxman settled in Berlin where his earnings as a nightclub pianist and member of one of Germany’s hottest jazz bands, the celebrated Weintraub Syncopaters, helped pay for his formal studies. A fellow-Syncopator, Friedrich Holländer, later a colleague in the States, asked Waxman to orchestrate his music for Josef von Sternberg’s



Der Blau Engel ("The Blue Angel", 1930), a classic study of sexual repression starring Marlene Dietrich in her first feature. Waxman's work was rewarded three years later with the invitation to write an original score for Fritz Lang's *Liliom*.

By 1934, all of Berlin's Jewish-owned stores had been daubed with yellow stars and anti-semitic attacks were commonplace. National Socialist ideology was entrenched and when Waxman was set upon by a pack of rabid Nazis in a city street, he became one of its many random victims. He moved to Paris, then Hollywood and soon became one of cinema's most sought-after composers, working initially for Universal and then MGM, for whom he averaged an astonishing seven films a year over the course of his seven-year contract. Warner Brothers signed him in 1942 but he soon left the studio system for a career as a freelancer. Although most of Waxman's time was absorbed by film composing, he also enjoyed a substantial career as a conductor, and in 1947 established the Los Angeles Music Festival where, over the next two decades, he programmed and conducted over 80 American and world premieres. Of his 144 film scores, two won Academy Awards – Billy Wilder's *Sunset Boulevard* (1950) and George Steven's *A Place in the Sun* (1951) – and a further 12 garnered Academy nominations.

The final works in this evening's program are reductions of orchestral suites from two of Waxman's films. They were later arranged by his colleague Arnold Freed for piano, string quartet and bass to form part of the four-movement *Hollywood Suite*. *Come Back, Little Sheba* (1952) stars Burt Lancaster as Doc, a recovering alcoholic; his wife Lola played by Shirley Booth. The dynamic of their colourless and childless union is transformed by the arrival of a beautiful art student, Marie (Terry Moore). Marie represents the couple's missed potential and squandered opportunity and soon becomes the object of Doc's unspoken fantasies and the focus of the bored and dowdy Lola – in essence a replacement for the daughter she lost in childbirth (as well as her missing dog Sheba). Waxman contributed one



of his most rapt, instantly captivating melodies for the picture (heard at the beginning of the piece) and also adds a complementary theme not included in the original score.

The MGM incarnation of *The Adventures of Huckleberry Finn* (1938) featuring Mickey Rooney (Huck) and Rex Ingram (Jim, the runaway slave) was the third filmed version of Mark Twain's popular book. Waxman never completed the orchestral score for the present *Overture*, which had originally been intended for promotional use on the radio. Forty years later, Christopher Palmer stumbled on sketches in the MGM archives and reconstructed the work. It is essentially a condensed version of the film's musical highlights: Huck's "hoe-down" theme, "On the Island", "The First Adventure", "The Chase", "The River Queen", "Jim in Danger" and finally a reprise of the opening melody. Waxman's accompaniment to a tale of friendship, laughter and adventure exemplifies the innocence and optimism of a very different pre-war Hollywood.

Simon Wynberg, 2005



P R O G R A M T W O



Divertimento Concertante for bass and piano, Nino Rota [1911 – 1979]

Allegro

Alla marcia, allegramente

Aria. Andante

Finale

Joel Quarrington bass, Leslie Kinton piano

Piano Trio, op. 1, Erich Wolfgang Korngold [1897 – 1957]

Allegro non troppo, con espressione

Scherzo: Allegro

Larghetto: Sehr langsam

Finale: Allegro molto e energico

Atis Bankas violin, Josephine Knight cello, Dianne Werner piano

intermission

Seven Songs, Korngold

Come Away, Death op. 29, no. 1

Old Spanish Song op. 38, no. 3

Old English Song op. 38, no. 4

Desdemona's Song op. 31, no. 1

Under the Greenwood tree op. 31, no. 3

Blow, Blow, Thou Winter Wind op. 31, no. 3

When Birds Do Sing op. 31, no. 2

Olenka Slywynska mezzo soprano, Leslie Kinton piano

Quintet in F minor, op. 2, for piano and strings, Milkós Rózsa [1907 – 1995]

Allegro non troppo, ma appassionato

Molto Adagio

Allegro Capriccioso

Vivace

Erika Raum violin, Zsolt Eder violin, Steven Dann viola, Josephine Knight cello,
David Louie piano



Program 11

The note to Program 1, which featured Nino Rota's *Intermezzo* for viola and piano provides some biographical detail on this Italian film composer. The *Divertimento Concertante*, originally written for bass and orchestra, and premiered in 1970, is performed tonight in its version with piano. The work has become an important part of the bass repertoire; idiomatic and tuneful, with occasional touches of jazz and popular music. Joel Quarrington, today's soloist, offers the following background to the work:

"Rota composed the *Divertimento* for Franco Petracchi, the great Italian virtuoso and it dates from 1968, when the two were professors at the Bari Conservatory. Apparently their studios had an adjoining wall and Rota was subjected to all the bassists' etudes and exercises which he used (in part) for his *Divertimento*. The piece has found widespread acceptance in the double bass world and is programmed regularly in concerts and competitions. There are four movements: *Intrada*, which sounds like a wry commentary on the first movement of Paganini's first Violin Concerto; *Marcia*, a sardonic Prokofiev spoof; *Aria*, a romantic tune that Petracchi claimed should and could have been used in the movie *Dr. Zhivago* – instead of the famous "Lara's Theme" – and *Finale*, which is fast, very flashy and contains all the aforementioned tricks-of-the-trade that Rota heard through the wall."

"If we had a little boy of twelve who preferred writing this sort of music to hearing a good folktune or going out and playing in the park, we should consult a specialist."

The *New York Sun* on the premiere of Korngold's Trio in November, 1910

ERICH WOLFGANG KORNGOLD

Erich Wolfgang Korngold well deserved his middle name. In the history of Western music one is hard-pressed to find an individual blessed with greater natural gifts – other than perhaps Mozart and Mendelssohn. Korngold was 12 when he composed his Piano Trio op. 1, and given the work's sophistication, its deftness of touch and its technical mastery, the composer's youthful ability is as impossible to comprehend now as it was when Vienna first auditioned the piece. Korngold was born in 1897 into a Jewish family; assimilated, middle class and well-educated. Four years after his birth, his father Julius inherited Eduard Hanslick's job at Vienna's *Neue Freie Presse*, becoming in the process one of Europe's most powerful music critics. Erich's relationship with Julius was as complex and as ambivalent as Mozart's and his father Leopold, and given Julius' total involvement in his son's life and the unrelenting pressure he placed on him, Erich's survival confounds the usually bleak expectations for a wunderkind. Julius was a staunch musical conservative – a Brahmsian, rather than a Wagnerian, and from Erich's earliest compositions he assessed his son's musical development through a lens of intolerance and prejudice. As a result of Julius' friendship with Gustav Mahler, Erich was introduced to the renowned composer, conductor and pedagogue Alexander von Zemlinsky who agreed to teach the 10-year-old. When Zemlinsky left Vienna for a conducting job in Prague, Erich's lessons continued with Hermann Grädener. "Dear Erich", wrote Zemlinsky from Prague. "I hear you are studying with Grädener. Is he making progress?" In fact aged 10, Erich had been withholding his more experimental compositions from Zemlinsky's traditionalist scrutiny.

This was a time when culture and aesthetics held a real and vital significance in peoples' lives, and not just those of the upper classes. Europe venerated its composers, and their works provoked discourse, passion and an intense rivalry. Vienna was this world's musical heart, and today it is difficult to imagine the sensation Erich created. His genius reverberated well beyond the city's musical

“Fine symphonic scores for motion pictures cannot help but influence mass acceptance of finer music. The cinema is a direct avenue to the ears and hearts of the great public and all musicians should see the screen as a musical opportunity.”

Korngold in *Overture*, 1946, quoted in Jessica Duchen’s *Erich Wolfgang Korngold*

and social circles and his gifts were praised by composers as diverse as Richard Strauss, Karl Goldmark, Camille Saint Saëns, Anton Webern and Engelbert Humperdinck, as well as by the conducting luminaries Artur Nikisch and Bruno Walter. Artur Schnabel toured the boy’s second piano sonata and was partnered by Carl Flesch for performances of his violin sonata. Some of these great men feared that Erich’s modernism was already flirting too close to the edge of the atonal crevasse. Simultaneously, Julius’ enemies spread rumours about the “real” authorship of Erich’s works and Julius was stunned to learn that some had actually ascribed the authorship of his son’s pieces to him. To these accusations he replied that had he been capable of such invention he would never have become a music critic! But in truth, Korngold’s precocity was such that it would have been difficult to attribute his musical language to anyone *but* him. Unbelievably, it is already possible to identify the musical signature of *The Adventures of Robin Hood* composed some 37 years later.

Korngold understood the principles of film composing intuitively – well before he stepped foot on the Warner Brothers’ lot – and the musical success and dramatic brilliance of the film scores he wrote for *Captain Blood* (1935), *Anthony Adverse* (1936) and *The Sea Hawk* (1940) have their roots in Korngold’s natural aptitude for narrative and his unfailing sense of scale and tempo. These were also integral to the skills that made him a consummate pianist-improvisor, and they are already apparent in the imaginative, pliable phrases of his early descriptive piano compositions: the *Six Piano Pieces* inspired by *Don Quixote* and the *Sieben Märchenbilder*, op. 3.

By his teens, and certainly by the time of his first major opera *Die tote Stadt* (“The Dead City”) staged when he was 20, Korngold had found and mastered a language that was very much his own, even if it drew on some of the syntax and musical inflections of the modernist vanguard. His misfortune was that this

“Erich! Don’t bathe – compose!”

Julius Korngold to his son, as recounted by Karl Böhm, on holiday with the Korngolds

language barely changed over the course of his life. By the 1940s he was considered a reactionary and his post-war return to Vienna was a very different affair from the triumph he had anticipated. By then Korngold was less relevant than Saint Saëns had been in 1910, when Erich wrote his Piano Trio. His career, originally built and promoted by Julius Korngold who had also happened to be the world’s most powerful and eloquent music critic was now savaged by Julius’ younger and far less supportive colleagues. They considered Korngold’s music anachronistic – irrelevant to recent musical and social history. On the New York premiere of his Violin Concerto the music critic of the *New York Times* critic opined:

“This is a Hollywood concerto. The melodies are ordinary and sentimental in character, the facility of the writing is matched by the mediocrity of the ideas.”

“More corn than gold” wrote the *New York Sun* in its own cruel commentary. But 50 years on, Korngold’s music has proved far more durable than his critics would have either hoped or imagined. His operas have re-entered the repertory and his instrumental, vocal and film works are well-represented in recording catalogues.

Like Brahms’ early Piano Trio op. 8, Korngold begins his with a piano cantilena, its essential ingredient a radiant theme distinguished by a downward octave leap – this reappears throughout the composition, most effectively at its close. The Scherzo follows the traditional formal pattern with a contrasting Trio and an exact repeat of the opening material. The piano is the main protagonist here; the music sunny, charming and utterly Viennese. “Nostalgic” may be the most appropriate word to describe the slow movement. But one is immediately obliged to enquire how much nostalgia a 12-year-old might possess! The finale is possibly the most impressive movement, particularly its final pages where tempo, content and expression ebb and surge with absolute conviction, inhabiting a sound world of harmonic wealth and vaulting melody reminiscent of Richard Strauss and even Alban Berg. In later works, the interpretative demands of Korngold’s many expressive markings



would be clarified in the actual notation of the score, where (if properly followed) the changes of tempo and meter help to ensure an accurate realisation of a complicated musical flow. It is worth mentioning the musicians who premiered the piece, all renowned performers of the highest reputation: violinist Arnold Rosé, cellist Friedrich Buxbaum with the conductor Bruno Walter at the piano.

Erich Korngold's songs to texts by Shakespeare, the opp. 29 and 31, have their genesis in his relationship with Max Reinhardt, one of the founders of the Salzburg Festival and the most influential theatre director of his day. Their collaboration began in 1929 with Korngold's elaboration of Strauss' *Fledermaus*. Five years later, Reinhardt's film version of *A Midsummer Night's Dream*, a hugely expensive Warner Brothers production, lured Korngold to Hollywood. The visit created a refuge that would ultimately save the composer and his family from the Nazis. The *Four Shakespeare Songs* op. 31 and *Songs of the Clown* op. 29 (from *Twelfth Night*) were originally composed for inclusion in *Shakespeare's Women, Clowns and Songs*, a production that Reinhardt had intended to stage in 1937. The manuscripts of opp. 29 and 31 were lost with the *Anschluss* in 1938, when Nazi troops occupied Korngold's Vienna house on Sternartestrasse and either confiscated or destroyed its contents. Reinhardt's production was finally mounted in 1941 at his Workshop Theatre in Los Angeles. Amazingly, Korngold rewrote all the songs from memory.

There is a folk-like simplicity to Korngold's opp. 29 and 31 songs and a directness and immediacy that is quite different from his other vocal works. His version of "Come Away, Death", a song also set by English vocal composers such as Gerald Finzi, Vaughan Williams and Roger Quilter, displays a marvellous sense of atmosphere and an admirable grasp of word-setting in a language with which he had only recently become familiar. There is novelty in "Desdemona's Song" – which uses just the right hand in a spare, evocative accompaniment; the bass silent



save for one eight-bar section, and the moments when the text briefly alludes to Othello. The texture of "Under the Greenwood Tree", from *As You Like It*, is similarly transparent, and a lute could conceivably adopt the piano figuration.

"Blow, Blow, Thou Winter Wind", sung by Amiens in the same play, represents the wind's howl with an increase in harmonic tension each time the text suggests its force. The two remaining songs are drawn from the set of five Songs for Middle Voice op. 38 premiered in Vienna in early 1950. The "Old Spanish Song" is taken from the classic Errol Flynn pirate movie, *The Sea Hawk*, and while the "Old English Song" is not a film song as such, it is certainly of the same world.

MIKLÓS RÓZSA

Although written in 1928 when the composer was only 21, Miklós Rózsa's Piano Quintet shares the Hungarian melodic turns and rhythmic elements that are the feature of many of his concert pieces; works that he composed throughout his parallel life in the movie business. While still a teenager in Budapest, and president of his school's Franz Liszt Music Circle, Rózsa gave a speech critical of the country's musical tradition and extolled Bartók and Kodály as its only two outstanding composers. North of Budapest, at the Rózsa family estate in the Nógrád area, Miklós collected folk songs with the fervour of his two heroes, transcribing the melodies of the local Palóc Magyars.

"That was where my music began, and where it has ended. I have no choice in the matter and never have had. However much I may modify my style in order to write effectively for films, the music of Hungary is stamped indelibly one way or other on virtually every bar I have ever put on paper." (*Double Life*)

Dining with Arthur Honegger in Paris in 1934, and reflecting on the meagre concert fee they had just been paid, Rózsa asked his eminent colleague whether he thought it possible for a serious composer to find a viable income. Honegger



recommended that Rózsa follow his own example and write for film, suggesting that he listen to his recent score to Raymond Bernard's *Les Misérables* (1934). Rózsa saw the film and was both impressed by Honegger's music and overwhelmed by the potential he saw for himself. By 1934 he had already written a number of short fanfares for Pathé-Journal's newsreels, but feature-scoring represented a different order of involvement. On moving to London, Rózsa met a number of émigré Hungarians and succeeded in landing the scoring assignment for Alexander Korda's *Knight Without Armour* (1937) starring Robert Donat and Marlene Dietrich. There followed an almost unbroken succession of films, first in London and then, from 1939 onwards, in Hollywood.

While Rózsa did compose for the concert hall, his contribution to film is considerably larger – over 90 scores of a quite extraordinary and even quality. No less than 14 of them were nominated for Academy Awards and three more, *Spellbound*, *A Double Life* and *Ben-Hur*, were awarded Oscars for best music. Excerpts from pictures such as *Quo Vadis*, *Ben-Hur*, *King of Kings* and *Spellbound* have also enjoyed great success as concert works. It is appropriate that Rózsa's final assignment was Carl Reiner's comedy *Dead Men Don't Wear Plaid* (1981), a film inspired by the Hollywood gumshoe movie and the work of writers like Raymond Chandler. Thirty and more years earlier, Rózsa had scored several of the classics that Reiner integrated into his tribute (*Double Indemnity*, *The Lost Weekend*, *The Killers* and *The Bribe*). Among Rózsa's larger concert pieces are a Violin Concerto (premiered by Heifetz), Cello Concerto (Janos Starker), Viola Concerto (Pinchas Zukerman) and the Three Hungarian Sketches.

Rózsa composed his Piano Quintet op.2 while still a student at the Leipzig Conservatory, where his teachers included the influential pedagogue and Reger protégé Hermann Grabner. The work's premiere at the Conservatory's Great Hall was a triumph and Grabner himself arranged a private performance for Karl

Straube, Germany's pre-eminent organist; a professor at the Conservatory and the organist at the Thomaskirche, where J.S. Bach had once served. Straube had considerable influence and a recommendation to the august publishing house of Breitkopf and Härtel, which was headquartered in Leipzig, guaranteed an entrée for the young composer. Contracts were signed and Miklós was given 100 and 250 marks respectively for the String Trio, op.1 and the Piano Quintet, op.2. He had not yet sat his final exams. Reflecting on the piece some 50 years later, after an impromptu Hollywood performance by a group of friends that included the pianist Leonard Pennario and cellist Gregor Piatigorsky, Rózsa reflected:

“I could see elements of immaturity, of course, moments where I was still feeling my way; but the basic characteristics of my mature style are, in embryonic formations, unmistakably present already.”

The Piano Quintet is set in a traditional four-movement sonata form. While the second and fourth have almost palpable Hungarian roots, the quintet's melodies are not direct quotations of Magyar folk tunes. Rather, they use their shape, rhythm and intervallic quirks to create impressively original folk-like material. The Piano Quintet, Like Korngold's Piano Trio, surged effortlessly onto the page. Rózsa writes:

“I worked very fast in those days, and I know exactly what Rossini meant when he said: ‘Until I was thirty, the melodies were chasing me. After thirty I was chasing the melodies.’”

The slow movement's theme announced first on the viola, restated on the piano and then developed with an effulgent intensity, is particularly successful. The *Scherzo*'s wit and concision, built on an angular piano theme, is followed by a driving, rhythmic and very proudly Hungarian finale. The passion, the idiomatic writing and the immediacy of Rózsa's Piano Quintet – a genre that has few

repertory works – make it a piece that deserves more regular outings. What impresses is not just the wealth of the ideas, their individuality, strength and character, but Rószsa's precocious ability to contain and integrate all this youthful inspiration. His influences are not difficult to spot. Kodály and Bartók are certainly present (the final movement's principal slow theme is reminiscent of Bartók's *Roumanian Dances*) but Brahms and Dohnányi are more than evident as well. Dohnányi had met Rószsa and offered advice on his Symphony and in 1929, a year after the Quintet's launch, conducted Rószsa's *Serenade for Orchestra* in Budapest (Richard Strauss was in the audience and his enthusiastic applause guaranteed the success of the concert). The following year the Piano Quintet received its Parisian premiere; the piano part performed by Rószsa's friend Clara Haskil.

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SPECIAL GUEST

JOSEPHINE KNIGHT – CELLO

One of the finest cellists of her generation, Josephine is currently principal cellist of the English Chamber Orchestra. She enjoys a busy career as a soloist and chamber musician and has appeared at major European festivals including Gstaad, Schleswig-Holstein, Mecklenburg, Schloss Elmau and Cheltenham. Her studies at the Wells Cathedral School, the Royal Academy of Music and the Juilliard School (with Aldo Parisot) were accompanied by a string of scholarships and awards, including the John Tunnell Trust Competition in London. Her debut broadcast was with Swedish Radio at the age of 13 and she is now a regularly guest on the BBC and Classic FM. Recent broadcasts include performances of Shostakovich's Cello Concerto No.1 (with the BBC Scottish Symphony Orchestra) and Rachmaninov's Piano Trios with Artur Pizarro. Josephine has performed as principal cellist with many of Britain's leading orchestras, including the London Symphony and Royal Philharmonic Orchestras, and has worked with Sir Colin Davis, Michael Tilson Thomas, Sir Simon Rattle, André Previn, Claudio Abbado, Bernard Haitink and Sir Georg Solti.



All of ARC's members are senior faculty members of The Glenn Gould School of The Royal Conservatory of Music.

JAMES ANAGNOSON, PIANO

In 1975 James Anagnoson began performing with Canadian pianist Leslie Kinton. Since then the duo Anagnoson & Kinton have gone on to give "outstanding concerts...with formidable precision and panache" (*New York Times*) across Canada, the United States, Europe, and Asia. They have performed for the BBC, Hilversum Radio, and Radio Suisse Romande, and their nine recordings are a regular part of CBC's programming. James received his bachelor's degree from the Eastman School and his master's from the Juilliard School, which he attended on a scholarship. His teachers include Eugene List and Samuel Lipman, Claude Frank and Karl Ulrich Schnabel. He has served as a juror for the inaugural Canadian Chopin Competition, the International Hong Kong Piano Competition, the Prix d'Europe, and the Toronto Symphony Competition. He has also been heard on CBC Radio as a guest host on *The Arts Tonight*, and as a commentator for both the Esther Honens International Piano Competition and the CBC Young Performers Competition. James teaches at both The Glenn Gould School and the University of Western Ontario.

ATIS BANKAS, VIOLIN

Atis Bankas enjoys a busy career as a recitalist, chamber musician and teacher. In addition to his commitments at The Glenn Gould School, Atis has taught at the Peabody Conservatory, the Royal Northern College of Music in Manchester; the Royal Academy of Music, London; Lawrence University, Wisconsin, and is currently a visiting professor at the Eastman School of Music. He is also Artistic Director of the Canadian Chamber Academy and the Niagara International Chamber Music Festival as well as Director of the International School for Musical Arts. A former member of the New World Trio and the Krieghoff String Quartet, he has appeared as a soloist in the former Soviet Union, Europe, the United States



and Canada, as well as with many orchestras, under Neeme Järvi, Iona Brown and Andrew Davis. He holds degrees from the Lithuanian State and Tchaikovsky Conservatories and he was a laureate of the Inter-Republican Violin Competition in Tallinn. Many of his students have enjoyed professional success and a number have won major competitions.

STEVEN DANN, VIOLA

One of North America's most distinguished and versatile violists, Steven Dann has served as principal viola with the Toronto Symphony Orchestra, the Amsterdam Concertgebouw, Zurich's Tonhalle and the National Arts Centre Orchestra in Ottawa. In concerto appearances he has collaborated with Sir Andrew Davis, Jiri Belohlavek, Sir John Elliott Gardiner, Jukka-Pekka Saraste and Vladimir Ashkenazy. Steven has also been a guest principal of the Boston and City of Birmingham Symphony Orchestras under Sir Simon Rattle, and with the Chamber Orchestra of Europe, with whom he also recorded. He has been a member of the Smithsonian Chamber Players in Washington D.C. and a featured performer on their Sony Classical recording series. He is currently a member of the Axelrod String Quartet. Steven Dann has a great interest in both early and contemporary music and has commissioned concerti from Alexina Louie and Peter Lieberon as well as chamber works from R. Murray Shafer, Frederick Schipitsky and Christos Hatzis. This season he recorded Luciano Berio's *Sequenza #6* (Naxos). His teachers include Lorand Fenyves, Bruno Giuranna, Zoltan Szekely and William Primrose.

LESLIE KINTON, PIANO

As half of the Anagnoson & Kinton piano duo, Leslie Kinton has performed over a thousand concerts throughout the United States, United Kingdom, Asia and in every Canadian province and territory. The duo has recorded six CDs and broadcast on the BBC, Hilversum Radio, Radio Suisse Romande, Hong Kong Radio, and the CBC (where it is a programming mainstay). Orchestral collaborations include the Toronto, CBC, Vancouver, Winnipeg and Kitchener-Waterloo Symphony



Orchestras as well as the Calgary Philharmonic. Leslie is also a well-known chamber musician and has performed with Martin Beaver, Joel Quarrington, Ifor James, Avram Galper, James Campbell, Ray Luedeke, Nora Shulman, Bryan Epperson, the York Winds, and the St. Lawrence String Quartet. He was a scholarship student at The Royal Conservatory of Music and received the Forsythe Graduation Award at the University of Toronto. In addition to his responsibilities as one of the country's leading piano pedagogues, Leslie is a fanatical golfer, an amateur astronomer and a serious aficionado of pulp television.

JOEL QUARRINGTON, DOUBLE BASS

Recognized as one of the world's great bass virtuosos, Joel Quarrington began studying the instrument at The Royal Conservatory of Music when he was 13. Subsequent training took him to Italy and Austria. A winner of the prestigious Geneva International Competition, Joel has made solo appearances throughout Canada, the United States, Europe and China, and has played concerti with the symphony orchestras of Toronto, Edmonton, Winnipeg, Hamilton and the National Arts Centre Orchestra, where he was principal bass. He has released several recordings, including *Virtuoso Reality* (CBC Records) and a CD devoted to the works of Bottesini (Naxos). He is a strong advocate of the unusual practice of tuning the bass in fifths, an octave lower than the cello, a tuning which he uses exclusively. His Italian bass was made in 1630 by the Brescian master, Giovanni Paolo Maggini. In his precious free time, Joel is an enthusiastic connoisseur of the world's beer. He has also acquired an underground following for his recordings on the erhu, a violin-like Chinese instrument with two strings. These include the now classic CDs: *Everybody Digs the Erhu*, *Country Erhu '98*, *Three Erhus at the Acropolis*, and most recently, *Erhus From Beyond the Galaxy*.

DAVID LOUIE, PIANO

The pianist and harpsichordist David Louie, described as "A pianistic sensation" (*Rhein-Zeitung*, Germany), was born in British Columbia. A winner of several



international piano competitions (CBC Radio; Santander, and Sydney) he made his New York debut with the venerable Peoples' Symphony Concerts and since then has performed at major series in Chicago (the Dame Myra Hess Memorial Concerts); Mosel Festwochen, Germany, and the National Auditorium, Madrid. He has appeared with the Vancouver Symphony; the National Arts Centre Orchestra in Ottawa; the Gulbenkian Chamber Orchestra, Lisbon; and the Royal Philharmonic Orchestra, London; and has collaborated with many distinguished artists, including the Takacs Quartet. David Louie completed graduate studies at the University of Southern California. His principal teachers include Boris Zarankin and John Perry whom he now assists at The Glenn Gould School. Away from the keyboard, he enjoys languages, literature, art, film and the great outdoors.

ANDREW MCCANDLESS, TRUMPET

Andrew McCandless, principal trumpet of the Toronto Symphony Orchestra since 1999 is a native of Louisville, Kentucky. He studied at Boston University and the Eastman School of Music and at the age of 20, in his junior year of college, was offered his first orchestral position as co-principal trumpet of the Savannah Symphony. Major appointments followed: with the Kansas City Symphony, Buffalo Philharmonic, San Francisco Symphony and Dallas Symphon, where Andrew has spent the past two seasons as principal trumpet. He has been featured as a soloist throughout the United States and Canada: with the Buffalo Philharmonic, the Dallas Symphony, and on many occasions with the Toronto Symphony, and, as a chamber musician, at the Strings in the Mountains Chamber Music Festival (Steamboat Springs, Colorado) and the Sun Valley Summer Symphony Chamber Series. Andrew is an active educator and has been a clinician for the New World Symphony in Miami and the Eastman School of Music. This year he will give master classes at Northwestern University, The Cleveland Institute of Music and The University of Calgary, and this summer will be his first as a faculty member of the National Youth Orchestra of Canada. Andrew been a member of The Glenn Gould School's brass faculty for the past five years.



ERIKA RAUM, VIOLIN

Erika has played the violin professionally since the age of 12. Since winning the Joseph Szigeti International Violin Competition in 1992 she has been invited to Europe on many occasions, most recently to Portugal, Austria, Germany, England, Italy, France and Hungary, where she appeared with the Budapest Radio Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra. Erika has performed throughout Canada: at the Parry Sound, Ottawa and Vancouver chamber festivals and regularly at the Banff Centre. Abroad she has attended the festivals at Caramoor, Budapest and Prussia Cove. She is much in demand as a chamber musician and performs regularly with the distinguished pianist Anton Kuerti, with whom she recorded a landmark CD of Czerny's piano and violin works (on CBC's Musica Viva label).

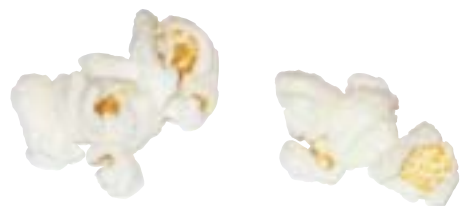
DIANNE WERNER, PIANO

After initial training at The Royal Conservatory with Margaret Parsons-Poole, Dianne continued her studies with Peter Katin, György Sebok and Alicia de Larrocha. She went on to win a number of major prizes including the Silver Medal at the prestigious Viotti-Valsesia International Piano Competition in Italy and second prize in the Young Keyboard Artists Association Competition in the United States. Dianne also received a number of major awards in Canada, including three Canada Council Grants and a Floyd Chalmers award from the Ontario Arts Council. An exceptional soloist, accompanist and chamber musician, her collaborations include a national tour and recordings with soprano Nancy Argenta and a wide array of performances with the principal players of the Toronto Symphony, the New York Philharmonic, and the Canadian Opera Company Orchestra. Acclaimed for her lyrical and poetic style she has given solo recitals across Canada, at the United States and Europe and appeared as soloist with several orchestras; The Nybrokajen Concert Hall, Stockholm and at Canada House in London. Dianne frequently performs as a duo partner with cellist Bryan Epperson.



SIMON WYNBERG, ARTISTIC DIRECTOR, ARC

Simon Wynberg enjoys a diverse career as a guitarist, chamber musician and artistic director. Simon established the Scottish chamber festival Music in Blair Atholl in 1991, which he still runs, and was Artistic Director of Music at Speedside and the Guelph Spring Festival from 1994 to 2002. In addition he has programmed and directed festival events in the United Kingdom and the Bahamas. His entry in the *New Grove Dictionary of Music & Musicians* describes him as “not only a virtuoso performer of distinction but one of the guitar’s foremost scholars”. He has edited over 60 volumes of hitherto unknown guitar music and his many recordings (on Chandos, ASV, Hyperion, Narada, Stradivari, Vox and Naxos) have received glowing reviews and awards: a Penguin CD Guide Rosette; Gramophone Critics’ Choice, and a Diapason Award. His *Bach Recital* CD has sold over 100,000 copies. Simon has recorded and collaborated with the English Chamber Orchestra, George Malcolm, the Gabrieli String Quartet, flautist William Bennett, violinist Mark Peskanov and many Canadian musicians, including violinists Martin Beaver and Scott St. John. Recent engagements include concerts in New York at the Bargemusic series, the Banff Centre and the Bermuda International Festival. Simon’s non-musical enthusiasms include contemporary fiction and worrying.



Glenn Gould School Guests

ZSOLT EDER, VIOLIN

Zsolt was born in Budapest, Hungary. There he studied in the Preparatory division of the Franz Liszt Academy of Music with Eszter Perenyi. He moved to Toronto in September 2002 to study at The Glenn Gould School with the late Lorand Fenyves and is currently a student of Erika Raum. He is a member of the Via Salzburg Chamber Orchestra, and the concertmaster of The Royal Conservatory Orchestra which he led in performances of Stravinsky’s *Soldier’s Tale*. He also performed in the Canadian Opera Company’s production of Wagner’s *Siegfried*.

MARY-KATHRYN STEVENS, VIOLA

Mary-Kathryn was born in Guelph, Ontario. A former scholarship student of Annalee Pattipatanakoon in The Royal Conservatory’s Young Artists Performance Academy, Mary-Kathryn now studies viola with Steven Dann and is on the Dean’s Honours List. She is a member of the Veritas Piano Quartet, a Glenn Gould School student ensemble that has performed in Ontario and Quebec, as well as on CBC Radio Two’s *Music Around Us*, and has attended the Tanglewood, Domain Forget, Sarasota and Kent/Blossom music festivals. In 2004 she became a member of the UBS Verbier Festival Orchestra in Switzerland with which she toured Europe and Asia. Her volunteer work has been rewarded with the Canada Millennium Scholarship, the Lieutenant Governor’s Community Volunteer Award, and the Sertoma Club of Guelph Award. In addition to her love of music, Mary-Kathryn takes pleasure in reading, photography, watching movies and knitting.

OLENKA SLYWYNSKA, MEZZO-SOPRANO

Olenka's recent solo appearances include recently played the role of the child in The Glenn Gould School's presentation of *L'Enfant et des Sortilège*, the Mozart Requiem with the Hamilton Philharmonic, Rachmaninov's Liturgy of St. John Chrysostom with the McMaster Choir, and two major fundraising events presented by "Help Us Help the Children", the latter presented in the CBC's Atrium. She has also performed in the Vesnivkaï Choir's Ukrainian Memorial Concert and in the Glenn Gould School Vocal Showcase. Olenka appears regularly as a soloist with the choir of the St. Nicholas Church. Her teachers include Narelle Martinez and Larissa Kryvotsiuk, at the Mykola Lysenko Conservatory in Lviv, Ukraine. She is now studying under Jean MacPhail at The Glenn Gould School.

ACKNOWLEDGEMENTS

The ROM staff, especially Connie MacDonald and Evan Thompson
Susanna Moross Tarjan
John Waxman

