

Miklós Rózsa's 'Double Life':

**An assessment of Hungarian folksong elements in three of
Rózsa's concert hall works**

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DECLARATION

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SUMMARY

Miklós Rózsa (1907 – 1995) is best known for his Hollywood film scores, but in addition to this he also composed many concert hall works, leading to a diverse compositional output and the self-declaration of a ‘double life’, as expressed in the title of his autobiography. This dissertation examines the influence had by Hungarian folksong on Rózsa’s compositional style. Elements assessed are those identified by Belá Bartók (1881 – 1945) in his essays and lectures. Three concert hall works (*Thema, Variationen und Finale*, Op. 13a; *Sonatina for Clarinet Solo*, Op. 27; *Sonata per Clarinetto Solo*, Op. 41) were selected for their varying periods of composition (1933; 1957; 1987), as well as their different compositional genres (orchestral and solo instrumental). In terms of the clarinet works, these were also chosen as the author is a clarinetist.

The above mentioned works are motivically analysed, in order to assess whether Rózsa’s Hungarian heritage is seen to have had an influence on their style. The analysis has three main approaches; Form and Phrasing, Melody and Modality, and Rhythm. These are outlined by Bartók in his essays, for both old and new style Hungarian folksong melodies.

The rhythmic patterns described by Bartók feature most heavily in all three works, closely followed by the usage of the typically Hungarian modalities. Hungarian folksong form and phrasing features the least, as these works are much larger than the average folksong. Certain themes do have specifically mentioned folksong

phrasing. The forms used, namely theme and variations, rondo, and ternary forms, however, do display a folk music element of musical return.

Much of the research done prior has focused on Rózsa's film career, the other side of his 'double life'. This study contributes to the Miklós Rózsa research base in terms of the Hungarian elemental motivic analysis and discussion of three concert hall works. It also adds to the clarinet research base, with its analysis of perhaps lesser known works in the repertoire, while also creating awareness of these works for future generations of clarinetists.

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CONTENTS

List of Musical Examples	ii
List of Tables	vi
Introduction	vii
Chapter One: Literature Review – Rózsa in Context	1
1.1 Biography	1
1.2 Literature – ‘Double Life’; film studio and concert hall	13
1.3 Hungarian folksong elements	19
1.4 Methodology	25
Chapter Two: Motivic Analysis in search of Hungarian folksong elements	26
2.1 <i>Thema, Variationen und Finale</i> , Op. 13a	26
2.2 <i>Sonatina for Clarinet Solo</i> , Op. 27	37
2.3 <i>Sonata per Clarinetto Solo</i> , Op. 41	46
Chapter Three: Rózsa’s employment of Hungarian folksong elements	54
3.1 Form and Phrasing	55
3.2 Melody and Modality	58
3.3 Rhythm	61
Conclusion	64
Bibliography	67
Appendix Key	70
Appendix I: Annotated score of <i>Thema, Variationen und Finale</i> , Op. 13a	71
Appendix II: Annotated score of <i>Sonatina for Clarinet Solo</i> , Op. 27	127
Appendix III: Annotated score of <i>Sonata per Clarinetto Solo</i> , Op. 41	138

MUSICAL EXAMPLES

1.	Spellbound (1945), Main theme	8
2.	‘Cell’ motive, as seen marked with brackets in Kodály’s <i>Háry János</i> Suite, III	15
3.	Frequently used old style Hungarian folk music rhythms	20
4.	Old style Hungarian folk music end of line rhythm	20
5.	Frequently used pentatonic scale	20
6.	Church modes	21
7.	Anhemitone pentatonic scale, and range	21
8.	Augmented 2 nd step scales	23
9.	Theme, <i>Thema, Variationen und Finale</i> , Op. 13a, bars 1-8 (solo oboe)	27
10.	Viola countermotive, <i>Thema, Variationen und Finale</i> , Op. 13a, bars 18-20 (viola)	29
11.	F Aeolian mode	29
12.	B $\flat$ Dorian mode	29
13.	F $\sharp$ Aeolian mode	29
14.	Hungarian and general folk music rhythms, <i>Thema, Variationen und Finale</i> , Op. 13a, bars 50-51 (oboes, strings)	30
15.	Quartal chord and celli and double bass theme, <i>Thema, Variationen und Finale</i> , Op.13a, bars 70-71 (strings)	31
16.	Use of pentatonic scale in harp and lower string line, <i>Thema, Variationen und Finale</i> , Op. 13a, bars 115-117 (harp, cello, double bass)	32
17.	G $\flat$ major pentatonic scale	32
18.	E $\flat$ major pentatonic scale	32

19.	Quartal chords, <i>Thema, Variationen und Finale</i> , Op. 13a, bars 166-168 (horn, violin two)	33
20.	‘Whirling motif’, <i>Thema, Variationen und Finale</i> , Op. 13a, bar 189 (bassoon, trombone, percussion, cello, double bass)	34
21.	Theme re-enacted by two solo violins, <i>Thema, Variationen und Finale</i> , Op. 13a, bars 260-263 (violin solos)	35
22.	D Dorian mode	35
23.	Old style Hungarian rhythmic combination, <i>Thema, Variationen und Finale</i> , Op. 13a, bars 299-302 (clarinet, violin)	35
24.	Showing the use of f# melodic minor (with a C ^b) in A sections, and the use of the Mixolydian mode in the B sections, <i>Sonatina for Clarinet Solo</i> , Op. 27, first movement, bars 1-12	37
25.	G Mixolydian mode	37
26.	Hungarian anapestic rhythm, <i>Sonatina for Clarinet Solo</i> , Op. 27, first movement, bars 26-27	38
27.	Use of anapestic rhythm and ‘cell’ motive, <i>Sonatina for Clarinet Solo</i> , Op. 27, first movement, bars 112-116	39
28.	Old style rhythmic feature/Rózsa <i>Sonatina</i> version	39
29.	Use of an old style Hungarian rhythm, <i>Sonatina for Clarinet Solo</i> , Op. 27, first movement, bars 55-56	39
30.	Use of an old style Hungarian rhythm, <i>Sonatina for Clarinet Solo</i> , Op. 27, first movement, bars 142-143	40
31.	Showing the implementation of melodic fourth jumps, and ‘cell’ motive, <i>Sonatina for Clarinet Solo</i> , Op. 27, second movement, bars 6-11	41
32.	Implementation of ‘Kuruc’ fourths, <i>Sonatina for Clarinet Solo</i> , Op. 27, second movement, bars 33-36	42
33.	B-section phrases, <i>Sonatina for Clarinet Solo</i> , Op. 27, second movement, bars 37-47	42

34.	C# Dorian mode	42
35.	F# Aeolian mode	43
36.	B Dorian mode	43
37.	Use of downward melodic fourths, <i>Sonatina for Clarinet Solo</i> , Op. 27, second movement, bars 203-214	44
38.	Use of E Aeolian mode, <i>Sonatina for Clarinet Solo</i> , Op. 27, second movement, bars 259-262	44
39.	E Aeolian mode	45
40.	Arrows showing the use of melodic perfect fourths, <i>Sonata per Clarinetto Solo</i> , Op. 41, first movement, bars 1-2	46
41.	G Dorian mode	46
42.	F# Dorian mode	47
43.	Bb Dorian mode	47
44.	C# Locrian mode	47
45.	Oscillating melodic patterns in <i>Poco meno mosso</i> section, <i>Sonata per Clarinetto Solo</i> , Op. 41, first movement, bars 45-48	48
46.	Use of an old style Hungarian rhythm, <i>Sonata per Clarinetto Solo</i> , Op. 41, first movement, bars 63-65	48
47.	Choriambus rhythm	48
48.	Use of choriambus rhythm, <i>Sonata per Clarinetto Solo</i> , Op. 41, first movement, bars 57-59	49
49.	E Dorian mode	49
50.	Emergence of theme, <i>Sonata per Clarinetto Solo</i> , Op. 41, second movement, bars 1-3	50
51.	Hungarian rhythmic combinations, <i>Sonata per Clarinetto Solo</i> , Op. 41, second movement, bars 5-9	50

52.	Use of an old style rhythmic feature, <i>Sonata per Clarinetto Solo</i> , Op. 41, second movement, bars 39-42	51
53.	Start of section A, <i>Sonata per Clarinetto Solo</i> , Op. 41, third movement, bars 0-2	52
54.	Start of section B, <i>Sonata per Clarinetto Solo</i> , Op. 41, third movement, bars 22-25	52
55.	Ending of piece, <i>Sonata per Clarinetto Solo</i> , Op. 41, third movement, bars 126-128	53
56.	E Locrian mode	53

TABLES

1.	<i>Thema, Variationen und Finale</i> , Op. 13a – instances of old style phrase-ending rhythm (other than in the theme)	28
2.	Tonalities used in three concert hall works	60
3.	Use of Hungarian old style rhythms in three concert hall works	61
4.	Use of <i>style hongrois</i> rhythms in three concert hall works	62

INTRODUCTION

Miklós Rózsa, a twentieth century Hungarian composer, was at the forefront of Hollywood's Golden Age of film scoring. He composed scores for such films as *Spellbound*, *Double Indemnity*, *Quo Vadis* and *Ben-Hur*, and was able to influence later generations of film composers. In contrast to his work in the Hollywood studio, he was also a distinguished concert hall composer, and composed many orchestral, chamber and vocal works. Rózsa himself termed working in these two worlds his 'double life'.¹ The concert hall works have become substantially overlooked because of Rózsa's success in Hollywood, and because of this his compositions remain outside of the standard classical repertory.² Consequently, there remains comparatively little research on Rózsa when assessing twentieth century composers in general.

This dissertation contributes to the research body on Rózsa's 'double life' through motivically analysing three of his concert hall works in terms of their Hungarian musical elements, in order to assess Rózsa's statement:

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.³

¹ Miklós Rózsa, *Double Life: The Autobiography of Miklós Rózsa* (Kent: The Baton Press, 1982), 65.

² Jonathan Ruck, 'The Cello Works of Miklós Rózsa' (DMus dissertation, Indiana University, 2012),

1.

³ Rózsa, *Double Life*, 20.

The three works of this study span his compositional output. They are *Thema, Variationen und Finale*, Op.13a (1933), *Sonatina for Clarinet Solo*, Op.27 (1957), and *Sonata per Clarinetto Solo*, Op.41 (1987). They are analysed motivically, in accordance with Hungarian musical elements identified and defined by Béla Bartók in his essays and Harvard lectures.⁴

⁴ Benjamin Suchoff (ed.), *Béla Bartók Essays* (London: Faber & Faber, 1976), 50-384.

CHAPTER ONE

Literature review

This chapter contains a biography on Miklós Rózsa, a detailed outline of the available literature on Rózsa's music, a discussion of the literature on Hungarian folk music, and the characteristics therein, as well as a methodology section.

1.1 Biography

As Miklós Rózsa is not a common feature in the canon of Western art music, a biography of the man and composer is necessary to complement and fully understand the analyses to follow.

Miklós Rózsa was born in Budapest, Hungary on 18 April 1907. He grew up in a well-to-do family, as the son of a wealthy landowning industrialist. His father was concerned with socialist ideals; he lived among the peasants and he fought for them. Before Miklós was born, his father wrote a paper titled, 'To Whom Does Hungarian Soil Belong?', in which he demonstrated that the peasants, the very people who worked the land, had no legal rights to it in any form. In an attempt to remedy this, he started participating in local politics.⁵

Music formed a large part of Miklós' life from an early age, as his mother was a classically-trained pianist who had studied with pupils of Franz Liszt (1811 – 1886), and his father loved traditional Hungarian folk music. Miklós received his first violin

⁵ Rózsa, *Double Life*, 11.

at the age of five, and by the age of eight he was composing, and performing in public.⁶ Rather than the flashy, frivolous gypsy music that conditioned all musical taste in Budapest, an important shaping force in Miklós Rózsa's compositional style was his family's visits to their country estate, north of Budapest, in a village called Nagylóc in the Nógrád county. It was here that he collected the folksongs of the native people, the Palóc, which arguably served as inspiration for his entire musical career. Unlike those fellow countrymen who came before him, Béla Bartók and Zoltán Kodály (1882 – 1967), Rózsa was not a systematic collector. At the time when he was amongst the Palóc, he was interested only in music that was strong in expression and rhythm, never bothering to record the text.⁷ As the president of the Franz Liszt Music Circle at his school, Rózsa was required to make a speech at a Hungarian music concert. His 'History of Hungarian Music', which proclaimed all such music mediocre, was viewed as extremely unpatriotic. The conclusion he drew was that Hungarian music had only produced two composers of exceptional quality; Bartók and Kodály. In 1924 this was an exceedingly precarious statement to make.⁸ Already at this stage in his life, Rózsa was a self-possessed individual, a Hungarian musician interested in the native roots of such music, and one who was eager and willing to go to the source in order to locate material that would serve as an inspiration for his future compositions.

As he was uninterested in Budapest musical culture and society, Rózsa decided to go to Leipzig, initially to study chemistry as his main subject, with musicology as the subsidiary. After gaining the support of his composition teacher Hermann Grabner (1886 – 1969) (a former pupil and assistant of Max Reger, and his successor at the

⁶ Rózsa, *Double Life*, 11-13.

⁷ Ibid., 19-20.

⁸ Ibid., 15.

Conservatory), Rózsa's father was convinced of his son's musical talents, and Miklós enrolled as a composition student in 1926. It was after a performance of his Piano Quintet, Op. 2 that Rózsa was introduced to Breitkopf & Härtel by the then Cantor of *Thomaskirche*, Karl Straube (1873 – 1950). Rózsa was immediately offered a contract with them, and his first published compositions were the String Trio, Op. 1 and the Piano Quintet, Op. 2.⁹ Notably, these were the only chamber works written by Rózsa that contained a key signature, and it was after these works that his first compositional phase began (according to Hickman); the establishment of a Hungarian nationalist style.¹⁰ After graduating, Rózsa stayed in Leipzig to continue his musicological studies, and travelled home to Hungary in the summer to collect folksongs. In the summer of 1930 a few of his French music-loving friends invited the young composer to the Wagner Festival at Bayreuth. During this influential visit, Rózsa met the organist Marcel Dupré (1886 – 1971), who advised the Hungarian to move to Paris, as he had too much talent for Leipzig. Rózsa heeded the older musician's advice, and moved to the French capital in the spring of 1931.¹¹

After attending a concert of Rózsa's chamber music at the Ecole Normale de Musique in May 1932, the Swiss composer Arthur Honegger (1892 – 1955) praised the Hungarian composer's ability, and expressed a wish to know him better. He advised Rózsa to write some light classical music verses, which then had lyrics set to them, to be used in film theatres for silent films. In order not to tarnish his concert hall name, Rózsa invented the pseudonym Nic Tomay. So it can be said that his

⁹ Rózsa, *Double Life*, 21, 23, 27.

¹⁰ Roger Hickman, *Miklós Rózsa's Ben-Hur: A Film Score Guide* (Maryland: The Scarecrow Press Inc., 2011), 3, 9.

¹¹ Rózsa, *Double Life*, 30, 33-34.

‘double life’ began in 1930s Paris.¹² It was in Paris that Rózsa composed his hugely prolific orchestral work, *Theme, Variations and Finale*, Op. 13a (this will be one of the works featured in Chapter Two’s analysis), at the age of 26. The work garnered the composer much deserved attention as a result of the first performance on 8 October 1934, and its subsequent performances across Europe and America.¹³

Rózsa’s introduction to film music came about as an indirect result of his joint concert with Honegger of their compositions, at the Salle Debussy in Paris, late in 1934. Rózsa queried how composers were to make a living, and Honegger’s answer of ‘film music’ greatly surprised the young Hungarian. Upon hearing that the Swiss composer had written the score for *Les Misérables* (1934, dir. Raymond Bernard), Rózsa promptly went to watch it at the cinema, and was greatly impressed. It was only after he had relocated to London in 1935 that Rózsa was given the chance to operate in the new medium himself.¹⁴

When Rózsa relocated to London he was commissioned to write music for the ballet *Hungaria*. The score consisted mainly of Hungarian traditional and folk melodies that the composer arranged and orchestrated. The ballet was performed by the Markova-Dolin Company, and ran for two years at the Duke of York’s Theatre. Film director Jacques Feyder (1885 – 1948) (whom Rózsa had met while in Paris) attended a performance, and arranged for Rózsa to write for his next feature film. Feyder was directing this film, *Knight without Armour*, for Rózsa’s fellow Hungarian émigré, Sir Alexander Korda (1893 – 1956). Following the success of his work on a

¹² Rózsa, *Double Life*, 38-39, 41, 43.

¹³ Ibid., 46, 48.

¹⁴ Ibid., 57.

subsequent film *Thunder in the City*, Rózsa was invited to join the staff of Korda's London Film Production.¹⁵ As there were many Hungarians working at the Denham studios, including Sir Alexander's brothers Zoltan (1895 – 1961) and Vincent (1897 – 1979), Rózsa was able to transition naturally to life in the film business. Sir Alexander was inundated with letters from fellow Hungarians requesting jobs, so much so that he was he had a sign on his desk, and was quoted, saying:

‘It is not enough to be Hungarian. You have to be talented as well.’¹⁶

In order to create successful film music, the amateur film music composer had to learn how to write music with a stopwatch. Music for a particular scene had to be given a duration. All the skills Rózsa had acquired to build a climax or to create a pleasing musical shape were useless in the film studio.¹⁷ Even though the creation of his music had been somewhat mechanized in order to be in synthesis with the images on screen, Rózsa's strong sense of style shone through, as well as the influence of his Hungarian musical heritage.

When war was declared in September 1939, Rózsa and the entire production company of Korda's latest picture *The Thief of Baghdad* relocated to Hollywood, as the film was not finished and money to continue shooting in England was not forthcoming. Rózsa arrived in Manhattan in April 1940 and made his way west to Hollywood, which became his home until his death in 1995.¹⁸ After his move to Hollywood, Rózsa became the Musical Director of Alexander Films, Inc., and conducted his new music at the recording sessions. From then on he always conducted his own scores. His ‘double life’ had suffered slightly because of how

¹⁵ Rózsa, *Double Life*, 59, 63, 65.

¹⁶ *Ibid.*, 70.

¹⁷ *Ibid.*, 69.

¹⁸ *Ibid.*, 86-87.

busy he was in the film studio, but through concert performances Rózsa's name gradually came to be accepted in the concert hall.

In 1937 and 1938 Rózsa won the highest honour for classical music in Hungary, the prestigious 'Franz Joseph Prize of the City of Budapest' for composition, proving that the composer's successes in the late 1930s were not limited to his film scores.¹⁹ In 1941, the Los Angeles division of the *Pro Musica Sana Society*, set up in honour of Rózsa, organized a chamber music concert of Rózsa's works with the participation of the best local performers.²⁰

With the advent of sound in film, the studios required a vast quantity of 'background' music. In order to fulfill this need, studios brought in Broadway conductors, who, along with the musical directors, became the new score composers. The music they produced became a pastiche of symphonic fragments, light classical music and collections of works written for the specific scene purpose. Generally these were American composers who had only started studying harmony and counterpoint after they had acquired their jobs in Hollywood, unlike the European emigrants who had a solid grounding in musical theory before they started writing music for films.²¹ Rózsa's next film score in 1942, *The Jungle Book*, became the first American film score to be commercially recorded by a major film company, in this case RCA. The album was a great success.²²

¹⁹ Rózsa, *Double Life*, 73-4.

²⁰ Ibid., 89, 91.

²¹ Ibid., 95-6.

²² Ibid., 111.

On a personal note, Rózsa met Margaret Finlason (d. 1998) at a party given by the actress June Duprez (1918 – 1994). Margaret was born in Liverpool and worked at London Studio, after which she moved to Hollywood. They were married in August 1943, and Rózsa's *Concerto for Strings* is dedicated to her.²³ Shortly after Rózsa had finished the *Concerto*, his agent informed him that Paramount wanted the composer for a film by Billy Wilder (1906 – 2002) called *Five Graves to Cairo*. They became good friends, and agreed fully on the idea that film-making is a collaborative art, a Wagnerian *Gesamtkunstwerk*, and film music should be written as part of this process. Rózsa was left three weeks to write 45 minutes of music, most of which the musical director was perplexed by, and asked why Rózsa had juxtaposed a G[♮] in the violins with a G[♯] in the violas. He asked the composer to alter it to a G[♮] in the violas as well, and when Rózsa refused he became furious. Wilder came to Rózsa's aid, and promptly told the director to leave the composing to the composers.²⁴

Rózsa arguably had his greatest concert hall triumphs in November 1943, with the New York performances of *Theme, Variations and Finale* at Carnegie Hall. There were four performances, the last of which was a radio broadcast. Bruno Walter (1876 – 1962), who was instrumental in shaping the version known today (Op.13a),²⁵ conducted the first three performances, but unfortunately could not conduct the broadcast due to illness. He delegated it to one of his assistants, the young Leonard Bernstein (1918 – 1990).²⁶

²³ Rózsa, *Double Life*, 116, 118.

²⁴ *Ibid.*, 118-20.

²⁵ *Ibid.*, 115.

²⁶ *Ibid.*, 120.

After composing for *Five Graves to Cairo*, Rózsa was asked to compose the music for Wilder's next film, *Double Indemnity*. The musical director accused Rózsa of writing 'Carnegie Hall' music that had no place in the film. He assured Rózsa that this was not a compliment. The film proved a big success, and Rózsa received many offers, and completed as many films as he could.²⁷ Rózsa was hired to write the score for Alfred Hitchcock's (1899 – 1980) *Spellbound* (1945) only after Bernard Herrmann (1911 – 1975) had declined the offer. All Hitchcock asked of Rózsa was a big sweeping love theme, and a 'new sound' for the paranoia that formed the subject of the picture. Rózsa suggested the theremin, an electronic instrument invented by Léon Theremin (1896 – 1993) in 1920. The use of the unusual instrument, and the indulgent main theme (see example 1), contributed to making this score Rózsa's most popular. The octave placement, as well as the sweeping string lines (followed by the theremin line), contributes to the romantic nature of this theme.

Example 1: *Spellbound*, Main theme²⁸



It was for this score that Rózsa won his first Academy Award, in 1946. This was followed by two more, for *Double Life* in 1948, and *Ben-Hur* in 1959.²⁹ From scoring for psychological thrillers, Rózsa seamlessly transitioned into the gangster melodramas, many of which belonged to the *film noir* genre. These dominated his

²⁷ Rózsa, *Double Life*, 121-2.

²⁸ Christopher Palmer, *Miklós Rózsa: A sketch of his life and work* (London & Wiesbaden: Breitkopf & Härtel, 1975), 58.

²⁹ Rózsa, *Double Life*, 126, 130.

career in the late 1940s, and formed Rózsa's second compositional phase (according to Hickman): the challenge of modernity in the 1940s.³⁰

Rózsa joined the faculty at the University of Southern California as Professor of Film Music in 1945, a position he held for twenty years.³¹ It was in Hollywood that he first met Béla Bartók, at a recital given by the older Hungarian composer of his own works.³² From this point on, Rózsa found it difficult to continue working in both worlds simultaneously, that of concert hall music and film scoring. His most active periods as a concert hall composer are prior to writing for film, during breaks between his Hollywood commissions, and after his MGM contract expired in 1962.³³

In 1948 Rózsa joined the staff of MGM Pictures and scored many of their major productions of the 1950s, remaining with them until 1962. With *Secret Beyond the Door* (1948), Rózsa decided against using the theremin for the unusual sound needed. He experimented with having the studio orchestra playing the music backwards, recording it back to front on the tape, and then playing it back as usual. The unearthly outcome of this procedure was a perfect result for the picture.³⁴

Rózsa's first experience of Rome came about with the scoring of *Quo Vadis* (1950), and after that he spent every summer in Italy. It was in Italy that his *Violin Concerto* was composed in 1953, taking only six weeks to complete. The concerto was premiered by Jascha Heifetz (1901 – 1987) in Dallas, Texas in January 1956. The

³⁰ Hickman, *Miklós Rózsa's Ben-Hur*, 3.

³¹ Rózsa, *Double Life*, 140.

³² Ibid., 96.

³³ Ibid., 156.

³⁴ Ibid., 132, 142.

work clearly displays Rózsa's third and final compositional phase (according to Hickman): the emergence of a mature neo-Romantic style in the 1950s.³⁵

It was for MGM that Rózsa arguably wrote his best and most prolific film score, *Ben-Hur*. It was based on Lew Wallace's (1827 – 1905) *Ben-Hur: A Tale of the Christ* (1880), and had the largest budget and the largest sets of any film produced at the time. With it, Rózsa became recognized as Hollywood's principal composer of biblical epics. He brought a new sense of authenticity to the genre, and with this synthesis he was able to evoke an ancient age, maintain a modern musical sound, and communicate to the general public of the late 1950s.³⁶ Rózsa's last major film score was for *El Cid* (1961), for which he spent a month in intense study of the music of the Spanish Middle Ages. He was also in conversation with the greatest authority on *El Cid*, 92 year old Dr Ramon Menendez (1869 – 1968).³⁷

During the fifteen years after his contract at MGM expired, Rózsa composed four major solo and orchestral works: *Sinfonia Concertante*, Op. 29, *Piano Concerto*, Op. 31, *Cello Concerto*, Op. 32, and *Violin Concerto*, Op. 37. All the works are built using elements of his nationalist Hungarian techniques, although the amount of blatant Hungarian elements varies from work to work. He wrote these works in Rapallo, Italy, and felt that by doing so he could keep his 'double life' distinct and separate. In late summer of 1974 the Hungarian composer accepted an invitation to

³⁵ Rózsa, *Double Life*, 147, 156, 163.

³⁶ *Ibid.*, 171, 176.

³⁷ *Ibid.*, 181.

return to his home country to conduct a concert of his works. This was his first visit home in forty-three years.³⁸

Rózsa's last film score was for Steve Martin's (b. 1945) *Dead Men Don't Wear Plaid* (1982), a comedy homage to *film noir* cinema. In the same year Rózsa had a debilitating stroke, which ended his film-scoring career.

Rózsa dedicated the 1980s to composing chamber works, and to writing his autobiography, *Double Life*, the title of which is based on George Cukor's (1899 – 1983) 1947 film of the same name, which Rózsa had scored.³⁹ The success of a series of unaccompanied instrumental works is a possible result of Rózsa's musical origins being in folksong, which in its original state is performed unaccompanied (1983: *Sonata for Flute Solo*, Op. 39; 1986: *Sonata for Violin Solo*, Op. 40; *Sonata per Clatinetto Solo*, Op. 41; *Sonata for Guitar*, Op. 42; 1987: *Sonata for Oboe Solo*, Op. 43, and 1988: *Introduction and Allegro for Viola Solo*, Op. 44). His last published work is the *Sonatina for Ondes Martenot*, Op. 45 (1989). Interestingly enough, he had wanted to use the ondes Martenot (an early electronic musical instrument invented in 1928 by Maurice Martenot (1898 – 1980)) in his score for *The Thief of Bagdad*, but unfortunately was unable to meet with the inventor because of the war.⁴⁰

³⁸ Rózsa, *Double Life*, 197.

³⁹ *Ibid.*, 9.

⁴⁰ *Ibid.*, 86.

Rózsa was a shameless advocate of tonality. In fact, the only instance of the 12-tone system in his epoch was his use of Arnold Schoenberg's (1874 – 1951) system for the theme of the Devil in *King of Kings* (1961).⁴¹

Miklós Rózsa died on 27 July 1995 in Los Angeles, and is remembered as one of the most prolific composers of Hollywood's Golden Age.

⁴¹ Rózsa, *Double Life*, 180.

1.2 Rózsa's 'double life'; film studio and concert hall

Of the material discussing Rózsa's 'double life', there are two core resources that were written before the death of the composer, and are therefore incomplete in terms of being a full chronological compendium of the composer's life and works. These are Christopher Palmer's book, *Miklós Rózsa: A sketch of his life and work* (published in 1975), and Rózsa's autobiography, *Double Life* (published in 1982).

Palmer includes a biography (the first chapter) up until 1975, twenty years before the composer's death, as well as a description of Rózsa's compositional style. The subsequent two chapters are written almost as programme notes, with an appendix of musical examples. The first is on concert music (orchestra, chamber, concerti, piano, vocal-choral) and the second on film music. Of the works to be studied in this dissertation, Rózsa's first orchestral success, *Theme, Variations and Finale* (1933), is described in some detail, with a short account of each variation. Palmer considers the *Sonatina* as being 'one of the most attractive works of its kind'⁴² and he briefly describes each of the movements. The *Sonata* is not mentioned, as it was published in 1986. More analysis of each work would need to be done in order to gain a deeper understanding of Rózsa's style and influences. Chapter Two will contribute to this.

Palmer states that Rózsa's affinity and ease of composing for films with 'exotic' and antique themes is founded in his Hungarian roots. The origins of Hungarian folksong lie in the tonality of modal and pentatonic scales, and its primary intervals are those of the fourth and the fifth, therefore suggesting harmonic treatment of these intervals,

⁴² Palmer, *Miklós Rózsa*, 18.

ie. Quartal or quintal chords. Rózsa implemented these characteristics in his film scores in order to conjure the atmosphere of antiquity for his Western film-going audience of the time. The use of florid ornamentation endemic to Hungarian and Eastern European folksong in general, such as triplet figures, can also be used to evoke the ancient Orient. Taking this into account, one can ascertain that there was no need for Rózsa to assume an old-wordly idiom; his own style possessed the required pre-requisites already. This use of Hungarian folk elements to represent ancient or ‘exotic’ eras can be seen in many of Rózsa’s scores, such as *The Thief of Bagdad* (1940), *Ivanhoe* (1952), *Lust for Life* (1956), *Quo Vadis* (1950) and *Ben-Hur* (1959), as well as a number of his *film noir* scores, *The Killers* (1946), *Brute Force* (1947) and *The Naked City* (1948).⁴³

Rózsa’s autobiography *Double Life*, first published in 1982, is written in a more informal style and there are some chronological misrepresentations. It is, however, an important source for Rózsa’s recollections, and includes a formation story for *Theme, Variations and Finale*.⁴⁴ *Double Life* discusses Rózsa’s life from his point of view and mentions all the musicians and filmmakers who had a profound influence on his compositional style, and the path his life took. From Grabner convincing Rózsa’s father of his son’s musical talent, to Honegger introducing him to film scoring, to Feyder landing the young inexperienced Hungarian composer his first film in a London company, many people had an impact on Rózsa, and are highly spoken of in his autobiography.

⁴³ Palmer, *Miklós Rózsa* 38.

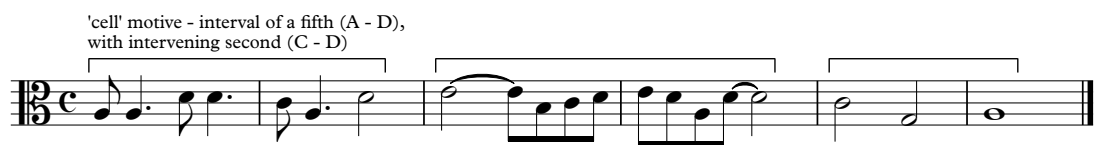
⁴⁴ Rózsa, *Double Life*, 46-7, 171-178.

I actually never liked the cinema very much, but for me, as for many other composers, it was a source of income, and once committed to it we did our best.⁴⁵

While Rózsa may never have been very interested in the cinema, he did, arguably, create some of his finest work in the film score genre. One of these compositions was for William Wyler's *Ben-Hur* (1959).

Another core resource is Roger Hickman's *Miklós Rózsa's Ben-Hur: A film score guide*. Although it does not give any information on either of the clarinet works, substantial details of the composer's Hungarian musical background and his approach to film scoring are given, with chapters on each. Rózsa's Hungarian influences, especially the regional folk music native to the north of Budapest, and the music of Kodály, are discussed. This leads to what Hickman terms the 'cell' motive; a motive that has the range of a perfect fourth or fifth with a discernible interceding major second (see example 2).

Example 2: ‘Cell’ motive, as seen marked with brackets in Kodály’s *Háry János* Suite, III⁴⁶



This motive can be traced throughout Rózsa's compositional career, and is displayed by the author in many musical examples from his films. The author also names what he deems to be Rózsa's three compositional phases: the establishment of a Hungarian nationalist style, the challenge of modernity in the 1940s, and the emergence of a

⁴⁵ Rózsa, *Double Life*, 190.

⁴⁶ Hickman, *Miklós Rózsa's Ben-Hur*, 7.

mature neo-Romantic style in the 1950s. The chapters specifically dedicated to *Ben-Hur* offer a wealth of analysis, firstly of the main themes, and then following the running order of the film. Rózsa constructed the score for *Ben-Hur* out of core themes, in a quasi-*leitmotif* style. These themes represent persons and emotions within the film, and are repeated whenever these characters or moods are represented on screen. The film is in an ABA structure (Judea, Exile[Desert/Sea/Rome], Judea), and Rózsa took advantage of this by assembling a three-part score, with many Roman themes only being heard in the middle section.⁴⁷

Of the other sources researched, the majority were books on film music history. These focused on Rózsa's large contribution to the field, and only made passing remarks on his concert hall career, further highlighting the need for such compositions to receive additional research.

Newspaper articles on Rózsa and his music were featured in newspapers in the United Kingdom (*The Guardian*) and the United States (*The New York Times*), both during his lifetime, and written as obituaries in honour of the Hungarian composer's outstanding career. There are articles on two concert premieres (*Theme, Variations and Finale* in 1943, and *Sonata per Clarinetto Solo* in 1987), articles about Rózsa's compositional career from Hungary to his film career in Hollywood, and obituaries written as an homage to Rózsa's achievements in film scoring.

⁴⁷ Hickman, *Miklós Rózsa's Ben-Hur*, 105.

A limited amount of journal articles are available, to do with Hungarian musical elements, reviews of Rózsa's works, as well as an article written by the composer entitled 'The Cinderella of the Cinema: An evaluation of film music and a review of its progress', written in 1983.

Two dissertations proved useful; Jonathan Ruck's 'The Cello Works of Miklós Rózsa' (DMus), and Steven Dwight Wescott's 'Miklós Rózsa: A portrait of the composer as seen through an analysis of his early works for feature films and the concert stage' (DPhil), which discusses Rózsa's Hungarian roots, and the impact of Bartók and Kodály, as well as the process involved to produce the initial film scores. Ruck's dissertation was useful in terms of its layout, as well as the method of motivic analysis Ruck makes use of when discussing the five Rózsa cello works. The bibliography was of vital importance in discovering possible research material for this dissertation.

The above research has presented a void; that of a discussion and stylistic comparison of Miklós Rózsa's concert hall part of his 'double life', and the Hungarian elements therein. In an attempt to fill this void, this dissertation will focus on a comparison of three of Rózsa's concert hall works (*Theme, Variations and Finale, Op. 13a*, *Sonatina for Clarinet Solo, Op.27* and *Sonata for Clarinet Solo, Op. 41*). These works were chosen as they represent the beginning, middle, and end of the composer's compositional career, and therefore might show changes, or continuation, in style and Hungarian elements. The orchestral work was often described as being one of the composer's most prolific works; *Theme, Variations and Finale* was the first work to garner Rózsa international acclaim. A thorough analysis

and stylistic comparison of the two clarinet works has not yet been executed, and such a study from a clarinettist's perspective will add to the research base.

Each of the concert hall works will be discussed and motivically analysed, in terms of Hungarian folk music elements (rhythmical and modal) and the progression of the composer's style. Orchestration will be discussed, as well as instrumental techniques. A comparative study will follow, in order to investigate Rózsa's claim of the impact of Hungary on his entire oeuvre.⁴⁸

⁴⁸ Rózsa, *Double Life*, 20.

1.3 Hungarian folksong elements

Béla Bartók's critical English language essays on the subject of Hungarian folk elements in music provided extremely useful information on identifying features to detect in Rózsa's compositions. Bartók identifies two different folk music styles: the old style, and the new style, which began to develop in the second half of the nineteenth century. The essays on this subject are 'The Melodies of the Hungarian Soldiers' Songs' (1918), 'Hungarian Folk Music' (1921), 'Hungarian Peasant Music' (1933), 'The Folk Songs of Hungary' (1928), and 'Harvard lectures II' (1943). Bartók further divides both the old style and new style characteristics into three subsections; stanza structure and rhythm, scale and ambitus, and form.

Old style melodies

Stanza structure and rhythms

The majority of the old style melodies have four sections corresponding to the four-section isometric text stanzas. Most of them have eight syllables. Each section is further subdivided into two parts, according to the textual rhythm, and each has an identical number of syllables which would be divided into bars.⁴⁹ The laws of accentuation in the Hungarian language, where the first syllable of every word is accented, oppose the commencement of an upbeat.⁵⁰ Frequent rhythmic combinations (see example 3) have been used by composers of folksong-like art songs.⁵¹ Old style melody lines often end with a specific rhythm⁵² (see example 4).

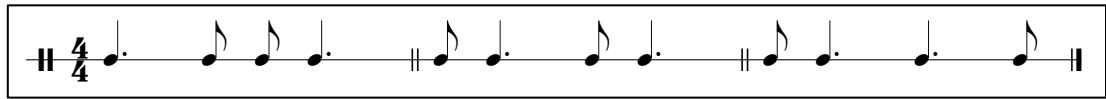
⁴⁹ B. Bartók, 'The Melodies of the Hungarian Soldiers' Songs' in B. Suchoff (ed.), *Béla Bartók Essays* (London: Faber & Faber, 1976), 50-51.

⁵⁰ B. Bartók, 'Hungarian Peasant Music' in B. Suchoff (ed.), *Béla Bartók Essays* (London: Faber & Faber, 1976), 86.

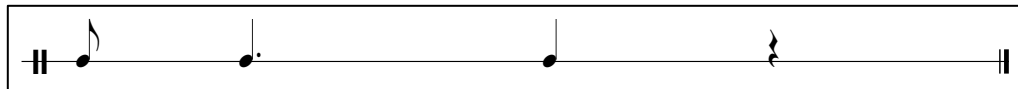
⁵¹ *Ibid.*, 88.

⁵² B. Bartók, 'The Melodies of the Hungarian Soldiers' Songs', 61.

Example 3: Frequently used old style Hungarian folk music rhythms



Example 4: Old style Hungarian folk music end of melodic line rhythm



Scale and ambitus (range)

Old style melodies are generally based on the pentatonic scale (see example 5).

Example 5: Frequently used pentatonic scale⁵³



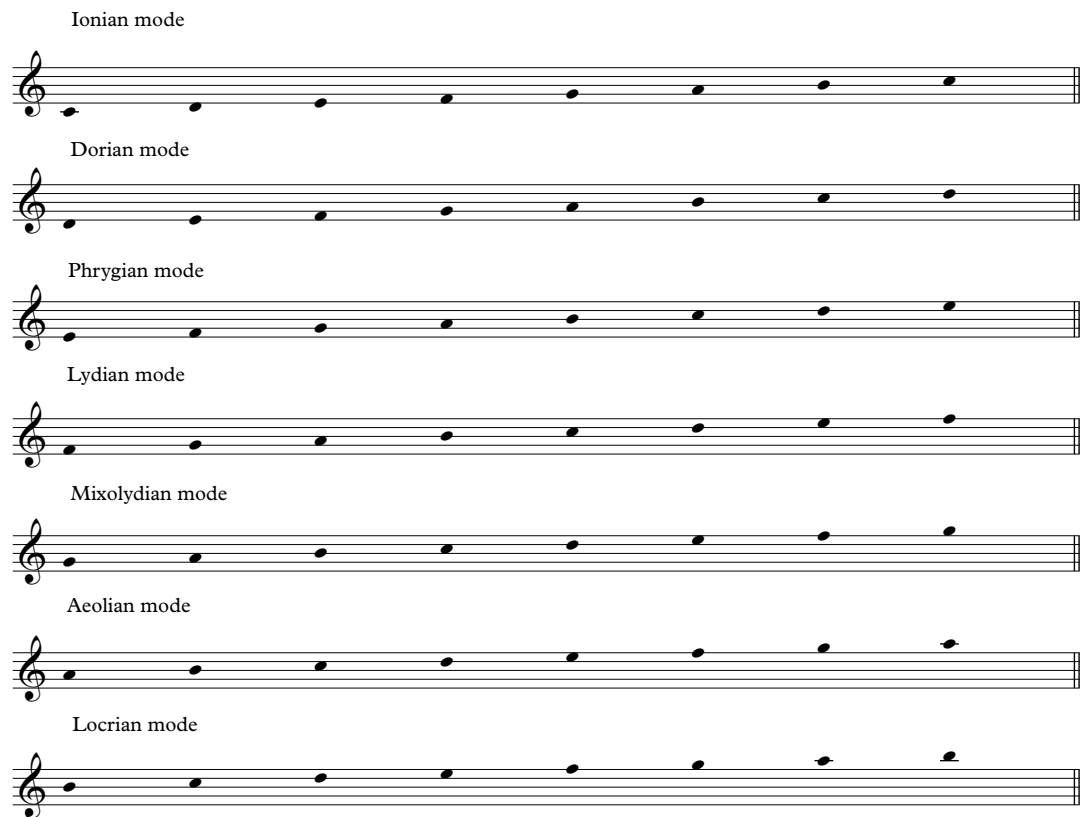
The second above the tonus finalis, or the seventh, are touched on as grace notes/passing notes on the weak beat. In such instances the melodies are transformed and move on different diatonic scales, the majority on the so-called Aeolian and Dorian modes.⁵⁴ The Phrygian and Mixolydian modes are met less frequently, and the major and minor scales are almost completely missing. One may discover different scales in the different melodic sections.⁵⁵

⁵³ B. Bartók, 'Hungarian Peasant Music', 84.

⁵⁴ Ibid., 84.

⁵⁵ B. Bartók, 'The Melodies of the Hungarian Soldiers' Songs', 51.

Example 6: Church modes



If the major scale is used, it has a different character from that of the scale in Western Europe, in that the melody does not indicate a tonic – dominant connection.⁵⁶ In the seemingly oldest Hungarian music, we find a specific anhemitone pentatonic scale, i.e. a five-note scale without half steps.⁵⁷ The range is typically from f'/g' to f''/g'' (if the tonus finalis is g'). The oldest types often only ascend to d''⁵⁸ (see example 7).

Example 7: Anhemitone pentatonic scale, and range



⁵⁶ B. Bartók, 'Hungarian Peasant Music', 84.

⁵⁷ B. Bartók, 'Harvard lectures II' in B. Suchoff (ed.), *Béla Bartók Essays* (London: Faber & Faber, 1976), 363.

⁵⁸ B. Bartók, 'The Melodies of the Hungarian Soldiers' Songs', 51.

Form

Each old style melody stanza is subdivided into four parts. The melody sections are therefore to be viewed as a phrase of four parts, which are largely different with regard to content structure. Certain patterns, which show the formal structure of the melodies, result from checking the cadence tones of the different melody sections. The closing tone of the first part (the second melodic phrase) of the melody is usually the third. The first two or three melodic phrases are preferably pitched in the higher register (b $\flat$ - g), while the fourth phrase falls to lower tonic register.⁵⁹

New style melodies

Rhythm

New style melodies differ from old style melodies in two respects; first, by their characteristic strict dance rhythm, and second, by a more formal architectonic structure. The four melody sections not having different content achieve this; one or two of them are repeated according to specific patterns.⁶⁰ Transition types are those melodies which already show the rhythmical structure of the new style and employ the strict dance rhythm, but have to be classified formally with the melodies of the old style. Rhythmical examples can be seen as an augmentation of the old style eight-syllable structure. Rhythm patterns undergo augmentations and transformations, and lines of sixteen, and even up to twenty-five syllables, are created by means of such augmentation.⁶¹

⁵⁹ B. Bartók, 'The Melodies of the Hungarian Soldiers' Songs', 51-52.

⁶⁰ Ibid., 53.

⁶¹ B. Bartók, 'Hungarian Peasant Music', 96.

Scale and ambitus

The majority of new style melodies are in the Aeolian mode and major scale, however the Dorian and Mixolydian modes are not infrequently found. The minor scale is sporadic, while the Phrygian mode is missing completely. A variation of two different scales might occur in the same melody. Chromatic tones are rare, and the range often surpasses an octave by several tones.⁶² Within the pentatonic scale, the third, fifth, and seventh pitches are of equal rank. Since the second degree and major seventh are missing, the dominant – tonic cadence is not possible. Many melodies may have a simple ‘harmonisation’: a single chord during the whole melody. Scales with seemingly oriental features (augmented second steps) are found (see example 8). According to Bartók none of these scales can be expressed as octave segments of a diatonic scale.⁶³

Example 8: Augmented 2nd step scales



Form

Four structures occur in new style melodies (the more architectonic construction is probably due to Western European influence);

1. ABBA
2. AABA
3. AA⁵BA
4. AA⁵A⁵A (A⁵ is an A section raised by a fifth)

⁶² B. Bartók, ‘The Melodies of the Hungarian Soldiers’ Songs’, 55.

⁶³ B. Bartók, ‘Harvard lectures II’, 363.

In the first structure the first section has the same content as the fourth, the second as the third. In the second structure, the first section adheres with the second and fourth. The third structure is the same as the second, but the second section is raised by a fifth. In the fourth structure, all sections are identical, but the second and third are raised by a fifth. In the first and fourth structure, the third section has a final tone differing from that of the second section.⁶⁴

Understanding these Hungarian folksong elements described by Bartók is crucial in determining the extent to which Rózsa was influenced by his native folk music, in terms of shaping his compositional style, in both spheres of his ‘double life’. Having provided context through the biography, and gained an understanding on what has been written about Rózsa, and the lack of research in certain areas, the information on Hungarian folk melodies by Bartók will assist with the next chapter. A detailed analysis of the four works will take place, discussing the Western classical idioms, and Hungarian elements therein.

⁶⁴ B. Bartók, ‘The Melodies of the Hungarian Soldiers’ Songs’, 55.

1.4 Methodology

The subsequent chapter contains motivic analysis of the three chosen concert hall works, as well as an investigation into the Hungarian elements they exhibit. Motivic analysis is a common method of analysis. Other examples of its employment are in Eytan Agmon's article 'The First Movement of Beethoven's Cello Sonata, Op. 69: The Opening Solo as a Structural and Motivic Source',⁶⁵ as well as Richard Cohn's article 'Bartók's Octatonic Strategies: A Motivic Approach'.⁶⁶

Thematic content, form and tonality are all investigated, with a focus as to how these elements assimilate into the Hungarian folksong characteristics that Bartók describes. The purpose of this thesis is not one of in-depth chordal or intervallic analysis, but rather to achieve the required evidence of Hungarian musical characteristics to assess Rózsa's Hungarian heritage claim.

⁶⁵ Eytan Agmon, 'The First movement of Beethoven's Cello Sonata, Op. 69: The Opening Solo as a Structural and Motivic Source', *The Journal of Musicology*, 16 (Summer, 1998), 394-409.

⁶⁶ Richard Cohn, 'Bartók's Octatonic Strategies: A Motivic Approach', *The Journal of the American Musicological Society*, 44 (Summer 1991), 292-300.

CHAPTER TWO

MOTIVIC ANALYSIS

This chapter will focus on the chosen concert hall works, providing an analysis of these works in accordance with Bartók's essays on Hungarian folk music melodies and the features outlined in Chapter 1.

2.1 Thema, Variationen und Finale, Op.13a⁶⁷

The theme for Rózsa's *Theme, Variations and Finale* was conceived on the boat ride from Hungary to Paris in 1931, after the young Hungarian had said farewell to his family; that would be the last time he would see his father.⁶⁸ The theme has a folksong quality about it, but it is decidedly not a folk-tune; Rózsa was inspired by the native peasant music, but did not collect and record songs as his fellow countrymen Bartók and Kodály did, as previously mentioned.⁶⁹

The theme is first announced on solo oboe. This unaccompanied instrumental line is well-suited to the single-line of folksongs (see example 9). It is subsequently harmonised with strings and woodwinds.

⁶⁷ The edition used for this study is: Rózsa, Miklós, *Thema, Variationen und Finale Op. 13a* (Zurich: Ernst Eulenberg Ltd., 1933). The work was revised by the composer himself, hence the 'a' in 13a, and this has been the official version since the early 1940s.

⁶⁸ Rózsa, *Double Life*, 46.

⁶⁹ *Ibid.*, 20.

Example 9: Theme, *Theme, Variations and Finale*, bars 1-8⁷⁰

Andante rubato ♩ = ca. 76

A 1. Solo 'Cell' motive **A var.**

2 Oboi *p espr. e dolce* *pp*

B Old style phrase ending **B var.** Old style phrase ending

Ob. *mf* *pp*

The theme is constructed of four melodic sections, each one two bars in length. The form of these sections is A-A var.-B-B var. While this is not specifically the old or new style, as identified by Bartók, it is more akin with the new style as there is a relation between the sections. The first bar of the theme contains the 'cell' motive. Hickman defines the 'cell' motive, as that which has the range of a perfect fourth or fifth, with a prominent intervening second. This figure, Hickman states, can also be found in the music of Bartók and Kodály.⁷¹ The range from D to G is a perfect fourth, and D to E is the intervening second (see example 8, bar 1). The pitches used to construct the theme form a scale that is found in the seemingly oldest Hungarian music; the anhemitone pentatonic scale (see example 5). As stated by Bartók, the anhemitone pentatonic scale is a five-tone scale that does not contain semitones.⁷²

Another Hungarian characteristic found in the theme is the prevalent use of quavers, and the dotted rhythms representative of the Hungarian language accentuation, in which the first syllable of every word is accented.⁷³ A specific rhythm found at the end of melody lines in old style folksongs, is found in bars six and eight of the theme, slightly altered (compare example 8 with example 4 in Chapter 1, page 20).

⁷⁰ Miklós Rózsa, *Thema, Variationen und Finale Op.13a* (Zurich: Ernst Eulenberg Ltd., 1933), 1.

⁷¹ Hickman, *Miklós Rózsa's Ben-Hur*, 7.

⁷² B. Bartók, 'Harvard lectures II', 363.

⁷³ B. Bartók, 'Hungarian Peasant Music', 86.

This rhythm is also found at many other phrase endings (see table 1). These can be studied in the complete score in Appendix I.

Table 1: Instances of old style phrase-ending rhythm (other than in the theme)

Location within work (bar)	Instrument(s)
10	Flute 2
14	Flute 1 and Oboe 1
16	Violins and Violas
26	Horns 1 and 3
30	Horns and Trumpets
167	Violins
261 and 263	1 st Solo Violin
269 and 271	Flutes and Clarinets
270 and 272	Solo Viola
272	Oboe 2 and Clarinet 2
333	Flute, Oboe 1 and Violins
335	Clarinets and Violins
413	Piccolo, Flute, Clarinets and Violins
415	Piccolo, Flute and Violins

The first variation presents the theme on the horns and trumpets, accompanied by gentle flowing strings, with a classical figuration. This lends itself to the impact German Western classical training still had on the young Hungarian composer at this early time in his musical life. The variation begins with the pentatonic scale, and modulates to B $\flat$ major leading into number 1 (bar 25), and ending in the pentatonic scale with an open fifth chord (G-D) in the celli and double basses. A counter-motive in the violas, also based on the anhemitone pentatonic scale, is introduced with the upbeat to bar 19 (see example 10).

Example 10: Viola countermotive, *Theme, Variations and Finale*, Variation 1 bars

18-20⁷⁴



Variation two is a constant vacillation between a lively theme derivation in the woodwinds, and a counter proposal in the strings. The variation begins with the pentatonic scale, followed by the counter proposal in the F Aeolian mode (see example 11 – see Appendix I bars 36-37).

Example 11: F Aeolian mode



The woodwind theme then returns in the B $\flat$ Dorian mode (see example 12 and Appendix I bars 38-39), followed by the F $\sharp$ Aeolian mode in the strings (see example 13 and Appendix I bars 40-41), and then A major in the winds.

Example 12: B $\flat$ Dorian mode



Example 13: F $\sharp$ Aeolian mode



⁷⁴ Rózsa, *Thema, Variationen und Finale Op.13a*, 3.

The second variation introduces another folk music feature, the Scotch snap (an accented short-long rhythm), in the bar before 3 (bar 51), in the oboes and violin. Another rhythmical gesture, in this case of the old style, is placed in the violas, celli and double basses two bars before 3 (bar 50) (see example 14).

Example 14: Hungarian and general folk music rhythms, *Theme, Variations and Finale*, Variation two bars 50 and 51⁷⁵

The musical score for Example 14 shows two bars of music. Bar 50 is marked with a bracket labeled "Old style rhythm" under the strings (Vc. and Cb.). Bar 51 is marked with a bracket labeled "Scotch snap" over the oboe (Ob.) and violin (Vl. 1) parts. A box with the number "3" is in the top right corner.

The third variation begins with a quartal chord in the strings (D-G-C), a feature of Rózsa's later works, and the theme in *pizzicato* celli and double basses with loud, accented interjections from the remaining strings and timpani (see example 15). A soaring melody emerges, similar to the initial theme with its use of melodic fourth intervals, and the variation ends as it began.

⁷⁵ Rózsa, *Thema, Variationen und Finale Op. 13a*, 10.

Finale, Variation 3 bars 70 -71⁷⁶

[illegible]

Variation four displays the theme in a smooth celli and double bass line over an undulating pentatonic harp ostinato (see example 16), a new characteristic that features throughout the variation, swapping between various instruments (for instance, in the clarinets in bars 123 – 125). The pentatonic scale used is G $\flat$ major pentatonic (see example 17), and the celli and bass theme is also based on this scale (see notes marked with an ‘x’ in example 16). The first bar of the celli/bass line is

⁷⁶ Rózsa, *Thema, Variationen und Finale Op. 13a*, 15.

another example of the ‘cell’ motive, with E $\flat$ to A $\flat$ being the fourth interval, and E $\flat$ to F being the prominent intervening second. This leads to the variation development with the full complement of strings. The harp line also displays a prominent use of the fourth interval, essentially creating quartal chords, as the harp strings will ring out. This kind of chord is employed frequently in Rózsa’s later works.⁷⁷

Example 16: Use of pentatonic scale in harp and lower string line, *Theme, Variations and Finale*, Variation 4 bars 115-117⁷⁸

115 **Moderato con gran espressione** (♩ = ca. 72)

Example 17: G $\flat$ major pentatonic scale

The variation ends with the harp playing the undulating rhythmic ostinato, this time in E $\flat$ major pentatonic (see example 18), with the flute playing the melodic theme derivation.

Example 18: E $\flat$ major pentatonic scale

⁷⁷ Hickman, *Miklós Rózsa's Ben-Hur*, 11.

⁷⁸ Rózsa, *Thema, Variationen und Finale Op. 13a*, 23.

The fifth variation is a light-hearted scherzo. The melodic fourth interval jumps and strict dancelike rhythm of the fifth variation are a feature of the *verbunkos* style.⁷⁹ Most of the accompanying chords, specifically in the horns and second violins, are quartal chords, which are a feature of Rózsa's later works (see example 19). While not a feature of Hungarian music as such, they are often associated with pentatonic scales; the pitches of a five-note quartal chord spell out a pentatonic scale.

Example 19: Quartal chords, *Theme, Variations and Finale*, Variation five bars 166-68⁸⁰

166 **Vivo con spirito** ♩. = ca. 144

Cor. (F) 1.2. *sf* *p legg.*

VI. 2. *fff* *p*

Variation six, marked *Andante quasi pastorale*, is the first uninhibitedly romantic version of the theme, created by the richer texture of violin one and two playing in octaves, and a fuller representation of the theme in terms of instrumentation. The melody employs the folksong rhythm, the Scotch snap, in bars 149 and 150. It ends with a *Tranquillo* section, employing *dolcissimo soli* celesta, and string and harp harmonics. This acts as a contrast to the subsequent variation, the seventh, which builds on from a steady march beat (an alternation between D and A^b) beginning in the bass instruments. A ‘whirling’ motif (which can also be seen as a scalic flourish, a characteristic of the *verbunkos* style) begins in the celli (see example 20), and is eventually taken over by the full string section, while the winds, brass and percussion have the theme employed with aggressive staccato articulation (bar 198/number 26).

⁷⁹ S. Erdely, ‘Bartók and folk music’, in A. Bayley (ed.), *Cambridge Companion to Bartók* (Cambridge: Cambridge University Press, 2001), 25.

⁸⁰ Rózsa, *Thema, Variationen und Finale Op. 13a*, 34.

seven bar 189⁸¹

The last variation presents the theme in a loud, detached style entitled *Moderato e molto giusto*, with *marcatissimo* accents for the winds, and *marcatissimo e martellato* for the strings. Huge blocks of sound fill the variation, and an ominous timpani roll announces the finale. The finale is set in motion with the theme constructed as a quasi folkdance (see example 21), played by two solo violins, in D Dorian mode (see example 22). The first violinist represents a country fiddler, while the second plays a simple accompaniment of a fifth interval for the entire phrase. The theme is constructed of two two-bar phrases, and has an A-A var. structure.

⁸¹ Rózsa, *Thema, Variationen und Finale Op. 13a*, 52.

Example 21: Theme re-enacted by two solo violins, *Theme, Variations and Finale*,
Finale bars 260-63⁸²

Vivace ♩ = ca. 104

Viol. 1 *p leggiero solo*

Viol. 2 *p unis.*

Old style phrase ending

Old style phrase ending

Example 22: D Dorian mode

An old style Hungarian folksong rhythmic combination is introduced in the clarinets and violins at 299 (see example 23).

Example 23: Old style Hungarian rhythmic combination, *Theme, Variations and Finale*, Finale bars 299-302⁸³

34 Old style rhythm in Cl, Vns

Cl. (B) *feroce*

Viol. 1 *feroce*

Viol. 2 *feroce*

Old style rhythm in Cl, Vns

After a majestic climax, the theme is reinstated for the last time in an augmented orchestration, with the fuller, *tutti* orchestra.

⁸² Rózsa, *Thema, Variationen und Finale Op. 13a*, 78.

⁸³ *Ibid.*, 82-3.

Theme, Variations and Finale is one of Rózsa's earliest compositions, and shows many Hungarian features, as well as the impact of Rózsa's Western classical training, such as the use of the theme and variations form. Both of these influences could be because Rózsa had recently graduated in Leipzig, and although he had not moved back to Budapest, he was still living in continental Europe, in Paris.

Solo Clarinet Works

2.2 Sonatina for Clarinet Solo, Op. 27

Rózsa composed his *Sonatina for Clarinet Solo* in 1957, and dedicated it to his fellow film composer Bronisław Kaper (1902 – 1983). The work is in two movements; the first being a theme (*Andante semplice*) and variations (seven in total), and the second a rondo (*Vivo e giocoso*), built on two themes and concluding with an energetic coda. The theme of the first movement has an A-A var.-B-B var. structure (see example 24). The A sections are in $\text{f}\sharp$ melodic minor, but with a $\text{C}\flat$ rather than a $\text{C}\sharp$. The B sections are in the G Mixolydian mode (see example 25), a common scale in Hungarian folk music.

Example 24: Showing the use of $\text{f}\sharp$ melodic minor (with a $\text{C}\flat$) in A sections, and the use of the Mixolydian mode in the B sections, *Sonatina for Clarinet Solo*, first mvt bars 1-12⁸⁴

Tema
A *Andante semplice* ♩ = ca. 76
A var.
B *p espr.*
B var.

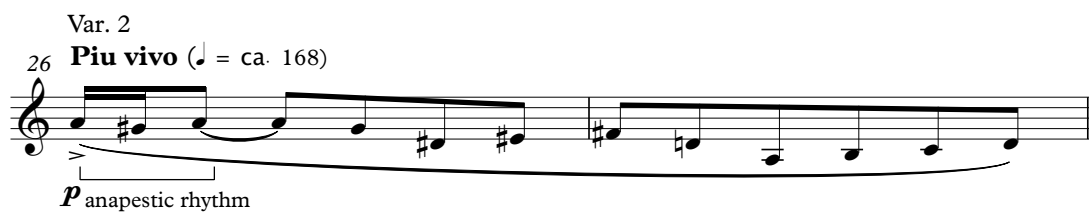
Example 25: G Mixolydian mode

⁸⁴ Miklós Rózsa, *Sonatina for Clarinet Solo*, Op. 27 (New York: Rongwen Music, 1957), 2.

The first variation develops the theme with added quaver passages. Variation two is a fleeting scherzo, reminiscent to that of Holst's 'Mercury' with its scalic quaver passages, accents, and occasional syncopated passage. It introduces the Hungarian anapestic rhythm, a short-short-long rhythm (see example 26), and a syncopated accented passage in bars 37 and 38, effectively producing three 2/4 bars.

Example 26: Hungarian anapestic rhythm, *Sonatina for Clarinet Solo*, first mvmt,

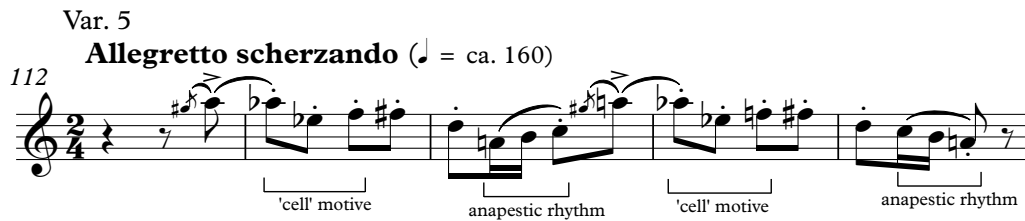
Variation two bars 26 – 27⁸⁵



Variation three presents the theme in a mournful, syncopated manner, implementing the short-long-short-long Hungarian rhythm. This melody is constantly interrupted by a loud, obnoxious off-set anapestic rhythm, every third bar (see Appendix II). Variation four is a lively, fluid run of continuous quavers, with the exception of one bar. This allows for a musical pause before another climax and the *accelerando* that takes place at the end of the variation. The pause also provides a short respite for the performer. The fifth variation is a folkdance-like scherzo, and makes use of the anapestic rhythm, but in this case the long element is on the beat, while the two short elements are just before it. It also makes use of the 'cell' motive, as described by Hickman (see example 27).

⁸⁵ Rózsa, *Sonatina for Clarinet Solo*, Op. 27, 2.

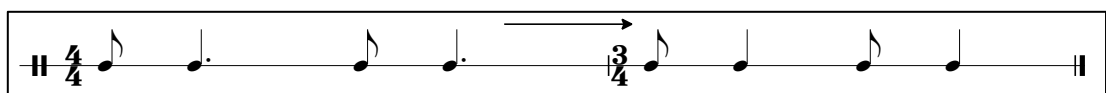
Example 27: Use of anapestic rhythm, and ‘cell’ motive, *Sonatina for Clarinet Solo*, first mvt, Variation five bars 112 - 116⁸⁶



Variation six makes use of scalic flourishes in a development on the theme, in imitation of harp runs. These are a feature of gypsy music, and the *verbunkos* style. A variation on an old style rhythmical feature (see example 3) is implemented at the end of a few of the variation's melodic phrases. The seventh variation is a short, plaintive lament, which is followed by a slightly altered restatement of the theme.

A diminution of an old style rhythmical feature (see example 28) is stated throughout the work, for example in the second bar of the third variation (see example 29), and the second bar of the sixth variation (see example 30).

Example 28: Old style rhythmic feature / Rózsa's *Sonatina* version



Example 29: Use of an old style Hungarian rhythm, *Sonatina for Clarinet Solo*, first mvt, Variation three bars 55 - 56⁸⁷



⁸⁶ Rózsa, *Sonatina for Clarinet Solo*, Op. 27, 4.

⁸⁷ Ibid., 3.

Example 30: Use of an old style Hungarian rhythm, *Sonatina for Clarinet Solo*, first mvt, Variation five bars 142 – 143⁸⁸



Although this rhythm is in a sense a diminution of the old style feature notated by Bartók, it remains a short-long-short-long rhythm, and appears throughout variations three, six and seven.

This movement, another example of Rózsa's use of the theme and variations form, and employs many rhythmic combinations found in old style folk melodies. While the Mixolydian mode is not as commonly found as the Aeolian or Dorian modes, it is still employed in many old and new style melodies. This form, whereby the composer can construct a large amount of material out of a single idea, can be seen as similar to the construction of an entire film score using 'leitmotifs', a format Rózsa readily employed.

The second movement, *Vivo e giocoso*, is in a rondo form, with the structure introduction-A-B-A var.-C-B var.-A-A var.-A var.-coda. It makes use of many dotted rhythmic patterns, which originate in the accentuation of the Hungarian language⁸⁹, and florid ornamentation, a feature of the Hungarian hallgató style.⁹⁰ The

⁸⁸ Rózsa, *Sonatina for Clarinet Solo*, Op. 27, 5.

⁸⁹ B. Bartók, 'Harvard lectures IV' in B. Suchoff (ed.), *Béla Bartók Essays* (London: Faber & Faber, 1976), 384.

movement begins with three short runs in G major, leading to the first statement of the A section, which runs from bar 6 to bar 36. The tonal centres within the A section are ambiguous. The first statement of the theme, bars 6 to 10, could be argued to either be in D major (with A to D in bar 7 signifying a V to I cadential movement), or in A major (with the same pitches this time signifying a I to V cadential movement). There are no F $\sharp$ or G $\sharp$ pitches to prove either one. This same concept of ambiguity can be said for the restatement of the theme, bars 19 to 23 (see Appendix II). In this case F to B $\flat$ either signifying V to I in B $\flat$ major, or I to V in F major.

The opening phrase is a perfect example of Rózsa's use of melodic perfect fourths, a feature of the *verbunkos* dance style⁹¹, and his implementation of what Hickman terms the 'cell' motive in bars 9 and 10 (see example 31).

Example 31: Showing the implementation of melodic perfect fourths, and the 'cell' motive, *Sonatina for Clarinet Solo*, second mvt bars 6 - 11⁹²

con fuoco

9

'Cell' motive
Perfect 4th range (B - E),
with prominent intervening 2nd (D - E)

'Cell' motive
Perfect 5th range (E - B),
with prominent intervening 2nd (A - B)

This theme, Broadway-musical in style, is followed by a series of large leaps and appoggiaturas, before it is repeated, this time transposed up a minor sixth. The musical show style could be seen as the result of Rózsa's interaction with the

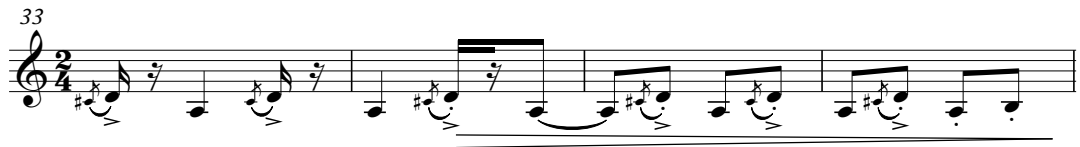
⁹⁰ D. Cooper, 'Bartók's Orchestral Music and the Modern World', in A. Bayley (ed.), *Cambridge Companion to Bartók* (Cambridge: Cambridge University Press, 2001), 48.

⁹¹ S. Erdely, 'Bartók and folk music', 25.

⁹² Rózsa, *Sonatina for Clarinet Solo*, Op. 27, 7.

composers and musical directors who had inevitably made their way to Hollywood from New York. Florid scalic passages follow, and Rózsa ushers in the B section with a short passage of ‘Kuruc fourths’, a Hungarian melodic idea involving a rhythmic rebound between the dominant note (in this case A), and the upper tonic (D)⁹³ (see example 32).

Example 32: Implementation of ‘Kuruc fourths’, *Sonatina for Clarinet Solo*, second mvt bars 33 – 36⁹⁴



The B section has a pastoral quality to it and runs from bar 37 to bar 75. It is constructed in 11-bar phrases, which are divided into a shorter 4-bar phrase and a 7-bar phrase. This 7-bar phrase is a development of the 4-bar phrase (see example 33). The section is in the C# Dorian mode (see example 34).

Example 33: B section phrases, *Sonatina for Clarinet Solo*, second mvt bars 37 - 47⁹⁵



Example 34: C# Dorian mode



⁹³ D. Cooper, ‘Bartók’s Orchestral Music and the Modern World’, 48.

⁹⁴ Rózsa, *Sonatina for Clarinet Solo*, Op. 27, 7.

⁹⁵ Ibid., 7.

The subsequent 11-bar phrase ends an octave higher, leading into a variation of the phrase, transposed a perfect 5th higher. This leads into a brief restatement of the A section theme, transposed a tone down to either C or G major. An additional two bars (bars 9 and 10 transposed down an octave) link this passage to the next section. A lengthy section of semiquaver triplets and syncopated rhythms, section C, follows, from bar 83 to bar 130. It begins in the F# Aeolian mode, a very common mode in both old and new style melodies (see example 35), and then moves to G major (bar 95), before ending in F major (bar 107).

Example 35: F# Aeolian mode



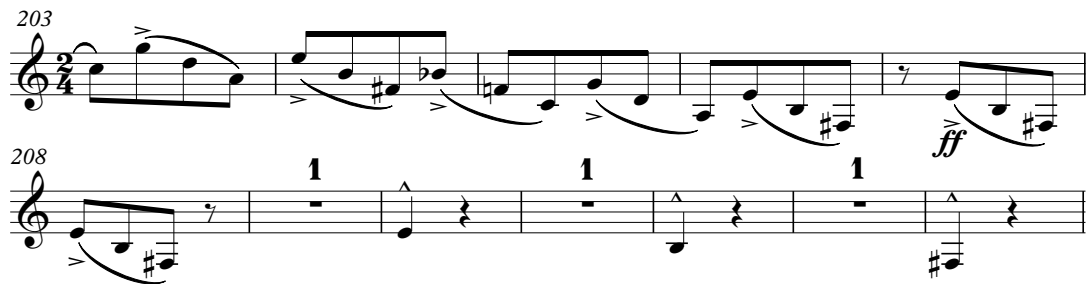
A linking section combining flashy runs and material from sections A and C brings the performer to a restatement of section B, transposed up a minor 7th to the B Dorian mode (see example 36 and Appendix II), similar in sound to C# Dorian mode. These modal sections act as a lyrical respite from the A and C sections.

Example 36: B Dorian mode



A syncopated linking section, which is effectively in 6/8 and supported through grouping and phrasing, leads to a restatement of section A. An *accelerando* leads into a variation of the A section, transposed up an octave. This is marked *Più mosso*, and concludes with a short linking section (bars 203 to 214) of syncopated downward melodic fourths (see example 37), similar to the previous syncopated section in that both contain intervallic fourths.

Example 37: Use of downward melodic fourths, *Sonatina for Clarinet Solo*, second mvt bars 203 - 214⁹⁶



A variation on section A follows (bars 218 to 246), a *Vivace* in 5/8. It is constructed of 8-bar phrases, the second a sequence of the first, transposed up a perfect fifth. The third phrase begins up a perfect fifth from the second, and then develops the pattern, before ending with a *fortissimo allargando* of the pattern. This could be seen as a variation of a new style form; AA⁵A⁵A, where A⁵ is the A section transposed up a fifth.⁹⁷ In this case, however, the first section is transposed up a fifth, and then that second section is transposed up another fifth. This leads into a virtuosic coda built on ideas from section A, marked *Vivacissimo*. The movement, and piece, ends with a *brillante* scalic flourish in the E Aeolian mode (see examples 38 and 39), a common mode in both new and old style melodies of the Hungarian folk music tradition.

Example 38: Use of E Aeolian mode, *Sonatina for Clarinet Solo*, 2nd mvt bars 259 - 262⁹⁸



⁹⁶ Rózsa, *Sonatina for Clarinet Solo*, Op. 27, 11.

⁹⁷ B. Bartók, 'The Melodies of the Hungarian Soldiers' Songs', 55.

⁹⁸ Rózsa, *Sonatina for Clarinet Solo*, Op. 27, 11.

Example 39: E Aeolian mode



The second and final movement of the *Sonatina* can be seen as a combination of the theme and variations, and rondo, forms, with its repetition of both sections A and B. Section A, however, is featured more than section B, and therefore can be seen as the ‘theme’ of the movement. Rózsa’s repeated employment of forms that require one or two main themes stems from his folksong heritage, as do they lend themselves to his composing for films in Hollywood’s Golden Age.

As can be seen from the preceding analysis, Rózsa’s *Sonatina for Clarinet Solo* displays many Hungarian folk music characteristics in its form, rhythmical elements, and tonality. The work was written during a compositional period whereby the Hungarian composer’s style matured into a neo-Romantic style.⁹⁹ Even though this work was written after Rózsa had been living in America for nearly twenty years, it is evident that his home country still had a large impact on his compositional style.

⁹⁹ Hickman, *Miklós Rózsa’s Ben-Hur*, 3.

2.3 Sonata per Clarinetto Solo, Op. 41¹⁰⁰

The *Sonata per Clarinetto Solo* is a later work, composed in 1987, and is one of seven solo sonatas that Rózsa composed in the 1980s. Other than the work for clarinet, there are the solo sonatas for flute, violin, guitar, oboe, violin and the Ondes Martenot. The clarinet sonata was written for the Marchesa Madedda Mina di Sospiro, and was premiered by Gervase de Peyer (1926 – 2017) in 1987. The work is constructed of three movements, *Allegro con spirito*, *Andante semplice*, and a Rondo Finale entitled *Allegro capriccioso*.

The first movement, *Allegro con spirito*, is in a loose ternary ABA form. Section A consists of two themes, and section B is a more lyrical middle section. The first theme in section A begins with the energetic opening motif containing melodic perfect fourths, a feature of the *verbunkos* style, and the short-short-long anapestic rhythm (see example 40). The theme is in the G Dorian mode (see example 41).

Example 40: Arrows showing the use of the melodic perfect fourths, *Sonata per Clarinetto Solo*, first mvt bars 1 - 2¹⁰¹



Example 41: G Dorian mode



¹⁰⁰ The edition used for this study is: Rózsa, Miklós, *Sonata per Clarinetto Solo Op. 41* (New York: Broude Brothers Ltd., 1987).

¹⁰¹ Miklós Rózsa, *Sonata per Clarinetto Solo Op. 41* (New York: Broude Brothers Ltd., 1987), 2.

This rhythmic combination changes to straight quavers outlining the same melodic fourths. The theme develops into a B♭ major, and the vigorous melodic fourths idea is repeated, transposed up a major seventh to the F♯ Dorian mode (see example 42 and Appendix III).

Example 42: F♯ Dorian mode



This leads into the second theme, which can be seen as a faintly Hungarian dance tune, with its accented beats, dynamic swells, and sequential patterns (bars 53-55, see Appendix III). This theme, like the first, begins in the G Dorian mode. The theme is developed, and a transposition of the start of the theme leads into the first theme. This restatement (beginning at bar 32) begins a minor tenth higher, in the B♭ Dorian mode (see example 43), and has the opposite melodic contour to the opening phrase.

Example 43: B♭ Dorian mode



Another transposition of the theme follows, up an augmented fourth, is initially in the C♯ Locrian mode (see example 44), and then modulates to the C♯ major.

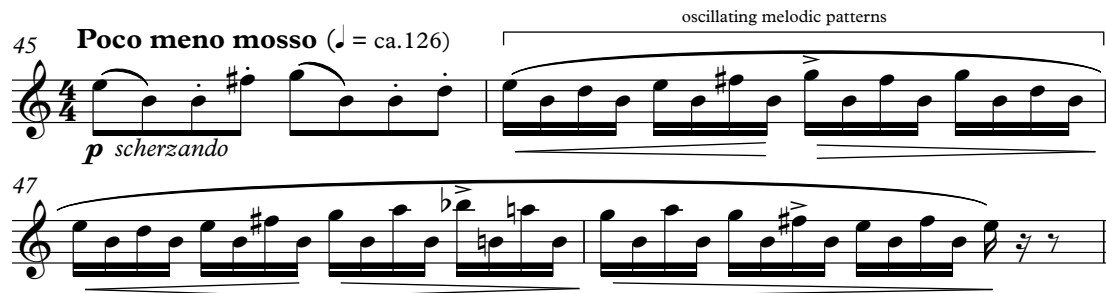
Example 44: C♯ Locrian mode



A *poco meno mosso* section follows, using the idea of the oscillating melodic patterns from the second theme (see example 45), initially in the E Aeolian mode

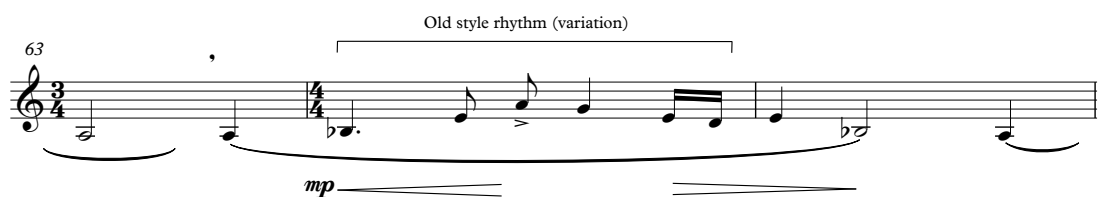
(see example 39), with an added flattened fifth (B $\flat$) in bar 47, and then followed by E major.

Example 45: Oscillating melodic patterns in *Poco meno mosso* section, *Sonata per Clarinetto Solo*, first mvt bars 45 - 48¹⁰²

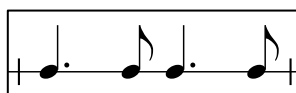


Section B (bars 58 to 76), marked *Meno mosso*, offers respite in the form of a more lyrical, singing melodic line. An old style rhythm (see example 3 bar 1) is employed midway through this section (see example 46), as well as the use of the choriambus rhythm (see example 47) at the start of the section (see example 48).

Example 46: Use of an old style Hungarian rhythm, *Sonata per Clarinetto Solo*, first mvt bars 63 - 65¹⁰³



Example 47: Choriambus rhythm

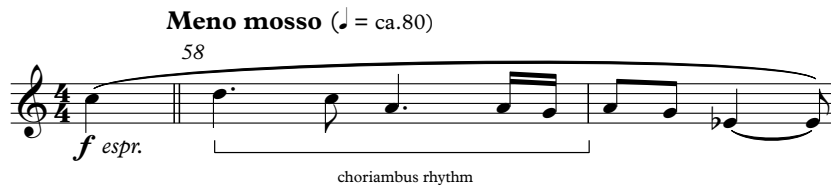


¹⁰² Rózsa, *Sonata per Clarinetto Solo Op. 41*, 3.

¹⁰³ Ibid., 4.

Example 48: Use of choriambus rhythm, *Sonata per Clarinetto Solo*, first mvt bars

57 - 59¹⁰⁴



The incorporation of these rhythmical elements in this section of the work shows Rózsa's reliance on folksong elements, in general and those from Hungary. This is relevant as he was still being inspired by them during this late compositional period, and after he had been living in America for 50 years.

Rózsa then revisits the dance tune, this time a third lower in the E Dorian mode (see example 49), followed by the vigorous opening theme transposed up an octave (see Appendix III).

Example 49: E Dorian mode



Another restatement of the opening theme occurs at the *Più vivo* (bar 110), transposed up an augmented fourth to the C# Dorian mode (see example 34). The final variation of the opening theme takes place in bar 120. The movement ends with virtuosic trills and scalic flourishes.

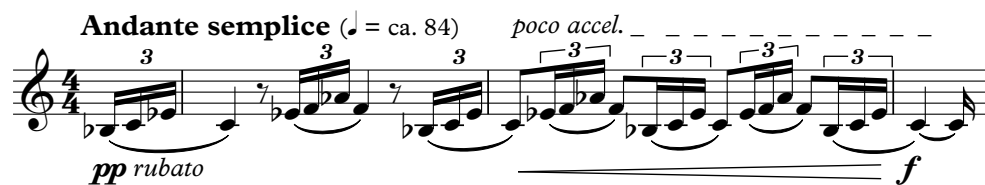
¹⁰⁴ Rózsa, *Sonata per Clarinetto Solo Op. 41*, 4.

The first movement contains many folksong elements, especially rhythmically, and in terms of the use of the Dorian mode, a common mode in old and new style Hungarian melodies. The use of the melodic fourth, a characteristic of the *verbunkos* style, is found throughout the main theme, and movement in general.

The second movement (structured ABA), *Andante semplice*, begins with, and revolves around, a softly-spun nocturnal theme in E $\flat$ major. The theme emerges from a triplet figure, which grows from *pianissimo* to *forte* while gaining pace (see example 50). It makes use of old style and anapestic rhythms (see example 51).

Example 50: Emergence of theme, *Sonata per Clarinetto Solo*, second mvt bars 1-

3¹⁰⁵



Example 51: Hungarian rhythmic combinations, *Sonata per Clarinetto Solo*, second

mvt bars 5 - 9¹⁰⁶



This section runs until bar 39, where Rózsa introduces the graceful, contrasting middle section (B), *Più Mosso*. This section makes use of another old style rhythm

¹⁰⁵ Rózsa, *Sonata per Clarinetto Solo* Op. 41, 7.

¹⁰⁶ Ibid., 7.

(see example 3, bar 2), over a bar line, and a semiquaver motif, consisting of a downward leap of a fourth, followed by two upward fourth leaps (see example 52).

Example 52: Use of an old style rhythmic feature, *Sonata per Clarinetto Solo*, second mvt bars 39-42¹⁰⁷



The opening theme returns in bar 73, after which the movement is concluded with a gradual fade out using the semiquaver triplet material from section A.

As can be seen from the above discussion, other than a few rhythmical combinations, this movement contains less Hungarian folksong features than previous works and movements. This might be as a result of Rózsa's prolonged absence from his home country, but also the impact of his German tutelage in Leipzig.

The third movement is a Rondo Finale with the form ABABAcoda (a more structured rondo than the second movement of the Sonatina), marked *Allegro capriccioso*, and like the opening of the first movement, is in the G Dorian mode. The anapestic rhythm is used throughout, for example on the first beat of bar 1, and the upbeat to bar 2. The movement plays off an energetic, syncopated dance-like opening theme (A) (see example 53), which develops with syncopations and semiquaver scalar passages, with a more lyrical singing theme marked *Poco meno mosso* (B) (see example 54). The first four bars of the opening theme return with the

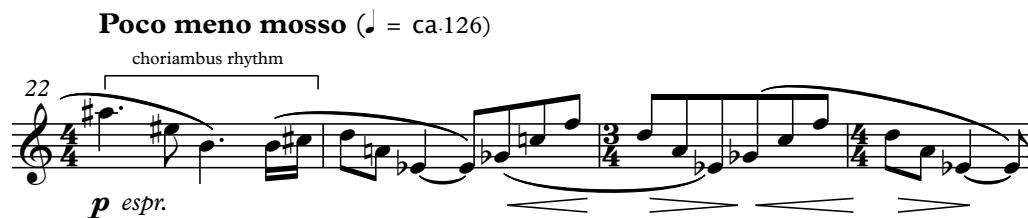
¹⁰⁷ Rózsa, *Sonata per Clarinetto Solo Op. 41*, 8.

upbeat to bar 13, which leads into a developmental linking passage to section B in bar 22. Section B makes use of the choriambus rhythm, in bars 22 and 33.

Example 53: Start of section A, *Sonata per Clarinetto Solo*, third mvt bars 0 - 2¹⁰⁸



Example 54: Start of section B, *Sonata per Clarinetto Solo*, third mvt bars 22 - 25¹⁰⁹



Section A returns with the upbeat to bar 41, transposed up a major third to the B Dorian mode (see example 36). Section B returns in bar 61, transposed down a perfect fourth, with another transposition of the theme at bar 74 (up a minor third), and a third transposition at bar 85 (up a semitone). This reoccurrence of the B section is longer than the first, and has a linking passage of quaver triplets, followed by syncopated rhythmic passages from section A, which lead into the final statement of section A in bar 101. A coda, marked *Vivace con spirito*, begins in bar 114 and uses the syncopated rhythmic material from section A, as well as anapestic rhythms (see bars 120 and 121). The movement, and work, ends with a short section of crotchet-beat long scalic flourishes in the E Locrian mode (see examples 55 and 56).

¹⁰⁸ Rózsa, *Sonata per Clarinetto Solo Op. 41*, 10.

¹⁰⁹ Ibid., 11.

Example 55: Ending of piece, *Sonata per Clarinetto Solo*, third mvt bars 126 - 128¹¹⁰



Example 56: E Locrian mode



While the *Sonata* may not make use of many Hungarian form elements, but rather Western classical types (like the *Sonatina* it includes a rondo movement), the tonal and rhythmical elements can be traced back to those used in old and new style Hungarian melodies. Repetition is also an aspect of folk music; both the theme and variations and rondo forms lend themselves to this idea.

The *Theme, Variations and Finale*, *Sonatina* and *Sonata* display three different time periods (early, middle and late) in Rózsa's compositional life. One was written while the composer was still in Paris, while the other two were composed either in Hollywood or in Rózsa's Italian villa in Rapallo, where he spent three months of the year from 1953. They all make use of many Hungarian old and new style folksong characteristics, with the most commonly used being the old style rhythmic and modal elements. Rózsa's German classical tutelage in Leipzig, as well as the affect of his cinematic career, can both be seen to have an impact on these three works, in terms of the forms, and the themes themselves.

¹¹⁰ Rózsa, *Sonata per Clarinetto Solo Op. 41*, 15.

CHAPTER THREE

Comparison of Hungarian folksong elements

As can be seen from the previous chapter, Rózsa implemented many Hungarian folksong elements, both from the old and new styles, throughout the works assessed. Rózsa effectively composed for the cinema in his use of the ‘leitmotif’ method, whereby motifs representing characters or moods are repeated whenever necessary to assist with the onscreen drama. This style, of one or more than one ideas being repeated, is employed in all three of the works in Chapter 2, in the form of a theme and variations, or a rondo. The element of return is a feature of folk music, and this sees an overlap between both sides of Rózsa’s ‘double life’. A comparison of the various elements used within the four works will be laid out in this chapter, in order to gauge whether the frequency of the usage diminished over the time spent away from Rózsa’s native Hungary. Topics for comparison are: Form and Phrasing, Melody and Modality, and Rhythm.

3.1 Form and Phrasing

The three forms identified in the works discussed in Chapter 2 are ternary form, theme and variations, and rondo form. None of these forms are specifically stated by Bartók, as he focuses rather on the phrasing of four-line folksongs, which Rózsa also employs in certain areas of his works. Each of them, however, shows the influence of Rózsa's Hungarian folk music heritage. This would be in terms of the repetitive nature of folk music in general, influencing the choice of the theme and variations, and rondo forms. One of the movements (the last movement of the *Sonatina*) can be viewed as a combination of the theme and variations, and rondo forms. It can also be viewed as a sonata rondo form, with the use of section C seen as an episode in this form. The least folk music-like form would be ternary form, although there is a repeated section ending the movement. All three forms, however, can also be seen as stemming from Rózsa's German Western Classical tutelage in Leipzig. This combination, of a folk music heritage, with rigorous classical training, developed Rózsa's signature style.

The theme and variations form, implemented in *Theme, Variationen und Finale* and in the first movement of the *Sonatina*, is a repetitive form by nature, stemming from Rózsa's folksong heritage. Both the *Sonatina* and the *Sonata* implement the rondo form, whether in a slightly varied format (the second movement of the *Sonatina*), or a more strictly Western classical construction (the third movement of the *Sonata*). The *Sonatina* altered rondo (*Vivo e giocoso*) is built on two themes, concluding with a coda. It has the form Intro-A-B-A var.-C-B var.-A-A var.-A var.-coda. The *Sonata* rondo (Rondo Finale: *Allegro capriccioso*) has the form ABABAcoda, a more structured movement than that in the *Sonatina*. While the repeated sections in the

Sonata rondo are not an exact replica of each other, they are more similar than those repeated sections in the *Sonatina*. Rózsa implements a more typical Western classical form, ternary form, in the first and second movements of the *Sonata* (*Allegro con spirito* and *Andante semplice*). The first movement is a variation on the format, where the A section is constructed of two themes, and the B section has a more lyrical melodic line.

In terms of the melodic phrasing mentioned by Bartók, Rózsa implements a variation of a new style form in the theme of the *Thema, Variationen und Finale*. The theme is constructed of four melodic sections, with each being two bars in length (see example 9). It has an A-A var.-B-B var. form, which is neither specifically of the old or new style, but is more similar to the new style form, as there is a relation between the sections. The first phrase of the finale also makes use of Hungarian phrasing. It is played by two solo violins, and is made up of two two-bar phrases (see example 21). It has an A-A var. form, and the exact rhythmic pattern is mentioned by Bartók in his description of the new style.¹¹¹ The first movement of the *Sonatina* begins with the theme, followed by seven variations, and then a restatement of the theme, slightly altered. The theme is constructed of four three-bar phrases, with the form (as in the *Theme, Variations and Finale*) A-A var.-B-B var. (see example 24).

As can be seen from the above discussion, Rózsa's use of Hungarian folksong phrasing (according to Bartók), is extensive in his earlier compositions (*Theme, Variations and Finale*, and the *Sonatina*), while in the later work (the *Sonata*), it does not feature as much. Influences of Western Art music are more evident in the later

¹¹¹ B. Bartók, 'The Melodies of the Hungarian Soldiers' Songs', 53.

work's phrasing. In terms of form, Rózsa implements Western classical forms, such as theme and variations, rondo and ternary forms. All three forms make use of the element of return, which would be useful to the composer in his folksong-influenced style.

3.2 Melody and Modality

Rózsa's use of tonality and melody transformed along with his three stylistic periods; the establishment of a Hungarian nationalist style, the challenge of modernity in the mid-1940s, and the emergence of a mature neo-Romantic style in the 1950s.¹¹² However, the use of modal and pentatonic scales, prevalent to folksong in general, can be seen throughout Rózsa's oeuvre.

The theme from the *Theme, Variations and Finale* is made up of an anhemitone pentatonic scale, (see example 9), a scale found in the seemingly oldest Hungarian music.¹¹³ Other examples of the use of pentatonic scales and modes, are the use of G $\flat$ major pentatonic scale in variation four (see examples 16 and 17), and the use of the D Dorian mode at the beginning of the Finale (see examples 21 and 22), in a quasi-folkdance style. Variations four and seven implement the use of *verbunkos* scalic flourishes, melodic fourth intervals, and dancelike rhythms.¹¹⁴ Variation four also makes use of quartal chords, a type of chord frequently employed by Rózsa in his later works.¹¹⁵

The theme of the first movement of the *Sonatina for Clarinet Solo* is made of two similar A sections, followed by two similar B sections. The A sections are in F $\sharp$ melodic minor, but with a C $\flat$ rather than a C $\sharp$, while the B sections are in the G Mixolydian mode (see example 24). The mixolydian mode is quite a common

¹¹² Hickman, *Miklós Rózsa's Ben-Hur*, 3.

¹¹³ B. Bartók, 'Harvard lectures II', 363.

¹¹⁴ S. Erdely, 'Bartók and folk music', 25.

¹¹⁵ Hickman, *Miklós Rózsa's Ben-Hur*, 11.

modality in Hungarian folk music.¹¹⁶ Variation six contains the scalic flourishes typical of the *verbunkos* style.

The second and final movement, a rondo, begins with a syncopated D major theme, in a quasi-Broadway music style. It contains melodic fourth leaps, and makes use of the ‘cell motive’, as defined by Hickman (see example 31). The B section is in C# Dorian mode (see example 33), and the restatement of this section is in the B Dorian mode. The movement and piece end in the E Aeolian mode (see example 38). Both the Dorian and Aeolian modes are very common in Hungarian folksong melodies.¹¹⁷

Both the theme of the first movement of the *Sonata per Clarinetto Solo*, and that of the third movement, are in the G Dorian mode (see example 40). The third movement ends in the E Locrian mode (see example 57), not a mode common to Hungarian folksong. The theme of the A section of the second movement is in E $\flat$ major, a scale type found in new style melodies.

¹¹⁶ B. Bartók, ‘The Melodies of the Hungarian Soldiers’ Songs’, 51, 55.

¹¹⁷ *Ibid.*, 51, 55.

Table 2: Tonalities used in three concert hall works

	<i>Theme, Variations and Finale, Op. 13a (1933)</i>	<i>Sonatina for Clarinet Solo, Op. 27 (1957)</i>	<i>Sonata per Clarinetto Solo, Op. 41 (1987)</i>
Pentatonic scale	Anhemitone pentatonic scale, G $\flat$ major pentatonic scale, E $\flat$ major pentatonic scale		
Major/minor scales		F $\sharp$ melodic minor, D/A major, B $\flat$ /F major, C/G major	E $\flat$ major, E major
Dorian mode	B $\flat$ Dorian mode, D Dorian mode	C $\sharp$ Dorian and B Dorian modes	G Dorian mode, F $\sharp$ Dorian mode, B $\flat$ Dorian mode, E Dorian mode
Mixolydian mode		G Mixolydian mode	
Aeolian mode	F Aeolian mode, F $\sharp$ Aeolian mode	F $\sharp$ Aeolian mode, E Aeolian mode	E Aeolian mode
Locrian mode			E Locrian mode, C $\sharp$ Locrian mode

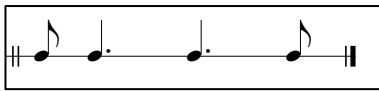
As stated by Bartók, the most common tonalities/modalities in both new and old style melodies, are the Aeolian (old and new) and Dorian (old) modes, and the major scale (new). Melodies in the old style are also generally based on the pentatonic scale, and especially the anhemitone pentatonic scale. The mode that does not feature at all is the Locrian mode. As can be seen from Table 2, the most commonly used modes across all three works are the Dorian and Aeolian modes. The less typical ‘Hungarian’ modes and scales do not feature as much as those that are deemed ‘Hungarian’ in nature by Bartók.

3.3 Rhythm

As outlined in Chapter 2, Rózsa employs numerous rhythmical combinations, those that are specifically Hungarian, and those that are common in general folksong.

Table 3 presents the frequency of these rhythms in each work, making for an easy comparison.

Table 3: Use of Hungarian old style rhythms in three concert hall works

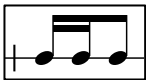
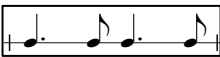
1.		Frequency (including slight variations of such rhythms)
	<i>Theme, Variations and Finale, Op. 13a</i>	14
	<i>Sonatina for Clarinet Solo, Op. 27</i>	0
	<i>Sonata per Clarinetto Solo, Op. 41</i>	10
2.		
	<i>Theme, Variations and Finale, Op. 13a</i>	1
	<i>Sonatina for Clarinet Solo, Op. 27</i>	13
	<i>Sonata per Clarinetto Solo, Op. 41</i>	4
3.		
	<i>Theme, Variations and Finale, Op. 13a</i>	2
	<i>Sonatina for Clarinet Solo, Op. 27</i>	0
	<i>Sonata per Clarinetto Solo, Op. 41</i>	0
4.		
	<i>Theme, Variations and Finale, Op. 13a</i>	17
	<i>Sonatina for Clarinet Solo, Op. 27</i>	8
	<i>Sonata per Clarinetto Solo, Op. 41</i>	0

As can be seen from the table above, each of the works contain a number of examples of the use of the four most common old style rhythms, the most recurring being the fourth rhythm, but the most common across all three works being the

second. However, it must be stated that the frequency of all such rhythms is the least in the *Sonata*, out of the three works compared.

Table 4 displays the frequency of *Style hongrois* rhythmical features, a series of characteristics found in the *verbunkos* tradition established in Viennese classicism,¹¹⁸ is present in all three works, with the anapestic rhythm being the most common, featuring on hundreds of occasions.

Table 4: Use of *style hongrois* rhythms in three concert hall works

Anapestic rhythm (short-short-long) eg.  OR 	Frequency
<i>Theme, Variations and Finale, Op. 13a</i>	220
<i>Sonatina for Clarinet Solo, Op. 27</i>	58
<i>Sonata per Clarinetto Solo, Op. 41</i>	169
Choriambus rhythm 	
<i>Theme, Variations and Finale, Op. 13a</i>	0
<i>Sonatina for Clarinet Solo, Op. 27</i>	0
<i>Sonata per Clarinetto Solo, Op. 41</i>	6
Scotch snap 	
<i>Theme, Variations and Finale, Op. 13a</i>	20
<i>Sonatina for Clarinet Solo, Op. 27</i>	0
<i>Sonata per Clarinetto Solo, Op. 41</i>	0

Dotted rhythms representative of Hungarian language accentuation, in which the first syllable of every word is accented, thereby opposing the use of an upbeat, is a prominent feature in the theme of the *Theme, Variations and Finale* (see example 8).

¹¹⁸ D. Cooper, 'Bartók's Orchestral Music and the Modern World', in A. Bayley (ed.), *Cambridge Companion to Bartók* (Cambridge: Cambridge University Press, 2001), 48.

The theme also features a prevalent use of quavers, a feature of old style melodies.¹¹⁹ A specific rhythm found at the end of old style melody lines (see example 3) is found, slightly altered, in bars six and eight of the theme. It is also found at many other phrase endings (see table 1). The inclusion of these general, as well as examples of specifically Hungarian, folk music rhythms, displays the impact had on him by what he deemed the actual music of the Hungarian people. Writing in this manner began shortly after Rózsa had graduated from the conservatory in Leipzig, after he had solidified a mature nationalistic, folk music style. He continued composing under the influence of the Hungarian folksong style for his entire career, including his film scores, and, as can be seen from the above discussion, for his last series of unaccompanied sonatas.

Rózsa's use of Hungarian rhythms displays the influence had on him by the Palóc people native to the area on which his family had an estate when he was a boy. This is the feature that can be seen as the strongest link to Hungarian folksong in the latest period of Rózsa's compositional career (the *Sonata*).

¹¹⁹ B. Bartók, 'Hungarian Peasant Music', 84.

CONCLUSION

The main objective of this thesis was to contribute to the existing research on Miklós Rózsa's 'double life', specifically on his concert hall works in terms of the Hungarian folksong elements therein. The three works chosen – *Thema, Variationen und Finale*, Op. 13a, *Sonatina for Clarinet Solo*, Op. 27, and *Sonata per Clarinetto Solo*, Op. 41 – display three different periods in Rózsa's compositional life; early (1933), middle (1957), and late (1987). Although the two clarinet works are both part of what Hickman terms Rózsa's third period (the emergence of a mature neo-Romantic style in the 1950s), the previous period, 'the challenge of modernity', would have had an effect on their construction and style. This would be in terms of the use of atonality or bitonality, jarring chords, and the impact of the Broadway musical, all elements in Rózsa's *film noir* scores. Even with these elements however, Rózsa's Hungarian heritage still plays a dominant role in melody construction.

As previously stated, much of the literature on Rózsa has been written with only his film scores in mind, and not much attention has been given to the other half of his 'double life'; his concert hall persona. With the findings of this study, more information on the impact of Rózsa's Hungarian heritage on his compositional style is now available. Clarinetists might also find this study interesting, with its analyses of perhaps lesser known works.

All three works display the use of many characteristic Hungarian tonalities, specifically the Dorian and Aeolian modes, which are common in both old and new style folksong melodies. The three works also make use of modes not specified by

Bartók as being ‘Hungarian’ in style, but these are in the minority. Old style rhythmical patterns stated by Bartók are also prevalent in the three works, although the *Sonata* contains the least amount out of the three. In terms of *style hongrois* rhythmical elements however, the *Sonatina* contains the least amount. Therefore, when looking at all the rhythms combined, the three works balance out. The characteristic that contains the least amount of similarities with Bartók’s observations is that of form and/or phrasing. Rózsa makes use of certain new style phrasing techniques in his earlier work (Op. 13a). While the forms implemented are decidedly Western Classical in style, Rózsa’s use of repetitive forms can be seen as an influence of his folksong background, a genre that is repetitive in nature.

The formal element of the three works is the least similar to those stated by Bartók, as these works are invariably longer than the folksongs discussed in Bartók’s essays. There are a few similarities in terms of the phrasing, in the themes of Op. 13a and the first movement of Op. 27. Ternary and rondo forms are commonplace in the clarinet works, and as they are Western Classical genres, more than likely harking back to Rózsa’s classical German compositional training in Leipzig. The use of these forms, that repeat either one or a few main theme/s, also lends itself to Rózsa’s scoring for film, wherein ‘leitmotifs’ for each character or mood are repeated each time their visual or emotional counterpart appears on screen.

As stated in the biography section of Chapter 1, Rózsa’s highly successful ‘double life’ began not all too prosperously as the light classical composer for silent films, Nic Tomay, in 1930s Paris. Nevertheless, this was the starting block for him becoming one of the most sought after composers of Hollywood’s Golden Age.

Rózsa's huge popularity in the film scoring world has, unfortunately, had a slightly diminishing effect on the reception to, and performance regularity of, his concert hall works. This study strives to promote a few of these works, in order to provide further information for the performance of more of this Hungarian composer's lesser known concert hall compositions.

In future studies, more works could be stylistically compared in terms of Hungarian folksong elements. A comparison between Rózsa's film and concert works will gauge the extent to which writing for film had an impact on the composition of his concert hall works, and vice versa.

As can be gathered from the above conclusions, Rózsa's Hungarian heritage had a large impact on his concert hall compositional style, right from the establishment of a Hungarian nationalist style, through the challenge of modernity in the mid-1940s, to the emergence of a mature neo-Romantic style in the 1950s. It can also be seen in his film scores, especially the Biblical and ancient epics, with the prevalent use of pentatonic and modal scales so inherent in Rózsa's compositional style. Therefore, this study of three concert hall works, spanning Rózsa's compositional career, in relation to features of Hungarian folk music, supports the quote stated from Rózsa that planted the seed for this research:

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.¹²⁰

¹²⁰ Rózsa, *Double Life*, 20.

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APPENDIX KEY

	Anapestic rhythm
	Cell motive
	Phrase-ending rhythm
	Long-short-short-long rhythm
	Short-long-short-long rhythm
	Short-long-long-short rhythm
	Choriambus rhythm
	Scotch snap

APPENDIX I

Annotated score of Thema, Variationen und Finale, Op. 13a (1933/1966)

APPENDIX II

Annotated score of Sonatina for Clarinet Solo, Op. 27 (1957)

APPENDIX III

Annotated score of Sonata per Clarinetto Solo, Op. 41 (1987)