

THE CELLO WORKS OF MIKLÓS RÓZSA

BY

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Introduction

Miklós Rózsa (1907-1995) composed five works that prominently feature the cello as a solo instrument: the Rhapsody for Cello and Orchestra, Op. 3; Duo for Cello and Piano, Op. 8; Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29; Concerto for Cello and Orchestra, Op. 32 and the Toccata capricciosa for Cello, Op. 36. These works have been neglected in both scholarly circles and performance halls. The merit of Rózsa's concert works is often overshadowed by his renown as a Hollywood film composer. While several prominent performers have championed Rózsa's compositions for cello, the pieces remain outside of the instrument's standard repertory. Furthermore, the general lack of awareness of these works has resulted in a dearth of relevant research.

Of the existing scholarly writing pertinent to the cello works of Miklós Rózsa, Stephen D. Wescott's dissertation, "Miklós Rózsa: A portrait of the composer as seen through an analysis of his early works for feature films and the concert stage," provides an abundance of biographical information and musical analyses of both the Rhapsody, Op. 3 and the Duo, Op. 8. However, Wescott discusses Op. 3 in far greater detail than he does Op. 8, and he does not extend his research to include the later cello works of Rózsa. He does include an enlightening chapter concerning the subtleties of Rózsa's indebtedness to Hungarian folk music. Wescott states, "Since Rózsa himself draws little or no distinction between, say, the kinds of differing social and political influences that shaped the folk music of the northern or southern regions of Hungary, or the scant peculiarities of rhythm and melody that distinguish the folk tradition of the plains from that of the mountain regions, a careful search of his scores to discover such stylistic

nuances would be of little value.”¹ Thus, through the lens of Wescott’s research, Hungarian influence in the works of Rózsa should be discussed in terms of general musical parameters rather than seeking its specific ethnomusicological implications.

“The Chamber Music of Miklós Rózsa,” a dissertation by Nancy Jane McKenney, includes a discussion of the Duo for Cello and Piano, Op. 8. Like Wescott, McKenney provides both a biographical context and a musical analysis of the work. This work receives minimal treatment by both authors, especially when compared to the other compositions covered in their respective studies. This can be explained by the relative brevity and conservatism of Rózsa’s Duo, Op. 8 as it fits within the large-scale scope of Wescott and McKenney’s studies. A comparison of the research of these two authors reveals certain inconsistencies that are in need of further discussion. One aim of this study shall be to address these inconsistencies and inadequacies found in the extant literature on the subject.

Another valuable yet incomplete resource is Christopher Palmer’s book, *Miklós Rózsa: A sketch of his life and work*. The text is written in a style akin to program notes, and its purpose is to concisely detail the most essential historical and musical elements of Rózsa’s works. Palmer briefly describes each of Rózsa’s first four works that feature the cello in a solo role, but does not provide analyses. Palmer’s book was published in 1975 and therefore excludes Rózsa’s final work for solo cello, the Toccata capricciosa, Op. 36, which was completed in 1978. Although his text is minimal and at this date paints an incomplete picture of Rózsa’s life and body of work, the research of Christopher Palmer

¹ Stephen Dwight Wescott, “Miklós Rózsa: A portrait of the composer as seen through an analysis of his early works for feature films and the concert stage” (PhD diss., University of Minnesota, 1990), 1:105.

is unique amongst Rózsa scholarship due to his close relationship with the composer. Palmer and Rózsa collaborated not only in preparation of Palmer's text, but also in the writing of the composer's autobiography, *Double Life*.

Double Life, written by Miklós Rózsa and published in 1982, is the most frequently cited source of biographical information in all of the texts described above. It is also, to this date, the only extant work that discusses all of Rózsa's works for cello. However, *Double Life* is not a scholarly volume. Its informal style often misrepresents elements of chronology and omits critical details. *Double Life*, although an engaging and valuable source, has therefore at times been the starting point of misinformation or misunderstanding regarding the cello works of its author. It is best used as a collection of Rózsa's sentiments rather than a precise history of events.

All of the aforementioned authors, to a varying extent, discuss Miklós Rózsa's works for cello in their respective texts. However, no study to this date has been solely devoted to these compositions as a defined body of repertoire. Moreover, none of these works have been analyzed from the viewpoint of a cellist. What is unknown is how these pieces relate to each other, and, more specifically, how the evolution of Rózsa's relationship with the cello fits within the overall narrative of his professional life. Only a study focused on Rózsa's compositions for cello can answer these questions while filling in the gaps and reconciling the inconsistencies in the current state of relevant scholarship. Miklós Rózsa's works for cello represent a significant yet often misunderstood segment of twentieth-century repertoire for the instrument. While only the passage of time and individual preferences will ultimately determine the stature of Rózsa's compositions

within the cello repertory, this study shall endeavor to enable the fair consideration of these works through the dissemination of accurate and extensive research.

This study is organized chronologically; each of the following five chapters will discuss an individual cello composition of Miklós Rózsa. The study will provide a historical context and musical analysis of each work. The purpose of the historical context is to detail elements of Rózsa's life that were most relevant to the conception of these works. These elements include the time and place of the composition within the context of Rózsa's career, his musical influences, and his collaborations with specific cellists. The history of each work is discussed up to its premiere performance and recording.

The musical analysis of each work in this study is divided into five categories: thematic content, form, tonality, texture, and writing for cello. For multi-movement works, an analysis based on these five categories is provided for each movement. As most of Rózsa's compositions are either thematically or motivically driven, thematic content is discussed first in order to enable the further analysis of the work. Formal analyses include visual diagrams and discussions of the structural components of each work in the study. The purpose of this study's discussion of tonality is not to provide detailed harmonic analyses. Wescott describes such a pursuit as "more an intellectual exercise than a truly informative explication of the music itself."² Rather, the discussion will be limited to the usage of varying tonal languages, prominent tonal relationships within movements and works, and the presence of dissonance or other marked sonorities. Texture is a similarly broad category. In this study, analyses of texture will not only

² Wescott, "Miklós Rózsa," 1:127.

include the identification of traditionally defined examples (counterpoint, melody and accompaniment, homophony, etc.) but will also extend to discussions of the orchestration and overall sound. Finally, this study will not assume to provide performance suggestions for any of the included works. Rather, the intent of analyzing Rózsa's writing for cello is to provide brief yet informed descriptions of the composer's use of the instrument.

Chapter One

Rhapsody for Cello and Orchestra, Op. 3

Historical Context

Miklós Rózsa arrived in Germany in 1925, where he enrolled to study musicology and chemistry simultaneously at the University of Leipzig. By the fall of 1926, Rózsa abandoned the pursuit of chemistry and entered the Leipzig Conservatory as a composition student of Hermann Grabner (1886-1969). A former pupil of Max Reger (1873-1916), Grabner composed few works of importance and is primarily remembered as a theorist and pedagogue. Nevertheless, Grabner's knowledge and support were critical to Rózsa's development into a mature composer. After the successful first performances of Rózsa's Trio-Serenade for Violin, Viola and Cello and Piano Quintet for Piano and String Quartet in 1928 at the Leipzig Conservatory, Grabner approached Karl Straube (1873-1950), organist and Kantor at Leipzig's renowned Thomaskirche, regarding his pupil's potential. Straube proceeded to present Rózsa's early chamber works to Breitkopf & Härtel, who agreed to publish them as the composer's Op. 1 and Op. 2, thus beginning a relationship that would facilitate the publication of nearly all of Rózsa's future concert works. The next work he would publish would be the Rhapsody for Cello and Orchestra, Op. 3, which Rózsa completed in 1929, his final year as an undergraduate student in Leipzig.

Any study of the works of Miklós Rózsa must include a brief discussion of his early life in Hungary, and its effect on his musical development. Indeed, the composer himself states, "the music of Hungary is stamped indelibly one way or another on

virtually every bar I have ever put on paper.”¹ While this may be an unquantifiable and slightly romanticized remark, it represents Rózsa's profound love and indebtedness to his homeland despite the fact that the majority of his life was spent abroad. Miklós Rózsa's father, Gyula, was an industrialist, landowner and politically active author whose pamphlet, *To Whom Does the Hungarian Soil Belong?*, argued for the rights and welfare of Hungarian peasants. His mother, Regina Rózsa née Berkovits, was an accomplished pianist and classmate of Béla Bartók (1881-1945) at the Budapest Academy. While Rózsa credits his mother for his love of music, his father's position and attitudes towards the Hungarian peasantry also had a profound effect on his early development.² Rózsa spent his childhood summers on his father's inherited estate north of Budapest, in a region inhabited by the Palóc, an indigenous Magyar people.

I loved my country and its people, particularly the peasants. I shall never forget the time I spent on our estate, where it made no difference that I was the future owner of a thousand acres, with all the houses and animals that went with it. ...

...It was the music of the Palóc that I heard during those summers I spent on the estate and that intrigued me from my earliest childhood, although of course it wasn't until later that I realized what a vital shaping force it was proving on my own musical personality.³

Considering Rózsa's early influences, his statement “the music of Hungary is ... on virtually every bar ...” becomes more justified than romanticized.

Rózsa earliest musical training began on the violin at the age of five upon receiving an instrument from his uncle, Lajos Berkovits, a violinist in the Budapest Philharmonic Orchestra and Miklós's first teacher. His musical talent was obvious from

¹ Miklós Rózsa, *Double Life* (New York: WYNNWOOD™ Press, 1989), 28.

² Rózsa, *Double Life*, 20.

³ Rózsa, *Double Life*, 26-27.

the beginning, but he never entertained the idea of becoming a professional violinist. Rózsa began composing and improvising small works in elementary school, despite his lack of formal training. At age fifteen, he was allowed to enroll to study music theory with Peregrin Turry, a professor at the Budapest Academy and oboist with the Budapest Opera orchestra. Rózsa admired the compositions and devotion to Hungarian folk music of Bartók and Zoltán Kodály (1882-1967), and loosely followed their model as he sought inspiration as a young musician.

I traveled around the Palóc region. ... I would hear the peasants singing ... and I would try to transcribe what I heard. I studied these songs closely and later created my own music in their image.

I was never a methodical folk song collector like Kodály or Bartók; I was interested only in the music, not in its ethnographical connotations.⁴

Rózsa's first real success as a composer came during his high school years at the Realgymnasium. His piece, *Hungarian Twilight*, a setting of his own patriotic poem of the same title, won a composition competition held by his school's Franz Liszt Music Circle. Encouraged by the result, Professor Turry took a more active role in guiding Miklós along the path to becoming a professional musician. Rózsa "wholeheartedly accepted the otherwise despised Hungarian *proteckió*," or "preferential treatment."⁵

In addition to the influences discussed above, the culturally vibrant city of Budapest also played a significant role in Rózsa's formative years. He attended concerts frequently and was able to listen to performances through his family's telephone newscaster, a telephone-like device apparently unique to Budapest that broadcasted news and music. In Budapest he witnessed a public divided between the traditions of Franz

⁴ Rózsa, *Double Life*, 27.

⁵ Rózsa, *Double Life*, 25.

Liszt (1811-1886) and Jenő Hubay (1858-1937), and the more progressive trends of Bartók, Kodály, and the poet Endre Ady (1877-1919)—all fodder for a young man forming his own style and opinions.

The extraordinary thing was that throughout my youth I never heard my mother, who after all was an accomplished musician with a diploma from the Academy, play a Beethoven or a Mozart sonata, let alone anything by Bach. ...

...Establishment musical life in Hungary was very conservative. Hubay's second-rate lyrical operas all had to be put on. ...

...In Budapest there was a strong division of feeling for and against Bartók and Kodály, the older generation being totally opposed to them ... Every time Bartók or Kodály had a premiere all we young men went to the concert to give the piece an ovation.⁶

When faced with the choice of pursuing higher education in Hungary or abroad, Rózsa chose to study in Leipzig. He stated, "I needed a wider framework in which to develop. ... I would never be happy so long as I was forced to remain in Budapest."⁷ Rózsa left Hungary with mixed feelings concerning Budapest, but with a deep-seeded love and appreciation for the country, its people and its music that would permeate the rest of his career.

Drawing conclusions from Rózsa's statements in *Double Life* about his youth in Hungary is a complicated task. Like the writings of Bartók, whom the young Miklós Rózsa certainly idolized, these statements are intertwined with the political and social complexities of early twentieth-century Hungary. Rózsa's youth corresponds with a period of Hungarian musical history in which the well-documented Bartók-Kodály folk music project, as Lynn Hooker states, "strove deliberately to undermine the nationalist credibility of the prevailing musical style, by manipulating loaded nationalist and racialist

⁶ Rózsa, *Double Life*, 20-26.

⁷ Rózsa, *Double Life*, 30.

rhetoric.”⁸ Bartók and his circle not only promoted a new musical aesthetic, but also hoped to redefine Hungarian nationalism through music. Judit Frigyesi states:

Bartók and Kodály’s work called into question important tenets of the official gentry-centered nationalism. . . . The recognition of peasant music was offensive because it called attention to the existence of a Hungarian art known only to the peasants, and hence independent of the upper classes, the nobility, and the gentry.⁹

Rózsa’s recollections of his early years, which include the idealization of the Palóc peasants and renouncements of the prevailing musical tastes of the Hungarian upper-classes, fall in line with the political leanings of Bartók’s polemics, and are perhaps best viewed as political statements rather than his musical doctrine. Similar to Lynn Hooker’s observations regarding the music of Bartók and other member of Hungarian music avant-garde, Rózsa’s music demonstrates a break from the more stereotypical older Hungarian national style that is not always “as tidy” as his statements in *Double Life* might imply.¹⁰

At a certain point, the parallels between Rózsa and Bartók break down. While both men eventually become Hungarian expatriates in the United States, their careers followed markedly different paths. Part of the struggle of Hungarian composers of Bartók’s generation was to retain their national identity while achieving legitimacy in concert halls that heavily favored Germanic forms, genres, and styles.¹¹ From this point of view, Rózsa left Hungary to pursue further musical study in the proverbial “lion’s

⁸ Lynn Hooker, “Modernism Meets Nationalism: Béla Bartók and the Musical Life of Pre-World War I Hungary” (PhD diss., University of Chicago, 2001), 2:155.

⁹ Judit Frigyesi, “Béla Bartók and the Concept of Nation and Volk in Modern Hungary,” *The Musical Quarterly* 78, no. 2 (Summer 1994): 274.

¹⁰ Hooker, “Modernism Meets Nationalism,” 2:155.

¹¹ Hooker, “Modernism Meets Nationalism,” 2:186-187.

den,” the Leipzig Conservatory. His early compositional career can be defined by the attempt to reconcile the sentiments of his youth, which developed in a politically and musically volatile Hungary, with the exposure to the strong, Germanic influences he found in Leipzig.

It was in Leipzig that Rózsa composed the Rhapsody, Op. 3. He was striving to find his own voice while his musical influences leaned heavily towards German traditions. He recalls, “We were in Germany and we would be trained to be German musicians.”¹² Rózsa was exposed to the ideas of Paul Hindemith (1895-1963), Richard Strauss (1864-1949) and Richard Wagner (1813-1883), among others. Grabner, Rózsa’s primary teacher, rigorously trained him in a contrapuntal style of Max Reger. Another disciple of Reger, Otto Wittenbecher, served as Rózsa’s orchestration instructor.¹³

Grabner, however, was not a dogmatic or single-minded mentor.

Grabner did not expect me to imitate Reger’s style, but he did want me to study it and benefit from its contrapuntal mastery. ...

...Kodály in Budapest tried to make miniature Kodály’s out of all his pupils. The opposite was true of Grabner. It made no difference to him whether a student composed in the style of Hindemith or Grieg; he criticized the work purely from the standpoint of its technical components. ... For that, if for nothing else, he was an ideal teacher.¹⁴

Rózsa’s non-German influences during this period included exposure to the works of Claude Debussy (1862-1918), which he heard in live performances during his summers in Budapest. He also performed the works Debussy as a violist in the Conservatory Orchestra under the baton of Walter Davisson (1885-1973). Although the programming

¹² Rózsa, *Double Life*, 35.

¹³ Wescott, “Miklós Rózsa,” 1:82.

¹⁴ Rózsa, *Double Life*, 34.

of Gewandhaus Orchestra was conservative and heavily Germanic, Rózsa attended performances of works by Paul Dukas (1865-1935), Cesár Franck (1822-1890), Arthur Honneger (1892-1955), Camile Saint-Saëns (1835-1921), and Igor Stravinsky (1892-1971). Despite these influences and Grabner's open-mindedness, Stephen Wescott notes, "Nevertheless, Rózsa, in his eagerness to learn and reflect the scholarly erudition surrounding him, could not avoid taking on a certain unmistakable German-ness of his own."¹⁵

Rózsa's student period is marked by his initial attempts to reconcile his partiality towards Hungarian folk traditions with his Germanic schooling and his exposure to the contemporary trends of the time. When viewing the totality of Rózsa's output, one notices a masterful assimilation of these multiple styles that lent itself particularly well to film score composition. His later profession would demand him to fluently recreate the music of multiple nationalities, styles, and eras. The early compositions, including the Rhapsody, Op. 3, might be described as possessing a nascent or immature assimilation of styles. Indeed, Rózsa describes Op. 3 as "six themes in search of a style."¹⁶ The musical analysis below will explore these ideas and views in greater detail.

Breitkopf & Härtel published the Rhapsody for Cello and Orchestra, Op. 3 in 1929 as Rózsa's first orchestral work. Other early attempts, such as the *Three Scherzo for Chamber Orchestra* and his first violin concerto remain unpublished at the composer's request. The fact that two of Rózsa's first three orchestral works featured string instruments is not surprising, given his early musical training on the violin and viola. His

¹⁵ Wescott, "Miklós Rózsa," 1:61

¹⁶ Christopher Palmer, *Miklós Rózsa: A sketch of his life and work* (London and Wiesbaden: Breitkopf & Härtel, 1975), 18.

first two published works—the Trio-Serenade, Op. 1 and Piano Quintet, Op. 2—utilize strings prominently if not exclusively, which indicates that Rózsa’s personal knowledge of these instruments lent a sense of confidence to the relatively inexperienced composer. In the case of the Rhapsody, Op. 3, Rózsa wrote for a specific soloist—Hans Münch-Holland (1899-1971), the principal cellist of the Gewandhaus Orchestra. Although the exact date and location remains unknown, Münch-Holland, the dedicatee of the work, reportedly gave the premiere performance with Walter Davisson conducting the Leipzig Conservatory orchestra.¹⁷ Münch-Holland certainly would have been a qualified source of information regarding any cellistic questions that might have arisen in the compositional process, although there is no extant documentation of his collaboration with the composer. It should be noted that the dedicatee of the Rhapsody, Op. 3 has often been erroneously reported to be Klaus Münch-Holland. This is most likely the result of a typographical error that has passed unnoticed through multiple volumes of research. No evidence of the existence of a cellist with this name could be found.

Evidence suggests that, in his later life, Rózsa was dissatisfied with the Rhapsody, Op. 3 in its original form. Correspondence between the composer and Breitkopf & Härtel confirms the publishing firm’s receipt of a revised version of the work in 1962.¹⁸ In a letter to Breitkopf & Härtel dated July 6, 1962, Rózsa stated that this newly revised edition should be considered the “final version of the work.”¹⁹ The revisions, which will

¹⁷ Wescott, “Miklós Rózsa,” 1:80.

¹⁸ Breitkopf & Härtel to Miklós Rózsa, June 12, 1962, Breitkopf & Härtel Archives, Wiesbaden, Germany.

be discussed more specifically below, can only be found in the Breitkopf & Härtel rental score and parts intended for orchestral performance. However, the firm also continues to publish and commercially release the original 1929 version for cello with an orchestral piano reduction composed by Rózsa. Both editions are simply titled *Rhapsody for Cello and Orchestra, Op. 3* and no attempt is made to clarify their varying content.

Rózsa revisited the *Rhapsody, Op. 3* again in preparation for its world premiere recording. This recording of the version for cello and piano reduction was made by cellist Parry Karp and pianist Howard Karp, and released by Laurel Records in 1988. The reviewer Fred Steiner states:

Only one thing is missing from this first-rate performance: a symphony orchestra. ... Awareness of that phenomenon more than likely prompted Rózsa to suggest changes for this recording: viz., a few cuts—mostly in the orchestral interludes—and the restoration of the last few bars of the cello part as they exist in the prepublication manuscript still in his possession.²⁰

Beyond Steiner's report, evidence of the 1988 revisions are seen in the form of Rózsa's handwritten alterations to a cello and piano score of the *Rhapsody, Op. 3* now found in the Syracuse University Library Special Collections Research Center's Miklós Rózsa Papers. While Rózsa's 1988 revisions vary only slightly from those made in 1962, the difference is significant enough to question whether or not the 1962 version should truly be considered final. The world premiere recording of the orchestral version of the *Op. 3 Rhapsody*, which features Rózsa's 1962 revisions, was made in 2009 by cellist Mark

¹⁹ Miklós Rózsa to Breitkopf & Härtel, trans. Jonathan Ruck, July 6, 1962, Breitkopf & Härtel Archives, Wiesbaden, Germany. The original text of the letter reads, "...die Partitur, wie sie jetzt steht, ist die endgültige fassung."

²⁰ Fred Steiner, "Record Review: Miklós Rózsa. String Quartet no. 1, Op. 22; String Quartet no. 2, Op. 38; *Rhapsody for Cello & Piano, Op. 3*," *American Music* 9, no. 1 (Spring 1991): 117.

Kosower and the Budapest Symphony Orchestra MÁV, conducted by Mariusz Smolij. Neither this recording, nor the recording made in 1988 by Parry Karp, acknowledge the presence of revisions to Rózsa's 1929 score, which has yet to be recorded in its original version.

Several notable similarities and differences emerge from the side-by-side comparison of the two sets of revisions to the Rhapsody, Op. 3 shown in the table below.

Table 1.1: Rhapsody Op. 3 Revisions (All measure numbers refer to original 1929 edition)	
1962 edition	1988 edition
m. 3 beat 2 changed to quarter note triplet	m. 3 beat 2 changed to quarter note triplet
mm. 62-83 cut	mm. 61-88 cut
mm. 132-135 cut (2 beats rewritten for transition)	mm. 141-149 cut
mm. 182-189 cut and replaced with new material	mm. 185-188 cut
mm. 202-212 Primary thematic material added to cadenza	
mm. 213-239 cut	
mm. 273-274 cut	
mm. 403-410 rewritten (Added material in solo cello)	mm. 403-410 rewritten (Slightly different than 1962 ed.)

There are two prominent similarities between the 1962 and 1988 versions: the removal of the majority of the transition passage from mm. 61-88 and the addition of more virtuosic material at the end of the work. It is clear that Rózsa spent more time and thought with the 1962 revision, which contains a significant amount of newly composed material. The 1988 edition features blunt cuts to the piano reduction with little effort given to the rewriting of transitions. The most striking musical difference between the two versions is the cut of mm. 213-239 in the 1962 edition, which completely removes the recapitulation of the work's secondary theme. Given the discrepancies above and the resulting lack of a codified "revised edition" of the Rhapsody, Op. 3, the musical analysis below will be of the original 1929 version of the work. To this date, it remains the most easily accessible edition of the composition. Scholars and performers should be aware that Rózsa oversaw

all of the alterations listed above. Future performances and recordings of the work should include information to clarify the exact edition and implemented revisions. Given the available information, one can deduce that Rózsa viewed the Rhapsody, Op. 3 as a work in progress for most of his professional life.

Musical Analysis

Thematic Content

It is unknown whether or not Rózsa's description of the Rhapsody for Cello and Orchestra, Op. 3 as "six themes in search of a style" should be understood as a literal comment or merely an off-hand remark implying that he viewed this early work as overwrought and disorganized. In his discussion of the Rhapsody, Op. 3, Stephen Wescott takes a literal approach and identifies six motives that constitute the majority of the melodic content of the work. This study will add to Wescott's analysis by further exploring the individual characteristics of the motives found in the Rhapsody, Op. 3, and their relationship to each other. The following discussion will use Wescott's system of labeling motives with the lowercase letters a through f.

Wescott's motives a and b are derived from the primary theme of the Rhapsody, Op. 3, which first appears in the work's opening four bars (see Example 1.1).

Example 1.1. Rhapsody for Cello and Orchestra, Op. 3, mm. 1-4 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

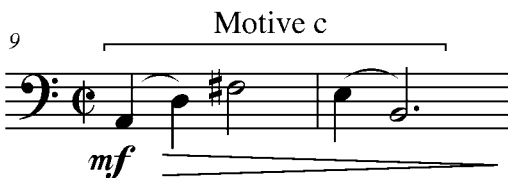
The image shows a musical score for the first four bars of the Rhapsody for Cello and Orchestra, Op. 3. The notation is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of *ff* (fortissimo) and the instruction *risoluto e rubato*. The first four bars are bracketed together and labeled "Primary Theme". Within this primary theme, the first two bars are bracketed and labeled "Motive a", and the next two bars are bracketed and labeled "Motive b".

Although this theme appears in many different guises throughout the work, its opening character, announced by the solo cello playing without accompaniment, is extroverted and expansive. Rózsa's first dynamic indication is *fortissimo*, to which he adds *risoluto e rubato*. These markings, along with the four-note chord that opens the work immediately establish the solo cello in the role of heroic protagonist. Within the primary theme, this heroic strength, which is most closely associated with the opening gesture of motive a, is contrasted by motive b. Motive b is marked by a more lyrical leap of a perfect fourth and subsequent motion towards the dominant pitch A. The *tenuto* marks on nearly every non-slurred note in the primary theme imply a declamatory character throughout.

Several aspects of the primary theme betray Rózsa's indebtedness to Hungarian folk style. The opening has a distinctively modal feel, with the implied tonal center of D approached always by the $\flat \hat{7}$ C. The interval of the perfect fourth, which is often prominent in Hungarian folk melodies, is highlighted throughout the primary theme, both in the expressive leap into the third bar and in the cadential motion that closes the first statement. Lastly, and most recognizably, the most distinctive rhythmic event in the primary theme is the Hungarian short-long dotted figure found in bar four.

The opening thirteen-bar solo cello introduction consists of two statements of the four-bar primary theme plus an additional five bars that modulate the tonal center to E and prepare the entrance of the orchestra. Nearly all of the thematic material of the opening thirteen bars is drawn from the primary theme (motives a + b). However, in mm. 9-10, a new thematic figure appears. Wescott labels this motive c (see Example 1.2).

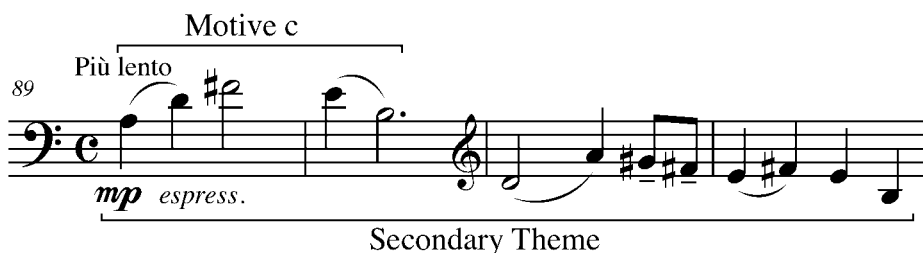
Example 1.2. Op. 3, mm. 9-10 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



This motive is significant because it is eventually developed into the secondary theme of the Rhapsody, Op. 3. Its appearance in the opening phrases of work not only is an interesting example of compositional foreshadowing, but in retrospect, also lends a more introductory function to the initial statement of the solo cello.

The solo cello introduces the secondary theme in mm. 89-92. Like many of Rózsa's themes, it has no clear ending as it is immediately spun out and subjected to motivic development. However, the first bars are the most recognizable and are later restated by the orchestra as a four bar unit (see Example 1.3).

Example 1.3. Op. 3, mm. 89-92 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



The theme opens with the aforementioned two-bar motive c, which is marked by two initial upward leaps that span a major sixth from A to F #, followed by a descending perfect fourth from E to B. The second two bars have a similar arched shape, beginning with an upward leap of a perfect fifth, followed by a more stepwise descent that eventually closes with a falling perfect fourth, again from E to B. The falling perfect

fourth is reminiscent of the quasi-Hungarian cadential closing of the primary theme. One could also view the quarter note followed by a dotted half note in the second bar of the secondary theme as an augmented version of the Hungarian short-long dotted rhythm that marks the primary theme. By melodic standards, the secondary theme of the Rhapsody, Op. 3 may be one of the least inspired examples in all of Rózsa's works for the cello. Wescott describes it as "soaring," which may be apt given the prominence of the theme's upward reaching intervals.²¹ In fact the full potential of the initially simplistic theme is only reached through the extensive development to which Rózsa subjects it in the bars following its first statement.

The next motive identified by Wescott occurs first in mm. 156-157, and marks the opening of the central Adagio sostenuto section of the Rhapsody, Op.3. He labels it motive d (see Example 1.4).

Example 1.4. Op. 3, mm. 156-157 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

Motive d

mf molto semplice ma espressivo e quasi parlando

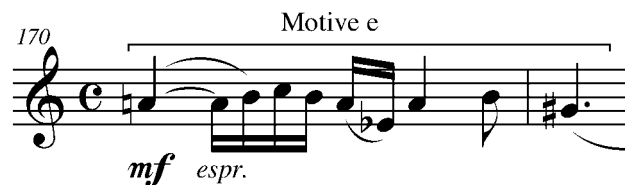
Although much more linear in construction, one can notice several similarities between motive d and the primary theme. Both begin on their respective tonic pitches, ascend to $\hat{3}$ at their halfway point, and are marked at their closing by a stepwise descent from $\hat{2}$ to $\flat \hat{7}$. The final gesture of both the primary theme and motive d is a Hungarian short-long dotted rhythm that falls from $\hat{2}$ to $\hat{1}$. While the characters of these two themes are very

²¹ Wescott, "Miklós Rózsa," 1:75.

different, they certainly seem to draw upon the same folk influences. Opposed to the triumphant primary theme, motive f is more introverted—spoken rather than declared. Indeed, Rózsa indicates that this theme should be played *molto simplico ma espressivo e quasi parlando*. His tenuto markings over both the separate and slurred sixteenth notes reinforce the spoken, parlando character. The simple, vertical chords that first accompany motive f, played pizzicato by the strings, further imply a declamatory or recitative style.

The next significant thematic motive, which Wescott labels motive e, is also found in the central Adagio sostenuto section of the Rhapsody, Op. 3. Livelier in character, it first appears in m. 170 after two preparatory bars marked *Poco animato* and serves to contrast the more contemplative motive d within the Adagio section (see Example 1.5).

Example 1.5. Op. 3, mm. 170-171 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



This motive makes use of stepwise and intervallic motion to ornament a single primary note. Its most distinguishing characteristic is the augmented fourth leap away from and quick return to the main note A, which occurs on the metrically strong beat three and is marked by prominent syncopation.

The sixth and final motive identified by Wescott is labeled motive f (See Example 1.6).

Example 1.6. Op. 3, mm. 278-279 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



He writes, “The f-motive appears suddenly, late in the work—after the seemingly ultimate recapitulation of the primary theme has concluded.”²² While this is true, motive f can be viewed as being directly derived from the primary theme and thus its appearance fits within the paradigm of constant thematic development that dominates the entirety of the Rhapsody, Op. 3. Indeed, the first appearance of motive f occurs in m. 274 in the upper woodwinds, as a contrapuntal accompaniment to the closing figure (motive b) of the primary theme (see Example 1.7).

Example 1.7. Op. 3, m. 274 (Flute I, Oboe I and Horn I), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

Much like the previously discussed motive d, several similarities can be seen between Wescott’s motive f and the primary theme (see Example 1.1). Motive f opens with a downward whole-step ornamentation of its primary note, reminiscent of the melodic motion that begins the primary theme. Furthermore, both motive f and the primary theme

²² Wescott, “Miklós Rózsa,” 1:76.

highlight scale degrees $\flat \hat{7}$ and $\flat \hat{3}$. Although Rózsa does develop motive f as an independent idea, its main purpose seems to be to serve as a reenergizing addition to the primary thematic material as the work drives towards its coda.

In his efforts to find the “six themes” described by Rózsa, Stephen Wescott identifies the primary melodic motives found in the Rhapsody, Op. 3. Although it may be an issue of semantics, it is difficult to state that all of the six motives Wescott enumerates actually function as independent themes. Due to the Rózsa’s compositional style in the Rhapsody, Op. 3, one that relies highly on long spun-out themes in which motivic ideas constantly evolve, the distinction between independent themes and themes that are derivations of previously stated ideas is ambiguous. The most independent statements of the work are the primary (motive a + b) and secondary (motive c + continuation) themes. Motive d functions independently because of its occurrence within the work’s slow middle section, however it also bears a significant resemblance to the primary theme. The remaining motives e and f are more derivative in nature. Nonetheless, this study will continue to use Wescott’s motivic labels in the discussion below, as they help to clarify the formal organization of the Rhapsody, Op. 3.

Form

Miklós Rózsa’s Rhapsody for Cello and Orchestra, Op. 3 is a single movement composition. At the time the work was written, the rhapsody was a musical genre often associated with nationalism and virtuosity, neither of which are overt characteristics of Rózsa’s Op. 3. Indeed, it is somewhat ironic that Rózsa would choose to compose a rhapsody at a time when his musical identity was being pulled by several national influences, and for a solo instrument with which he was not intimately familiar. Formally,

Rózsa's Op. 3 does not display indebtedness to the Hungarian *verbunkos* tradition, as do the rhapsodies of Liszt and Bartók. The structure of these "Hungarian rhapsodies" "...imitates the typical order of *verbunkos* tunes in performance, whether by commercial 'Gypsy' ensembles or folk musicians, with its progression from slow (*lassú*) to fast (*friss*), each part containing an indeterminate number of sections."²³ The only nationalistic undertone one might derive from the form of Rózsa's Op. 3 Rhapsody is the Germanic implication of the work's allusions to sonata form. Although Op. 3 does not fit neatly within a sonata form structure, it does possess sonata form elements: the clear exposition and recapitulation of primary and secondary themes and a central, more episodic section that functions in place of a development. Thus, the question remains: what characteristics of Rózsa's composition justify its title? The answer is found in the more broad definition of rhapsody that relates the genre to epic and at times fragmentary examples of literature. The epic character of Rózsa's work is seen in its size and heroic themes, while its fragmented nature will be shown below in the discussion of its sectional form.

Wescott proposes the following sectional form outline based on the deployment of the various thematic motives found in the work²⁴:

	A	Tran	B	C	B	A	D	A	Coda
Meas.	1-61	62-88	89-155	156-212	213-239	240-277	278-323	324-344	345-410

At first glance, several characteristics of this form seem similar to the "delayed return" sonata form, in which the recapitulation begins with the secondary theme, found in many

²³ David E. Schneider, *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality* (Berkeley, Los Angeles, and London: University of California Press, 2006), 54.

²⁴ Wescott, "Miklós Rózsa," 1:77.

of Rózsa's other works. Although it is tempting to fit the Rhapsody, Op. 3 into a sonata form mold, there are two main arguments that undercut such an exercise's legitimacy. Firstly, although it does draw somewhat upon previous material, the prominence of new motives and change of character and tempo establish the C section as an independent episode rather than as a true development section. Secondly, and perhaps most importantly, the tonal center of the primary and secondary themes, both in their initial exposition and when they reappear after the central C section, is always D. This uniformity is the antithesis of the basic tonal narrative of sonata form.

The most apt description of the work's structure is a palindromic arch form (ABCBA). Only slight alterations to Wescott's proposed form are required to arrive at the following model:

	A	Tran (A)	B	Tran (B)	C	B^I	A^I	Tran (A)	A^{II}	Coda
Meas.	1-40	41-88	89-117	118-155	156-212	213-239	240-268	269-277	278-344	345-410
Theme	Primary		Secondary		Motive D	Sec- ondary	Primary			
Tonal Center	D	E	D	A	E \flat	D	D	A	D	D \rightarrow A

The formal delineations in Table 1.3 provide a more accurate representation of the work's structure for several reasons. By acknowledging the transition sections that follow both the initial A and B sections, this formal model highlights the nearly identical treatment given to both the primary and secondary thematic material in the first half of the work. Wescott's D section (see Table 1.2) is incorporated into this model's A^{II} section due to the previously discussed relationship between motive f and the primary material (see Example. 1.6). Thus, the work's arch form design is maintained by recognizing the dominance of the primary material from m. 240 through the end of the work. Further

reasoning behind this study's formal delineations will be given below in the brief discussion of each section of the Rhapsody, Op. 3.

The first A section (mm. 1-40) of the Rhapsody, Op. 3 begins with thirteen bars played by the unaccompanied solo cello. In this opening, the primary theme is introduced and the secondary theme is foreshadowed by the first appearance of motive c. The declamatory temperament of the primary theme is softened by the more lyrical motive c (m. 9), and the corresponding printed diminuendo prepares the ensuing pianissimo entrance of the orchestra. In the first orchestral statement of the primary material (mm. 14-21), Rózsa highlights the theme's motivic components by orchestrating it in a conversational manner. Motive a is played by the solo flute, which is then answered by motive b in the upper strings. The remainder of the opening A section is devoted to thematic development of the primary material, especially motive a. After the reentrance of the solo cello in m. 21, the orchestral accompaniment, which is at first chordal, gradually becomes more complex and contrapuntal as motive a is passed between the cello and orchestra. This increase of contrapuntal activity and corresponding rhythmic energy drives the music towards m. 41, the first work's first major arrival point and formal division.

Each transitional section in the Rhapsody, Op. 3 is marked at its beginning by a complete statement of either the primary or secondary theme. The first such transition, which begins in m. 41, opens with a statement of the primary theme by the solo cello and orchestra. This statement serves as both the culmination of the driving developmental writing of the previous A section and, because the solo cello line ends in m. 44, as the opening of the first orchestral tutti passage of the work. The strength of the arrival in m.

41 and the ensuing change of texture to orchestra without soloist strongly suggest a formal delineation at this moment. Brass fanfare-like statements of the primary theme accompanied by energetic sixteenth-note flourishes in the woodwinds and strings dominate the first section of the orchestral tutti. Beginning with the *Poco più tranquillo* section in m. 67, Rózsa prepares the arrival of the lyrical secondary theme not only by slowing the tempo, but also by introducing a new, florid sixteenth-note ornamentation to the end of motive b. The solo cello reenters in m. 71 with a triple-meter statement of motive a, which is contrapuntally combined with sixteenth-note orchestral accompaniment figures that derive from the ornamentation of motive b mentioned above. This ornamentation is later developed into the leading melodic line stated by the solo cello from mm. 75-83, and again into the material stated by the flute in the *Meno mosso* passage (mm. 84-88) that closes the first transition

As stated earlier, Rózsa's treatment of the secondary material in the first B section (mm. 89-117) of the *Rhapsody, Op. 3* is very similar to the manner in which the primary material is presented. The basic thematic idea is introduced by the solo cello, and then developed by both the cello and orchestra in a passage that drives towards an orchestral tutti statement of the theme. However, one significant difference is that the introduction of the secondary theme by the solo cello in mm. 89-92 is paired with a rather active and complex, albeit *pianissimo* orchestral accompaniment. The spinning out and development of motivic material between mm. 93-117, analogous in function to mm. 22-40, builds to the orchestral tutti statement of the secondary theme in mm. 118-121. This arrival marks the opening of the work's second transitional section (mm. 118-155). Much like the first, the second transition closes with a slower, softer and more rhapsodic episode in which

the solo cello reenters. In this case, the reentrance of the solo cello in m. 135 leads to a quasi-cadenza passage based on material from both the primary and secondary themes (mm. 141-149). The final bars (mm. 150-155) of the second transition, which are marked *Molto tranquillo* and feature the solo clarinet, are highly reminiscent of mm. 84-88, in which s solo flute line rises to prominence at the close of first transition.

The C section (mm. 156-212) of the Rhapsody, Op. 3 can be divided into a tripartite arch design (ABA), in which two *Adagio sostenuto* segments (mm. 156-167 and mm. 191-204) flank a central section marked *Poco animato* (mm. 168-190). That this arch form can be found at a smaller level in the central section of the Rhapsody, Op. 3 supports the theory of the arch design concept for the entire work. The outer *Adagio sostenuto* sections, which are dominated by the recitative-like motive d are of the most interest. Sparse orchestral accompaniment allows for some of the most expressive and free writing for the solo cello found in the work. The central *Poco animato* section, in which Wescott's motive e makes its first appearance, is similar in temperament and texture to many other moments in the Rhapsody, Op. 3. Long, spun-out phrases in the solo cello are accompanied by complex orchestral counterpoint. The C section closes with a brief solo cello cadenza based primarily on material from the secondary theme. The allusion to the secondary material prepares the transition to the B¹ section as the work's main themes are recapitulated in reverse order.

The work's B¹ section (mm. 213-239) and A¹ section (mm. 240-268) are both more condensed than their original versions found in the first half of the work. Here, one can already sense an almost impatient sense of drive and buildup towards the coda. In the B¹ section, the solo cello never states the secondary theme, but rather seems stuck in an

obbligato, developmental role intent on pushing the music forward. Motivic elements from the work's C section interrupt the secondary material and eventually become a driving rhythmic ostinato figure that Rózsa artfully transforms in mm. 235-240 to prepare the return of the primary theme. The statement of the primary theme by the solo cello that marks the opening of the A^I section also recalls the opening of the work. Slightly altered and now with orchestral accompaniment, the theme quickly moves to developmental material identical to that found in mm. 22-40. Just as before, the primary material builds to an orchestral climax and the beginning of a transitional section.

The transitional section from mm. 269-277 and the following A^{II} section (mm. 278-344) are, from a formal standpoint, admittedly the most problematic in the entire work. Due to the emergence and subsequent prominence of motive f, Wescott labels a large segment of these bars as a new, formally independent D section. However, this study suggests that all of these bars be labeled as related to A section material because motive f is clearly derived from the primary theme. Motive f first appears as counterpoint to motive b in m. 274 (See Example 1.7), and is later placed in prominent conversational alteration with motive a (mm. 303-306). It is as if Rózsa stumbled upon an accompanimental figure with which he was so enamored that he deemed it worthy of development before returning to the task of bringing the work to its close. The most whimsical treatment of motive f occurs in mm. 290-297. Here, woodwind statements of motive f are paired with scherzando-like *leggiere* triplets in the solo cello. The primary theme returns to prominence in the orchestral statement in mm. 324-327. Here, motive f is featured as counterpoint to a complete statement of the primary theme, which reaffirms

its subservient position in the overall hierarchy of the thematic material found in the Rhapsody, Op. 3.

The Rhapsody for Cello and Orchestra, Op. 3 closes with an extended sixty-five bar coda that features the work's most virtuosic writing. Based entirely upon the primary thematic material, the coda opens with the solo cello stating repetitions of motive a in diminution followed by running sixteenth-note passagework. Both of these ideas are developed in the coda, and featured in various permutations by both the solo cello and orchestra. Another brief cello cadenza leads to a more impassioned variation of the primary theme in mm. 381-382. As in many of his other works, Rózsa introduces elements of hemiola to increase the rhythmic tension and excitement as the Rhapsody, Op. 3 drives towards its close. The work ends with a final orchestral flourish and strongly punctuated unison statement based on a fragment of motive a.

Tonality

Most discussions of Rózsa's use of harmony in his early compositions reference the influence of his German training as evidenced by these works' complex chromaticism. Christopher Palmer describes the Op. 3 Rhapsody as "a thick late-romantic impasto consisting of a deal of clotted chromatic modulation *à la* Reger."²⁵ While much of the Op. 3 Rhapsody's tonality is ambiguous, it is, at its most basic level, dominated by three tonal centers: D, E, and A. At first glance, this perfect fifth relationship between tonal centers suggests a conservative approach, yet Rózsa's organization of tonality in the Rhapsody, Op. 3 is somewhat atypical and thus deserves discussion.

²⁵ Palmer, *Miklós Rózsa*, 18.

Rózsa uses modal mixture and other means to obscure the tonality throughout the Rhapsody, Op. 3. It becomes clear within the first several bars of the work that the tonal centers defy the categorizations of “major” or “minor.” While major and minor sonorities are found throughout the work, there is never a musical statement made clearly within a particular key. Therefore, this study will refer to tonal centers using only the main pitch of the tonality. Like many works from this period on the cusp of atonality, certain elements of functional harmony remain, while other preconceived notions of tonal hierarchies are abandoned.

Both D and E are established as main tonal centers within the first A section of the Rhapsody, Op. 3. The first orchestral statement of the primary theme in m. 14 is in E, which juxtaposes the work’s opening statement by the solo cello in D. E remains as the dominant tonal center for much of the first A section as well as for the following transition. Rózsa reinforces E at the opening of the first transition by using a traditional dominant to tonic (B → E) cadential bass motion (mm. 40-41).

Just as D and E dominate the primary material, D and A are the main tonal centers of the secondary material. The first statement of the secondary theme by the solo cello clearly implies D as its tonal center, while the tonal center shifts to A when the orchestra states the same theme at the opening of the transition beginning in m. 118. At no point within the work do both the solo cello and orchestra state a theme in the same formal section with the same tonal center, except in those instances when playing in unison. This lack of correspondence between the work’s solo and orchestral voices reflects its overall character of tonal fluidity.

The primary tonal center of the central C Section is E \flat , which does not function as one of the work's main tonal centers. Here, Rózsa creates a moment of repose that differs in affect and drive from much of the rest of the Rhapsody, Op. 3. He chooses a tonality one half-step above D, the tonal center used earlier to present the first statements of both the primary and secondary themes. This quasi-Neapolitan relationship lifts the seemingly fragile opening of the C section just slightly above the churning developments of the work up to this point. While the E \flat tonal center is crucial in creating this character, it does not play a prominent role in the Rhapsody, Op. 3 outside of this section.

For the remainder of the work, D and A alternate as the main tonal centers. The secondary theme is recapitulated first in D by the solo cello (m. 213), and then by the orchestra in A (m. 226). This orchestral statement of the secondary theme in A acts almost like a formal retransition. The A pedal point in m. 235 is a prolonged dominant that leads to the return of the primary theme and D tonal center in m. 240. This rather strong harmonic and thematic motion seemingly establishes D as the primary tonal center of the work. After a brief return to A in the A^{II} section from mm. 278-294, D is reinforced by strong cadential arrivals in m. 324 and at the opening of the coda in m. 345.

In the coda, Rózsa presents the scherzo-like version of the primary theme in each of the main tonal centers: D at the opening, E in m. 357, and A in m. 367. Somewhat unexpectedly, A remains as the primary tonal center from the moment it is established in m. 367 until the end of the work. While at first this might suggest an overall harmonic plan in which D serves as the subdominant, E the dominant, and A the work's primary tonic, such a model cannot be applied to the entire work. It seems Rózsa was more concerned with the affects of different tonal centers rather than traditional models of

tonal hierarchy. D is clearly established as the primary tonal center for the majority of the thematic presentation throughout the work. Just as the E \flat tonal center in the central C section creates a sense of tonal otherworldliness, so too does the work's finale in A imply a sense of tonal achievement. Rather than closing in D, the elevation to A adds to the excitement of the virtuosic finish.

Texture

The Rhapsody, Op. 3 is Rózsa's first published work for solo instrument and orchestra. A brief description of the work's textures and orchestration establishes a clearer understanding of its style, and also provides a basis of comparison for Rózsa's other works for cello and orchestra found later in this study. Steven Wescott's analysis of this work seems primarily based on information garnered from Rózsa's own piano reduction of the Rhapsody, Op. 3, as it makes no mention of matters of orchestration, or orchestral colors and textures. In the following discussion of texture, this study will examine the Op. 3 Rhapsody as an orchestral work.

Rózsa's scores the Op. 3 Rhapsody for solo cello and full orchestra: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, harp, and strings. Trombones are conspicuously absent; they were most likely omitted to avoid balance difficulties with the solo cello. The inclusion of the harp in the orchestration is interesting to note, given the early date of this work's composition in Rózsa's career. Many critics have commented upon Rózsa's use of harp glissandi to underscore climactic musical moments in his later concert works as a sign of the influence of Hollywood film music. In the Rhapsody, Op. 3, which was written nearly a decade before Rózsa would compose his first film score, harp flourishes feature

prominently in many of the work's dramatic orchestral tutti passages. Historical ironies such as this make Rózsa's later frustration with being automatically typecast as a Hollywood composer understandable.

One finds two predominant textures in Rózsa's Rhapsody, Op. 3: textures dominated by counterpoint and those marked by a more hierarchical melody plus accompaniment design. As has been noticed by other writers before, the work's dense contrapuntal writing is its most distinctive characteristic. What distinguishes the Op. 3 Rhapsody from Rózsa's later concertos is the large amount of independent contrapuntal lines used at one given time. In his later concertos, the solo voice is typically found in canon with just one instrument or instrumental section in the foreground. In these cases, the rest of the orchestra is relegated to a more accompanimental role. In contrast, the Rhapsody, Op. 3 features many passages in which the solo cello is combined with three or four unique contrapuntal lines. For example, at the outset of the secondary material in m. 89, the solo cello, which states the theme, is joined simultaneously by a counter-theme in the clarinets, a syncopated line in the first violins, an arpeggiated line that is passed between the middle strings, and a pedal point in the string basses. Such examples suggest a linear conception of each orchestral line without regard for the resulting textural complexities. Rózsa's lack of consideration for the vertical implications of such an approach is one of the main reasons for much of the negative criticism bestowed upon the work.

Rózsa uses the melody and accompaniment texture sparingly yet effectively in the Rhapsody, Op. 3 in order to highlight either a theme, a change in character, or the virtuosity of the solo voice. An example can be seen in the first orchestral statement of

the primary theme by the flute and strings in mm. 14-20. Here, clarity of texture is achieved through the use of a slow moving, chordal accompaniment. The central C section of the Rhapsody, Op. 3, already discussed as being its own formal entity and tonally removed from the rest of the piece, is also distinguished by its texture. At the outset of the Adagio sostenuto in m. 156, Rózsa writes simple, chordal answers in the strings to the rhapsodic statements made by the solo cello. Perhaps the most striking use of melody and accompaniment texture in the Rhapsody, Op. 3 is found in the work's coda. Here the focus is on the virtuosity of the solo cello while the role of the orchestra is primarily reduced to a sparse, rhythmic accompaniment.

Writing for Cello

Compared to his later works, Miklós Rózsa's writing for the cello as a solo instrument in his Rhapsody, Op. 3 is adept, yet conservative. Due to the lack of extant evidence detailing Rózsa's collaboration with the cellist Hans Münch-Holland, one can only speculate the amount of assistance given to the composer who, as a violinist, was not intimately familiar with the full extent of technical possibilities of the cello. Also important to consider is the basic style of the work—one that is focused on thematic development and contrapuntal interplay between the solo and accompanying voices. The Rhapsody, Op. 3 is not a showpiece for cello and orchestra, and Rózsa's writing for the instrument reflects this distinction.

One aspect of the cello Rózsa clearly understood was the instrument's large tessitura. In the Rhapsody Op. 3, he writes passages ranging from the cello's low C string up to C #₆, two octaves above middle C, near the end of the fingerboard on the instrument's A string. Rózsa also understood how the register of the cello affects its

projection. In the Rhapsody, Op. 3, he primarily highlights the low register of the cello only in passages sparsely accompanied or unaccompanied by the orchestra, while the middle and upper registers are used to cut through thicker contrapuntal textures.

Limited use of idiomatic string instrument techniques can be found throughout the work. Triple and quadruple-stop chords frequently accentuate the work's declamatory primary theme, and can be found in the multiple cadenza-like passages for solo cello. Rózsa's use of double-stop passagework in the Rhapsody, Op. 3 is extremely limited compared to multiple examples found in the later Concerto for Cello and Orchestra, Op. 32 and Toccata capricciosa, Op. 36. Demands on the cellist's bow technique are similarly conservative in Rózsa's first solo work for the instrument. The Rhapsody, Op. 3 is neither excessively fast nor slow, nor does it contain any complex bowing patterns. The closest thing to an idiomatic bow usage is found within the A^{II} section from mm. 290-297, in which the obligatory triplets are to be played with a light, up-bow staccato technique.

Chapter Two

Duo for Cello and Piano, Op. 8

Historical Context

Miklós Rózsa remained in Leipzig for several years following his graduation from the Conservatory. This period, from the composition of the Rhapsody for Cello and Orchestra, Op. 3 in 1929 until Rózsa's eventual emigration to Paris in September 1933, was especially crucial to the young composer's development, both musically and professionally. In addition to the Op. 3 Rhapsody, 1929 witnessed the composition and publication by Breitkopf & Härtel of the Variations on a Hungarian Peasant Song, Op. 4 and the North Hungarian Peasant Songs and Dances, Op. 5, which are both works for violin and piano. Meanwhile, Rózsa's mentors in Leipzig, Grabner and Straube, continued to promote and guide his career, encouraging him to compose a large work for orchestra. He completed his first symphony, which would eventually become his Opus 6, in the fall of 1930. Sadly, the work was met with little enthusiasm outside of Rózsa's immediate circle of supporters. Meetings with conductors such as Bruno Walter (1876-1962) and Ernst von Dohnányi (1877-1960) failed to yield any performances of the new work.

During the summer of 1930, Rózsa made what would prove to be a life-changing trip to the Wagner Festival in Bayreuth, Germany. The trip was arranged through a family connection with Madame Amy de Horrack-Fournier, who, along with several members of the Parisian musical and literary elite, religiously made the journey from France to the festival every summer. In Bayreuth, Rózsa was introduced to the French

organist and composer Marcel Dupré (1886-1971), who was a member of Madame Fournier's party. He recalls the meeting fondly:

He was kindness itself. He spent hours looking over my compositions, including the unpublished and unperformed symphony, and in the end he urged me to try Paris. I had too much talent for Leipzig, he told me; Paris was where I should be, and he would do all he could to help me gain a footing if I came.¹

Rózsa arranged to visit Paris in the spring of 1931, where Dupré kept his word, introducing the young composer to several eminent French musicians, including Pierre Monteux (1875-1964) and Arthur Honegger. Monteux would go on to conduct Rózsa's music, including the cello Rhapsody, Op. 3. Due to Honegger's connections and advice, Rózsa was given his first opportunity to compose music for films.

Despite the professional pull towards Paris that would eventually relocate him, Rózsa spent the majority of 1931 in Leipzig, composing and teaching. Perhaps due to the failure of his unpublished and unperformed symphony, he returned to the more familiar and previously successful genre of chamber music. Two of the works Rózsa began in 1931, the String Quartet and Two Pieces for Cello and Piano, remain unpublished at the composer's request. Also composed during 1931 were the Duo for Violin and Piano, Op. 7, and the Duo for Cello and Piano, Op. 8. The former was dedicated to Madame Fournier and published by Breitkopf & Härtel later in 1931. Breitkopf & Härtel published the Duo for Cello and Piano, Op. 8 in 1932, which was dedicated to and premiered by the cellist Julius Klengel (1859-1933) the same year.

Rózsa's emigration to France was also almost certainly motivated by the deteriorating economic and political climate of Germany. Wescott writes, "The so-called

¹ Rózsa, *Double Life*, 40.

‘solutions’ posed by the politicians in Germany in 1933 seemed to Rózsa and many others an even more ominous threat [than the economic turmoil].”² As an artist of Jewish descent, Rózsa must have felt an extreme pressure to relocate. His professional connections in France, along with the opportunities they offered, made Paris the obvious choice.

From a compositional standpoint, the period of time in Rózsa’s life between his first two works for cello is marked by a shift away from the Germanic models of his student years and towards a more unique, assimilated style that blended his Leipzig training with his predilection for Hungarian folk elements. Immediately following the composition of the Rhapsody, Op. 3 Rózsa recalled the need to return to his native music as a source of inspiration:

Stylistically it [Rhapsody, Op. 3] is a transitional piece, still much influenced by Germanic prototypes. But the more contemporary German music I heard, the more I became aware that it wasn’t for me. I wanted to go back to my origins, to Hungarian folk song, and this is exactly what I did in my next two works...³

Rózsa’s next two opuses, the Variations on a Hungarian Peasant Song, Op. 4 and the North Hungarian Peasant Songs and Dances, Op. 5, are both settings of actual Hungarian folk melodies he collected on his father’s estate in Nagylócz, outside of Budapest—a resource that Rózsa, somewhat surprisingly, rarely used in his compositions. However, Rózsa did write several more sets of variations on self-composed melodies in a Hungarian folk style, including the second movements of both the Duo for Cello and Piano, Op. 8 and the Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29. Rózsa

² Wescott, “Miklós Rózsa,” 1:160.

³ Rózsa, *Double Life*, 40.

created more transparent melody and accompaniment textures in both his Opuses 4 and 5, as opposed to the dense Regerian contrapuntal textures he favored, or was encouraged to favor, during his student years. The resulting works are true virtuoso pieces for violin and were “taken up by many concertizing violinists” soon after their composition.⁴

Following the composition of Opuses 4 and 5, the manner in which Rózsa incorporates Hungarian influence into his compositions comes into sharper focus, and can be seen consistently in the majority of his later concert works. The question of “Hungarianness” in any piece of music is a complicated and sometimes subjective issue. However, there is much research that offers perspective on the issue as it relates to the work of Rózsa. Jonathan Bellman’s writing on the *style hongrois* documents many of the recognizably Hungarian elements used extensively by eighteenth and nineteenth-century composers such as Beethoven, Brahms, Haydn, Liszt, and Schubert. It is important to note that the *style hongrois* and its association with the performance style of Gypsy musicians was the target of much derision by Bartók and his followers, including Rózsa. However, as Lynn Hooker notes, “there were more connections between the rear guard and the avant-garde—and Bartók in particular—than are usually acknowledged.”⁵ It was impossible for composers such as Bartók and Rózsa to be completely immune from the influence of the *style hongrois*, which also came to be the predominantly accepted national style within Hungary’s own borders. Furthermore, particularly with regard to rhythmic elements, there is a porous relationship between *style hongrois* and the supposedly more authentic Hungarian style promoted by Bartók and Kodály. A

⁴ Rózsa, *Double Life*, 40.

⁵ Hooker, “Modernism Meets Nationalism,” 2:192

discussion of the specific musical elements that are found or not found in Rózsa's cello compositions will, to a certain extent, clarify their Hungarian influence.

When relating the cello works of Miklós Rózsa to the *style hongrois*, it is perhaps easiest to begin by discussing traditional elements of the style that are not present. As Bellman states, "Many of the gestures which make up the *style hongrois* were derived from the performance style and instrumental traditions of the Gypsy musicians..."⁶ One such gesture is the quasi-improvised, rhapsodic, and heavily ornamented style known as *hallgató*. Although Rózsa's themes are often subjected to motivic transformations and development, he rarely uses florid ornamentation or extended passages of implied metric freedom as means towards this end.

Bellman also discusses gestures characteristic of the *style hongrois* intended to "...imitate the instruments the Gypsies used, or a certain technique of playing them."⁷ One such figure is the *Kuruc*-fourth gesture, which is meant to emulate a martial horn call. Although many of Rózsa's melodies contain prominent usage of the perfect fourth interval, they do not seem to make any overt reference to the *Kuruc* gesture. Similarly, Rózsa makes no attempts to imitate traditional Gypsy instruments such as the cimbalom in his cello works. Imitation of the Gypsy violin in Rózsa's works is a more difficult question. Certainly his writing for strings is highly virtuosic and in certain cases could be interpreted as Gypsy-esque or "quasi-demonic."⁸ However, due to the prominent lack of elements such as the *hallgató* style and the fact that Rózsa's string writing does not

⁶ Jonathan Bellman, "Toward a Lexicon for the *Style hongrois*," *The Journal of Musicology* 9, no. 2 (Spring 1991): 220.

⁷ Bellman, "Lexicon," 224.

⁸ Bellman, "Lexicon," 220.

feature Gypsy-flavored elements such as extensive glissandi or pizzicato flourishes, it is clear that the composer's model for virtuosity did not emerge from *style hongrois*.

The last crucial element of the *style hongrois*, as outlined by Bellman, not found in the music of Rózsa is the so-called Gypsy scale. The scale, which contains two prominent augmented seconds, emerged as “a facet of the Gypsy performance ‘accent,’ not the actual repertoire (or a scale on which it was supposedly based) they play.”⁹ In other words, the scale is based on improvised scalar colorations common to Gypsy performance practice. In this sense, the absence of the Gypsy scale in Rózsa's music relates to the lack of quasi-improvised, *hallgató*-style passages.

The aspects of the *style hongrois* discussed above for their notable absences in Rózsa's compositions are all gestures imitative of either specific instruments or performance practices. Bellman also details the rhythmic characteristics that are fundamental to the style. Of the specific rhythms he describes, several feature prominently in the music of Rózsa and should be discussed here. The first of these is the spondee, or “double long,” which is “a metric foot consisting of two accented longs.”¹⁰ This pattern, which has conclusive or interruptive implications, is featured most notably at the phrase endings of the second movement theme in Rózsa's Duo, Op. 8. Bellman, among others, also points to the iamb (short-long) and choriambus (long-short-short-long) as hallmark rhythms of the *style hongrois*. Examples of these patterns pervade Rózsa's works for cello. It should be noted that these two rhythms, both of which feature an accented short-long, are a notable point of overlap between descriptions of the *style*

⁹ Bellman, “Lexicon,” 235.

¹⁰ Bellman, “Lexicon,” 231.

hongrois and Bartók's analysis of "pure" Hungarian folksong.¹¹ Thus, claiming one or the other as the influence of the pervasive use of these rhythms in Rózsa's works is problematic.

Discussing the Hungarian short-long rhythm, Bellman states, "... a rhythm uncommon in western music (accented short syllable) alerts the listener to a kind of musical exoticism, albeit of this commonly understood sort."¹² This statement corresponds directly with Bellman's overall description of the *style hongrois* as "... a dialect independent from the other musical speech of the time..."¹³ The *style hongrois* was primarily, to composers such as Brahms, Haydn and Schubert, a musical dialect one could switch into to evoke exoticism in a particular work or section of a work. In the concert music of Rózsa, the use of these Hungarian markers is more homogeneous than isolated; they are used more in the manner of a primary language rather than an occasional dialect. Thus, although *style hongrois* influence can certainly be found in Rózsa's music, it does not sufficiently answer the question of the "Hungarianness" of these works. Perhaps the only adequate explanation lies within the more vague and mystical notion of "Hungarian spirit." This idea once again ties Rózsa to the work of Bartók and Hungarian avant-garde, who did not attempt to translate the results of folksong study into strict compositional guidelines.¹⁴ Although Rózsa's study of folksong was not as extensive or scientific as that of Bartók and Kodály, his compositional output

¹¹ Hooker, "Modernism Meets Nationalism," 2:193.

¹² Bellman, "Lexicon," 231.

¹³ Bellman, "Lexicon," 236.

¹⁴ Hooker, "Modernism Meets Nationalism," 2:206-207.

represents a continuing and evolving attempt to assimilate his perception of its Hungarian spirit into his own musical language.

In addition to the rhythmic elements discussed above, Rózsa's use of modality and pentatonicism are perhaps the best evidence of Hungarian folk spirit in his music. Modal colorings and the use of non-functional (no melodic leading tone) scales are common rhetorical devices used to evoke exoticism or "otherness" in music. Within the complete context of Rózsa's style this "otherness" can be understood to equal Hungarian folksong, or folk spirit. Rózsa's predilection for such melodic writing is seen in the early Rhapsody, Op. 3, and again in the Duo, Op. 8. Rózsa's later cello works continue to feature examples of modal writing, but also highlight the composer's increasing use of pentatonic construction in his themes. In these cases, the type of pentatonic scale used is consistently the minor pentatonic mode—five notes with following interval spacing: minor third, whole step, whole step, minor third—or, "old Hungarian" as labeled by Bartók and Kodály.¹⁵ Use of this particular mode provides a specific example of Rózsa evoking Hungarian folk spirit in his works.

Both Wescott and McKenney discuss the influence of the French musical styles on Rózsa, not because of his eventual emigration to Paris, but rather because of the link between French and Hungarian tendencies, and their unified opposition to German compositional style. Wescott states:

For Rózsa, French orchestration is coloristic, revealing and light; German orchestration, on the other hand, is balanced and homogeneous—it serves to underscore the structure of the music, or to effect harmonic progression by reinforcing the direction and logic of contrapuntal lines. French texture is primarily a melody placed in an atmospheric harmonic surround; broad

¹⁵ Michael Pisani, *Imagining Native America in Music* (New Haven and London: Yale University Press, 2005), 214-218.

vertical structures are aurally simplified by the introduction of parallelisms. Where textures are complex, they yet retain their lighter, more acquiescent role. German textures tend to be heavier and more dense; each persuasive polyphonic voice asserting itself against the others.¹⁶

Rózsa discovered, as did Bartók, that the harmonic language and impressionistic textures championed by Debussy were well suited to settings of Hungarian folk melodies. Both styles feature pentatonicism, and the quartal and quintal sonorities often found in French impressionistic works can also be derived from, and thus easily applied as the harmonization of Hungarian folk melodies, which often prominently feature the intervals of the perfect fifth and perfect fourth.

Wescott frames Rózsa's assimilation of musical styles into his own unique voice not as a nationalistic competition, but rather as a the composer's "continuing struggle to mediate the conflict between devotion to the beloved tradition of folk monody on the one hand, and a prevailing predilection for polyphony on the other."¹⁷ The first works of Rózsa that truly display this synthesis, and are thus considered his first mature compositions, are the Opus 7 and 8 Duos. McKenney states that these works, along with the Op. 15 Sonata for Two Violins "represent Rózsa's assimilation of Hungarian folksong, German forms and counterpoint, and the harmonic language of French Impressionism into his own unique style."¹⁸ The analytical portion of this chapter will discuss the Duo for Cello and Piano, Op. 8 in greater detail, along with the views of this work previously espoused by earlier authors.

¹⁶ Wescott, "Miklós Rózsa," 1:101.

¹⁷ Wescott, "Miklós Rózsa," 1:102.

¹⁸ Nancy Jane McKenney, "The Chamber Music of Miklós Rózsa" (PhD diss., University of Kentucky, 2002), 188.

Julius Klengel, the cellist for whom Rózsa wrote the Duo, Op. 8, was, at the time of the work's composition, Royal Professor of Music at the Leipzig Conservatory. He was a member of the Gewandhaus Orchestra from 1870-1924, acting as the principal cellist from 1881-1924. While the exact date and location of the first performance of the Op. 8 Duo is unknown, it presumably took place in Leipzig, where both Klengel and Rózsa lived between 1931-33. This premiere was reportedly the last time Klengel performed in public.¹⁹ The pianist who participated in the first performance is also unknown. While he makes no mention of collaboration with Klengel during the composition process of Op. 8, it is easy to deduce why Rózsa chose to write the work for him. Klengel was the preeminent cellist in Leipzig at the time, and while he is now mostly remembered as a pedagogue and composer of technical studies, he enjoyed a successful solo career and composed a significant output of concert works as well. Rózsa's admiration for Klengel is made apparent by the dedication of the Op. 8 Duo, which reads "Dedicated with adoration to Professor Julius Klengel."²⁰ It is also plausible to assume that Klengel was well aware of the young Miklós Rózsa. In addition to the known performances of his earliest chamber works and Rhapsody for Cello and Orchestra, Op. 3 at the Leipzig Conservatory, Rózsa's works were being performed more frequently outside of Leipzig, thanks in part to his association with the prestigious publishing firm Breitkopf & Härtel, which also published the compositions of Klengel.

¹⁹ Royal S. Brown, Liner Notes, *Miklós Rózsa 3 Chamber Works*, cellist Jeffrey Solow, Entr'acte ERS 6509 LP, 1978.

²⁰ Miklós Rózsa, *Duo für Violoncello und Clavier, Op. 8*, trans. by Jonathan Ruck (Wiesbaden: Breitkopf & Härtel, 1932), 1.

In the decades following Klengel's premiere of the Duo for Cello and Piano, Op. 8, the work was given subsequent performances by several prominent cellists. Charles Batsch played the piece with the pianist Clara Haskil (1895-1960) in one of the earliest concerts of Rózsa's music given in Paris. Alec Compinsky, who was the cellist of the Compinsky Trio and prominent Hollywood composer of the mid-twentieth century, made the first recording of the work in 1951 with his sister, pianist Sara Compinsky.

Musical Analysis

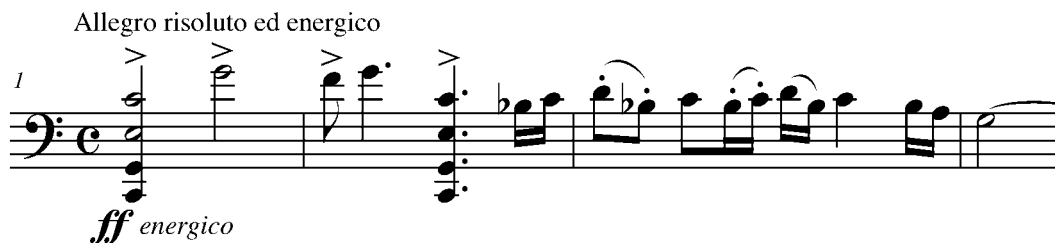
Movement I: Allegro risoluto ed energico

Thematic Content

Unlike the earlier Rhapsody for Cello and Orchestra, Op. 3, which has a complex array of thematic motives deployed within a somewhat free formal design, the first movement of Rózsa's Duo for Cello and Piano, Op. 8 is written in a clear sonata form in which the content is derived from two distinct themes. The relative clarity and conservativeness of this work have led to little scholarly debate surrounding its analysis. Both Steven Wescott and Nancy McKenney provide insightful, albeit brief descriptions of the Op. 8 Duo's themes in their respective dissertations. The discussion below aims to build upon the previous research by more thoroughly characterizing the thematic content of the work's first movement.

The primary theme of the first movement of the Duo, Op. 8 is a four bar phrase introduced by the cello at the opening of the work (see Example 2.1).

Example 2.1. Duo for Cello and Piano, Op. 8, Mvt. I: mm. 1-4 (Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



Composed in the Mixolydian mode, the theme is stated first with a tonal center of C, and concludes with an implied half cadence on G in m. 4. This fact leads McKenney to assert that “identifying the conclusion of this theme is problematical.”²¹ However, nearly every iteration of the theme throughout the work is a clear four bar phrase. Thus, the ending of the theme is not ambiguous, but rather one that evades tonal closure. This instability at the phrase’s ending seems purposeful, as throughout the movement it allows Rózsa to quickly modulate to new tonal centers and seamlessly transition to thematic developments.

One can easily divide the primary theme into a two bar head, followed by a two bar tail, each of which possesses distinguishing characteristics. Dramatic, quadruple-stop chords mark the opening and closing of the head. After a leap of a perfect fifth, the expressive center of the head is marked by the Hungarian short-long dotted rhythm. Accented, accompanimental off-beats, played by the piano, mimic the theme and emphasize the martial character of its opening. In contrast, the tail is more fleeting and melodically contained. The juxtaposition of the head and the tail suggests several comparative paradigms: vertical versus horizontal, serious versus playful, or solid versus fluid. The characteristic that perhaps best unifies the primary theme is the Rózsa’s

²¹ McKenney, “Chamber Music,” 224.

indication *energico*, which is found in the movement's opening tempo marking and also reiterated by the composer directly under the first statement (see Example 2.1). The more static, declamatory energy of the head in combination with the modular energy of the tail results in a bold opening statement to the work.

The primary theme's modal coloring, characteristic rhythms and perfect fifth melodic leaps betray the influence of Hungarian folk music on its composer. At first glance, several compelling comparisons can be drawn to the opening theme of the Rhapsody, Op. 3. Both themes begin with a dramatic chord, have modal melodies, and show obvious indebtedness to Hungarian folk traditions. Yet, the overriding *energico* character of the Op. 8 Duo distinguishes it from its predecessor. From the first statement of the work's primary theme one senses that Rózsa has shifted markedly away from the uncertainty and long-windedness of the Rhapsody, Op. 3, towards a style more focused on brevity and assertiveness.

The secondary theme of the first movement is first stated by the piano in mm. 22-29, where it is accompanied by cello pizzicato (see Example 2.2). As is traditional for a secondary theme, its character is less boisterous than the primary material. Although twice as long as the primary theme, the secondary theme can be divided similarly into a head and tail, each of which in this instance is four bars in length.

Example 2.2. Op. 8, Mvt. I: mm. 22-29 (Piano), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

The musical score for Example 2.2 consists of two staves of music. The first staff begins at measure 22 with the tempo marking "Più Andante" and the dynamic "p dolce". The melody starts with a half note, followed by a quarter note, and then a half note with a perfect fifth leap. A triplet of eighth notes appears in measure 28. The second staff begins at measure 27 and continues the melodic line with a quarter note, followed by a half note, and then a quarter note with a triplet of eighth notes in measure 29. The key signature has one flat (B-flat).

The head (mm. 22-25) is marked by frequent perfect fourth intervallic leaps and Hungarian dotted rhythms, and conveys a character of folk-like simplicity. The tail (mm. 26-29) is more florid and sounds virtually improvisatory. Like the primary theme, the ending of the secondary theme avoids tonal closure.

Form

There has been little detailed scholarly discussion of the form of the first movement of Rózsa's Duo for Cello and Piano, Op. 8 beyond labeling its straightforward sonata design. Indeed, its inherent simplicity motivates Wescott to state, "The formal design of the work is perhaps the most undeviating application of sonata-allegro form to be found in all of Rózsa's *oeuvre*."²² Nevertheless, previous authors have failed to elucidate the actual formal delineations within the work, and the characteristics and functions of each of its sections. The following discussion aims to present a more comprehensive analysis of the movement's formal design.

The first movement of the Duo, Op. 8 is laid out in a typical, yet compact sonata form. The following table illustrates this study's proposed notion of the work's design.

Table 2.1: Duo Op. 8 Movement I Form								
	<i>Exposition</i>				<i>Development</i>	<i>Recapitulation</i>		<i>Coda</i>
	P	T	S	K		P	S	
Meas.	1-16	17-21	22-41	42-48	49-102	103-122	123-144	145-173
Tonal Center	C→E \flat	D	F→A \flat	B	E→F \sharp →G	C→E \flat	D→F	C

For Rózsa, this form is somewhat atypical not only for its brevity, but also because he recapitulates the themes in the traditional order. In all of his works for cello, this is the only sonata form movement in which the recapitulation begins with the primary material.

²² Wescott, "Miklós Rózsa," 1:152.

The exposition opens powerfully, with two statements of the four bar primary theme. Somewhat unexpectedly, Rózsa transposes the second statement up a minor third, to the E \flat Mixolydian mode. This sudden tonal shift instills the already boisterous figure with more energy, which eventually dissipates in the theme's sixteenth-note tail figure in m. 8. The spinning out of the primary theme from mm. 9-16 is somewhat reminiscent of the thematic developments found in the Rhapsody, Op. 3. Rózsa starts the passage with the contrapuntal combination of a variation of the primary theme's head, played by the cello, with its tail, played simultaneously by the piano. The opening of a short transition passage is marked by the return of the primary theme, now with a tonal center of D, in m. 17. However, the energy of this arrival is quickly released, as the relaxation of dynamic and tempo in mm. 20-21 prepares the introduction of the secondary theme.

Rózsa presents the secondary material in a manner nearly identical to that of the primary theme. Two statements, once again a minor third apart, are made in quick succession. The piano begins in m. 22 with a tonal center of F, followed by the cello statement of the theme in A \flat , beginning in m. 30. The formal section from mm. 38-48 might be more aptly labeled a transition to the development section, rather than the closing of the exposition. Just as the primary material was developed in the transitional passage from mm. 9-21, Rózsa begins in m. 38 by combining variants of the secondary theme's head and tail contrapuntally. However, unlike the first transitional passage, the closing of the exposition is marked by a surge of tempo and dynamic energy in preparation for the return of the primary thematic material at the outset of the development.

In the development section, Rózsa spends nearly equal amounts of time treating both the primary and secondary thematic material. The most notable feature of this section is the manner in which Rózsa switches the character roles of the two themes from the exposition. After the initial fortissimo statement of the primary theme by the piano, the dynamic energy customary to this material is quickly released. The following twenty bars, all of which are devoted to contrapuntal development of the primary theme, remain at a relatively low dynamic level. The crescendo and stringendo that begin in m. 69 prepare the arrival of the transformed secondary theme, which is presented in m. 73 with the triumphant energy typically associated with the movement's primary material. Now double-dotted, the Hungarian short-long rhythms imbue the theme with a fanfare-like quality, while the off-beat accompaniment gestures are strikingly similar to those found at the opening of the movement. The remainder of the development section is devoted to contrapuntal permutations of the secondary theme that are similar to earlier treatment of the primary material. There is no typical retransition passage at the end of the development in preparation of the recapitulation. The tonal stagnation associated with such a passage would perhaps be too suspenseful and prolonged a gesture for a movement that has thus far moved impatiently from section to section.

Rózsa presents the movement's themes in their original order in the recapitulation. The primary theme, which arrives in m. 103, is stated in the exact fashion as it was at the work's opening: first in C Mixolydian mode, followed by a statement in E \flat . Rather than maintaining the same tonal center for both the primary and secondary material, Rózsa recapitulates the secondary theme in D. The second statement of the secondary theme in F, which begins in m. 131, continues the trend of third relationships

within the movement. While the overall tonal plan of the recapitulation is irregular according to the strictest definitions, it is well within the boundaries of the looser, twentieth-century notions of sonata form.

The coda emerges from a brief passage devoted to thematic development of the secondary material, and the syncopated figure that marks its opening in m. 145 is derived from the emphasis on the perfect fourth interval found in the secondary theme. The rhythmic play found from mm. 145-149—syncopation combined with an implied hemiola indicated by accents—is a typical trait of Rózsa's codas. Elements of the lively primary theme tail emerge in m. 150, instigating the dramatic build to the arrival of the full primary theme in m. 160, in C Mixolydian. The remainder of the coda is dominated by elements of the primary material. Cello chords and the dramatic outward expansion of the piano register mark the final bars.

Tonality

The harmonic language in the first movement of Rózsa's Duo, Op. 8 is more conservative than in the earlier Rhapsody for Cello and Orchestra, Op. 3. This is due to the work's more limited instrumentation and congenial temperament. The harmonic landscape is dominated by simple triadic sonorities. However, in typical Rózsa fashion, the usage of these sonorities lies outside of the boundaries of their traditional harmonic functions. Stepwise or chromatic motion is frequently used to modulate to new tonal centers, while more traditional dominant to tonic cadences are employed sparingly. The resulting harmonic affect corresponds generally to the overall restless energy of the movement.

Perhaps the most notable tonal feature of the first movement is the minor third relationships between the double statements of both the primary and secondary themes. This was mentioned briefly in the discussion above concerning the work's form (see Table 2.1). These relationships are confined to the statements themselves, and do not belong to any overarching tonal plan for the movement. As C is emphasized at both the beginning and again at the conclusion of the work, one can safely assert that it is the primary tonal center of the first movement. While individual themes may be composed in particular modes, the chromatic nature of the accompanying harmony makes it impossible to assign any particular modality or tonality to the work as a whole, beyond the basic tonal center of C.

Texture

Rózsa's textural focus in the first movement of the Op. 8 Duo is on the clarity and equality of the individual voices. Unlike the earlier Rhapsody, Op. 3, in which the dense orchestration and harmonic complexity frequently resulted in overwrought textures, the Duo, Op. 8 often features simple three-voice textures, with single lines in each hand of the piano in addition to the cello. Rózsa makes use of both contrapuntal and melody plus accompaniment textures throughout the movement, sometimes in clever combination. For example, the first two bars of the work feature the cello statement of the primary theme accompanied by offbeat piano chords, the top voice of which also outlines the primary theme. Here, the piano acts as both a chordal accompaniment to the melody, and as a contrapuntally imitative voice. The beginning of the movement is a conversation between the instruments, which sets the tone of instrumental equality that can be seen throughout the movement.

Writing for Cello

Of all the works he composed featuring the cello, Rózsa's Duo for Cello and Piano, Op. 8 is the least technically demanding for the cellist. The Duo, Op. 8 is the only example of chamber music in this study, and thus the only work in which the focus is on equality of voices, as opposed to individual virtuosity. In the first movement, the upper register of the cello is featured sparingly and there is no double-stop passagework similar to the demanding examples found in the earlier Rhapsody, Op. 3 and later compositions. Overall, the Op. 8 Duo is composed in a more cellistically idiomatic fashion than the earlier Op. 3 Rhapsody, which features several perfect fifth leaps in awkward registers and double-stop figures composed somewhat clumsily for the instrument.

Movement II: Tema con Variazioni

Thematic Content

As its title indicates, the second movement of Rózsa's Duo for Cello and Piano, Op. 8 is a theme and variations. Thus, the following discussion of the movement's thematic content will focus on the source material—the theme—while a description of each variation will be given in the section devoted to form found below. The theme of the Op. 8 Duo's second movement is composed clearly in a Hungarian folk style, although, unlike Rózsa's earlier Variations on a Hungarian Peasant Song, Op. 4, it is not based on an actual, preexisting folk melody. This theme recalls the affect of the simple secondary theme from the Op. 8 Duo's first movement, although there is no evidence to suggest that it was derived from this source.

Rózsa's self-composed folk theme is thirteen measures long, and consists of four internal phrases (see Example 2.3).

Example 2.3. Op. 8, Mvt. II: mm. 1-13 (Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

Nancy Jane McKenney aptly suggests the following labels and progression for the theme's phrase structure, which are shown in the example above: **a-a¹-b-a²**.²³ Each **a** phrase is three measures in length, while the four-measure **b** phrase is slightly more elaborate. The theme is clearly composed in the C Dorian mode. The **a** and **a²** phrases cadence on the tonic, while the inner **a¹** and **b** phrases end on the dominant G.

The theme is marked by several characteristic Hungarian folk elements.

The first bar of each of its four phrases is highlighted by the readily recognizable short-long dotted rhythm. The perfect fourth and perfect fifth intervals are emphasized within the Dorian modality of the theme. Additionally, the cadential bars of each **a** phrase are made up of two half notes, otherwise known as the Hungarian double-long rhythm.

Although not necessarily Hungarian, the open fifth double-stop that begins each of the theme's first three phrases evokes the pastoral or rustic character typically associated with folk music. Rózsa begins the second movement with the unaccompanied cello introducing the theme, which suggests the tradition of folk monody. Marked *Andante sostenuto*, the overall character is plaintive and speech-like. The theme reaches its expressive climax in its four-bar **b** phrase before ending quietly, as it had begun.

²³ McKenney, "Chamber Music," 227.

Form

In their respective dissertations, Steven Wescott and Nancy Jane McKenney propose conflicting views of the exact formal layout of the Op. 8 Duo's variation movement. Wescott states, "The second, and therefore last [movement], is a set of ten variations on a theme closely related to the secondary theme of the opening Allegro."²⁴ While he does not provide a formal outline of the movement or description of any of the ten variations, one must assume that Wescott considers mm. 14-17 and mm. 238-253 to be *cantus firmus* variations, in which the unaltered theme is paired with a varied accompaniment. McKenney proposes an eight-variation model, which delineates the form based on Rózsa's own double-bar divisions and considers Wescott's extra variations as belonging to larger sections devoted to statements of the movement's theme.²⁵ Wescott's ten-variation notion, represented in the below, will serve as the basis of the following brief discussion of each of the work's formal sections.

<i>Theme</i>	mm. 1-13	C Dorian
<i>Variation 1</i>	mm. 14-27	C Dorian
<i>Variation 2</i>	mm. 28-41	C Dorian
<i>Variation 3</i>	mm. 42-68	C → F Dorian
<i>Variation 4</i>	mm. 69-76	E♭ Dorian
<i>Variation 5</i>	mm. 77-96	E♭ → G Dorian
<i>Variation 6</i>	mm. 97-117	G Aeolian
<i>Variation 7</i>	mm. 118-130	G Dorian
<i>Variation 8</i>	mm. 131-160	G and E♭ Major/Mixolydian
<i>Variation 9</i>	mm. 161-237	E♭ → E → C Dorian
<i>Variation 10</i>	mm. 238-253	C Dorian

The ten-variation model adheres to a stricter definition of the theme and variations form. While the theme is stated in its original form in both mm. 14-27 and mm. 238-253, the

²⁴ Wescott, "Miklós Rózsa," 1:152.

²⁵ McKenney, "Chamber Music," 229.

presence of an altered accompaniment necessitates labeling these sections as variations. Furthermore, in the second movement of the Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29, Rózsa indicates that the return to the theme at the close of the movement should be considered its seventh variation. While he doesn't provide specific variation labels in the Op. 8 Duo, one can extract the ten-variation model based on this later example in a similar style.

The opening segment (mm. 1-27) of the second movement consists of the unaccompanied theme, discussed above, and its first variation. Not overtly academic in composition or sound, the chorale-like first variation, played by the piano alone, draws notice to the inherent lyricism of the theme. The piano statement maintains the tonal center of C and Dorian mode established first by the cello, while the C major chord that closes the section is reminiscent of the modal ambiguity found in the work's first movement. This alternation of thematic statements by the cello and piano seen in the theme and first variation echo the sense instrumental equality found in the first movement of the Duo, Op. 8.

The next five variations in the movement follow a basic slow-fast-slow-fast-slow pattern. The second variation (mm. 28-41) maintains the tempo, tonal center, and contrapuntal texture established in the movement's opening section. The piano plays a melodically ornate, quasi-improvised iteration of the theme. Here, the cello line is reminiscent of an obbligato accompaniment. It is loosely based on the melodic outline of the theme, and is marked by several yearning, upward leaps. The *scherzando* third variation (mm. 42-68), marked *Allegro*, is based on a diminution of the main theme. At

times imitative in texture, this variation is also more harmonically daring than previous sections. While it begins with a tonal center in C, the variation closes with a cadence in F.

Marked *Tranquillo*, the fourth variation (mm. 69-76) returns to the opening tempo of the movement. Rózsa shifts the tonal center to E \flat , which, when compared to the opening of the second movement, is the exact same minor third relationship (C to E \flat) seen between the first two statements of the first movement's primary theme. The cello begins by presenting a somewhat romanticized, "espressivo cantabile" permutation of the theme, which is accompanied by a chordal texture played by the piano. The eighth-note rests at the beginning of each phrase can be seen metaphorically as quasi-operatic breaths. The piano answers the cello with florid responses at phrase endings throughout the variation.

The fifth variation (mm. 77-96) returns to the *scherzando* character and Allegro tempo of the third variation and features an energetic dialogue between the cello and piano. The now fragmented cello line outlines the theme in quiet, three sixteenth-note utterances, while the piano responds with a more assured eighth-note thematic variant, marked *forte*. Rózsa maintains this rhetorical construct throughout the variation while moving the tonal center from the initial E \flat to the close in G. Marked suddenly *fortissimo* in mm. 95-96, the piano gets the last word in the conversation.

Rózsa achieves a majestic, almost archaic character in the sixth variation (mm. 97-117) by composing almost exclusively root position chord progressions for the cello's thematic statements. Marked *Maestoso e largamente*, the grand character of the variation is maintained by the *fortissimo* dynamic indication, which lasts until a brief *diminuendo* in the final bar. While the chordal statements in the piano are sometimes harmonically

dissonant, the variation as a whole maintains the tonal center of G, which was established at the close of the previous variation.

Beginning in the seventh variation (mm. 118-130), Rózsa abandons the alternating slow-fast progression between variations and begins to build towards the movement's climax. Marked *Allegro*, this variation features a quiet pizzicato cello line that highlights the presence of the theme within the impressionistic, harp-like flourishes of the piano. The eighth variation (mm. 131-161) features running eighth-note piano passagework, over which the cello states a cantabile variant of the theme in the upper register of the instrument. The tonal center of the variation fluctuates between G and E \flat until the latter is firmly established in the final four bars, which serve to prepare the arrival of the ninth variation.

The opening of the ninth and penultimate variation has a distinct dance quality marked by a metrically regular piano accompaniment and the jaunty permutation of the theme played by the cello. The variation's first phrase remains in the E \flat tonal center established in the preceding section, while the second phrase, played by the piano beginning in m. 169, modulates up one half step to E. Rózsa's ninth variation is the most tonally diverse, and also features the most extensive developmental spinning out of the thematic material. The climax of the movement occurs in the phrase beginning in m. 203, which features a simultaneous statement of two thematic variants: one in augmentation and the other in diminution. This also coincides with the return of the C tonal center. The remainder of the variation serves as a gradual dissipation of this climactic energy in anticipation of the movement's final variation.

A cello statement of the theme in its original form marks the tenth and final variation. While the cello part is written exactly as it exists at the movement's opening, Rózsa pairs it in this final variation with an ethereal piano accompaniment. The impressionistic transparency of the piano writing underscores the inherent simplicity of the theme. The movement closes with a hushed, final permutation of the theme's three-bar **a** phrase played by the piano over a low C cello pedal tone.

Tonality

Rózsa's use of harmony and basic tonal plan for his theme and variations movement are relatively conservative compared to many of his other works. As outlined in the previous section concerning form, the movement emphasizes three tonal centers: C, the movement's primary tonic; G, the dominant; and E \flat , which recalls the minor third relationships of the first movement. Rózsa clearly maintains the **a-a¹-b-a²** phrase and cadence structure in the majority of the variations. In the variations that modulate, Rózsa generally uses the more inherently expressive and elaborate **b** phrase to change key areas. For example, in mm. 53-58 of the third variation, Rózsa uses a terraced, ascending sequence based on the four-note stepwise descent figure that marks the close of the **b** phrase to arrive in the new tonal center of F. Rózsa composes a similar sequence in the first **b** phrase (mm. 81-87) of the fifth variation that moves the tonal center from E \flat to G. Somewhat atypically, Rózsa restarts the phrase structure and presents a complete **a-a¹-b-a²** thematic variant in the new tonal area (mm. 87-96).

Rózsa also maintains the use of the Dorian mode throughout most of the variations of the theme. Regardless of tonal center, this modal coloring is clearly evident in the first five variations. Rózsa uses primarily diatonic G minor sonorities in the sixth

variation before returning to the Dorian mode in the seventh. The eighth variation is perhaps the most ambiguous from both the tonal and modal standpoint. While the tonal center shifts between G and E \flat the thematic variation is colored with hints of the Mixolydian and Ionian modes. This instability makes the arrival of the ninth variation, and the corresponding return to the Dorian mode, more poignant. Throughout the movement, the closing bars of each section alternate between sometimes surprising cadences on major sonorities and more hollow cadences on perfect fifths or octaves. Rózsa chooses to not blur the modal nature of the theme in the movement's final statement, and closes with a cadence that resolves on the note C, played in three separate octaves.

Texture

Much like the previously discussed first movement, Rózsa's approach to texture in the second movement of his Duo, Op. 8 seems focused on clarity and equality between the cello and piano. However, texture perhaps serves a more significant role in the second movement as it is used to evoke the specific character of each variation. Rózsa's general preference for contrapuntal textures is once again notable. However, within this somewhat broad category, the composer uses diverse techniques to create varying affects. For instance, the piano's chorale-like first variation of the theme evokes solemnity and lyricism, while the imitative counterpoint of the third variation represents a playful conversation. Rózsa switches to a melody plus accompaniment texture to highlight the particularly expressive, singing cello line in the fifth variation, while the seventh variation has a more impressionistic texture created by the parallel motion of softly arpeggiated quartal sonorities. The ninth variation begins with a dance-like melody and

accompaniment texture but becomes increasingly contrapuntal as the section builds to the movement's climax.

Writing for Cello

Rózsa's writing for cello in the second movement of his Duo, Op. 8 can be considered both idiomatic and conservative. He effectively uses the instrument's inherent qualities to evoke the different characteristics of the movement. Rózsa chooses to first present his brooding theme in the rich, low register of the cello, while he uses the brighter upper register in many of the movement's climactic passages. Overall, Rózsa features the upper register of the cello more often in the second movement of the Op. 8 Duo than in the first, although he never exploits highest possibilities of the instrument in either movement. Perhaps the most interesting example of idiomatic cellistic technique in the movement occurs in the sixth variation, in which the root position, multiple-stop cello chords assist in creating the section's ancient character.

Chapter Three

Sinfonia Concertante, Op. 29 and Tema con variazioni, Op. 29a

Historical Context

Miklós Rózsa began composing the Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29 in 1958, roughly twenty-seven years after the completion of the Duo, Op. 8. These intervening years were some of the busiest and most productive of Rózsa's life. In 1931, the recent graduate of the Leipzig Conservatory most likely could not have guessed the path his career would take over the next several decades. Rózsa struggled to make ends meet after emigrating to Paris and, at the suggestion of his friend and mentor Arthur Honegger, began to seek employment as a film composer. After his earliest attempts to break through into the French film industry failed, he traveled to London in 1935 with hopes of better fortunes. The connections Rózsa made in London would eventually lead him to Hollywood, and to an extraordinarily successful career as a composer of film scores.

Jacques Feyder (1885-1948), the Belgian born screenwriter and director of mostly French films, was ultimately responsible for negotiating Rózsa's first foray into film score composition. Feyder lobbied on Rózsa's behalf to Alexander Korda (1893-1956), the producer of the next film he was to direct, *Knight Without Armour* (1937). Korda reluctantly agreed to hire the inexperienced Rózsa to write the score for Feyder's film. Rózsa's work on *Knight Without Armour* marked the beginning of Rózsa's so-called "double life," in which he attempted to balance successful careers as a composer of film scores and of works for the concert stage. The success of the film was also the beginning

of a long and fruitful relationship he would enjoy with his fellow Hungarian expatriate Korda and his two brothers, Vincent and Zoltán.¹

When Alexander Korda met Rózsa, he was already a prominent producer in the British film industry, and the founder of London Films. After the success of *Knight Without Armour*, Rózsa would go on to collaborate with Korda and his brothers in making several popular films, including *The Four Feathers* (1939), *The Thief of Bagdad* (1940), and *The Jungle Book* (1942). Of particular interest is *The Thief of Bagdad*, which was finished at the Hollywood studios of the American company United Artists, of which Korda was a member. Korda informed Rózsa that he was needed in Hollywood to complete the film. In 1940, Miklós Rózsa made the journey from England to the United States, luckily avoiding the German aircraft and submarines that made cross-Atlantic travel treacherous during the early years of World War II. Of the trip, Rózsa writes, “I went there, as I thought, for a month or so, forty days at the most.”² He would remain a resident of Hollywood, California for the next fifty-five years, until his death in 1995.

During the second half of the twentieth century, Miklós Rózsa was one of the most prolific and highly respected composers of American film music. Highlights of his career include collaborations with prominent filmmakers such as Billy Wilder (1906-2002) and Alfred Hitchcock (1899-1980). He won three Academy Awards for his scores to *Spellbound* (1945), *A Double Life* (1948), and *Ben-Hur* (1959). Although Rózsa composed for a wide variety of films, his career can be divided into four general periods:

¹ Rózsa, *Double Life*, 79.

² Rózsa, *Double Life*, 103.

oriental, psychological, film noir, and historical/biblical.³ In 1948, Rózsa accepted a position as a staff composer at MGM studios, where he would remain under contract until 1962. These years, which correspond primarily with Rózsa's historical/biblical period (*Quo Vadis* (1951), *Ben-Hur* (1959), *El Cid* (1961) *Sodom and Gomorrah* (1962)), can be viewed as the height of his career in Hollywood. Rózsa described his years at MGM as “a long period of really interesting pictures which I feel brought out the best in me because I enjoyed my work so much.”⁴ It was during this time, at the pinnacle of his film career, that Rózsa returned to the cello as a solo instrument in a concert composition. In fact, his initial work on the *Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29* coincided with the composition of his most famous film score, *Ben-Hur*.

While Rózsa's emigration to the United States is typically discussed in relation to his blossoming career in the film industry, he did continue to devote significant energies towards the composition of works for the concert stage. California in the 1940's was a haven for European expatriates and refugees from World War II. Rózsa socialized with such eminent figures as Igor Stravinsky (1882-1971), Arnold Schoenberg (1874-1951), Erich Korngold (1897-1957), Bruno Walter (1876-1962), Jascha Heifetz (1901-1987) and Gregor Piatigorsky (1903-1976), among others, many of whom would collaborate with the composer in some of his most important future works. Arguably, Rózsa's ascension to Hollywood fame was necessary for his future success as a concert composer. While he struggled to maintain balance and separation in his “double life,” the relationship between his two pursuits was, at the very least, a symbiotic one.

³ Rózsa, *Double Life*, 152.

⁴ Rózsa, *Double Life*, 163.

Rózsa concert works were performed in important American venues, and early reception to his music was mostly positive. Of a 1941 recital of Rózsa's chamber music presented by Pro Musica Los Angeles, which included a performance of the Op. 8 Duo by cellist Stephen De'ak, critic Isabel Morse Jones of the *Los Angeles Times* wrote that the works "exhibit the craftsmanship of a master and the inspiration of a young and vigorous talent."⁵ Bruno Walter conducted the New York Philharmonic in three performances of Rózsa's Theme, Variations and Finale, Op. 13 at Carnegie Hall in November 1943. The fourth performance of this concert happened to be the acclaimed New York Philharmonic debut of the 25-year-old Leonard Bernstein, who substituted for the ailing Walter. Other important concerts of this period that featured the concert works of Rózsa include performances of his Op. 13 by Eugene Ormandy and the Philadelphia Orchestra in 1948 and his Concerto for String Orchestra, Op. 17 by the Chicago Symphony in 1945.

When viewing Rózsa's compositional output as a whole, one notices a marked decline in the number of major concert works composed during his first decade in Hollywood. Frustrated with this trend, he wrote:

This began to tell on me. I felt that I was growing older and hadn't yet said all I wanted to in terms of my own music. I needed time to live the other part of my Double Life.⁶

Eventually, Rózsa negotiated into his contract with MGM three unpaid months per year during which he would be free to compose anything he chose. He began the tradition of spending the summer months in Rapallo, and later Santa Margherita—both municipalities

⁵ Isabel Morse Jones, "Hungarian's Compositions Get Hearing," *Los Angeles Times*, October 27, 1941, A14.

⁶ Rózsa, *Double Life*, 172.

in northern Italy—focusing on his non-film compositions. This shift in Rózsa’s schedule allowed for the completion of his most notable works of the 1950’s and 60’s, the concertos for solo instruments and orchestra.

Rózsa’s first work in this genre is his Concerto for Violin and Orchestra, Op. 24, composed in 1953 for Jascha Heifetz. Although this is actually his second violin concerto, the first, composed and premiered in 1928, remains unpublished at Rózsa’s request. After a long collaborative effort between composer and violinist, Heifetz premiered Rózsa’s Op. 24 concerto on January 15, 1956 in Dallas, Texas, with Walter Hendl conducting the Dallas Symphony Orchestra. Of the premiere, John Rosenfield of the *Dallas Morning News* wrote enthusiastically:

Speaking rashly at this early date we would think that Heifetz, an unceasing searcher for new concerto material, has found the most viable work since Sir William Walton’s 1939 concerto and something superior to all subsequent commissions. In inspirational material the Rózsa concerto sounded, at first hearing, the peer of the Walton and in color decidedly more exotic.⁷

The recording of the new concerto made by Heifetz later in 1956, again with the Dallas Symphony conducted by Hendl, received similarly glowing reviews. Albert Goldberg of the *Los Angeles Times* referred to Rózsa’s concerto as “one of the most interesting and effective compositions of its kind to have been written by a contemporary composer.”⁸ The work remains a frequently performed and recorded concerto in the twenty-first century violinist’s repertoire.

⁷ John Rosenfield, “Ovational Greeting for Rozsa Concerto,” *Dallas Morning News*, January 16, 1956, 16.

⁸ Albert Goldberg, “Record Reviews,” *Los Angeles Times*, November 4, 1956, F7.

Perhaps inspired by the recent success of Rózsa's violin concerto, the cellist Gregor Piatigorsky contacted the composer in 1958 to request a new work for violin, cello and orchestra. Rózsa recalls:

Now Piatigorsky was a close friend of Heifetz, and one day he telephoned to say he would like to have a talk with me professionally. He had a "vonderful plan." I was to write a concerto for him and Heifetz, a double concerto.⁹

Rózsa completed his first draft of the new concerto, which would become the *Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29* during his three summer months in Rapallo, Italy in 1958. His work on the composition was only briefly interrupted by his duties on the set of *Ben-Hur*, which was then filming in Rome. Rózsa's humorous recollection of first readings of the new work in California is worth reprinting in its entirety:

When I got back I called Piatigorsky and told him the first draft was finished, and I thought we should all try it through. The first movement began with a long passage for the cello alone before the violin entered. Heifetz pulled a face. [He said] "I can't wait as long as that. Give him about four bars and then I'll take over." The whole of the first movement went on like that. If the one had a long solo, the other insisted on a solo of equal length; if the one had a brilliant passage and the other a lyrical tune there was a squabble again, and so on. I made note of the required changes and saw the movement getting longer and longer.

The second movement was a theme and variations. Now it is well known that the solo cello can easily be overpowered when violin and orchestra are playing together, so I gave the long main theme to the cello to establish it. Then the violin joins in and begins the variations. Heifetz hated it. [He said] "Do you expect me to stand there like an idiot all that time?" Piatigorsky would reply, "Yes, Jascha, we expect you to stand there like an idiot!" But Heifetz was so adamant that I agreed to write something completely different. We didn't even try the last movement.

A month later we met again to try the new slow movement. Piatigorsky said I reminded him of Toscanini. [I said] "But how, Grisha? You've never seen me conduct." [He said] "No, but your piano playing's just as lousy as his!" As for my new offering, Heifetz pronounced it

⁹ Rózsa, *Double Life*, 184.

lacking in inspiration. Then we tried the last movement. Heifetz complained that it wasn't brilliant enough. We tried the revised first movement, with all its modifications now more than twenty minutes long. Finally Heifetz agreed that the original second movement, the variations, was better, provided that *he* could play the theme at the end, very high, with some cello *pizzicati*, very low.¹⁰

In the end, Heifetz and Piatigorsky never performed the work in its entirety. On September 29, 1963, they gave the world premiere performance of the second movement at the Scottish Rite Auditorium in Los Angeles, CA. However, only a small chamber orchestra was assembled for the performance, necessitating a reorchestration of the work for the concert. The duo also recorded Rózsa's movement with the small ensemble. The composer, somewhat regretfully, recalls:

After much argument I agreed to rescore the movement for this tiny combination, although of course many important orchestral colors went missing as a result. Then to my surprise I learned from one of the players that all the concerts were to be recorded, including my piece. Heifetz had established the custom of giving the concerts without a conductor, which my have looked impressive, but the orchestra was unable to keep together. I was not invited to the recording, and Heifetz forgot to conduct with his bow during Piatigorsky's solo, so that the *pizzicati* cello and basses didn't know precisely when to play. Not a happy experience for anyone, least of all the absent composer.¹¹

Heifetz and Piatigorsky gave a repeat performance of the revised second movement, which would later be published by Breitkopf & Härtel in 1965 as the *Tema con variazioni*, Op. 29a, at Carnegie Hall on October 1, 1964.

The world premiere of Rózsa's complete *Sinfonia Concertante* for Violin, Cello and Orchestra, Op. 29 took place on September 22, 1966 at Mandel Hall at the University of Chicago, and was played by violinist Victor Aitay (b. 1921), cellist Frank Miller

¹⁰ Rózsa, *Double Life*, 184-85.

¹¹ Rózsa, *Double Life*, 185.

(1912-1986), and the Chicago Symphony Orchestra conducted by Jean Martinon (1910-1976). Rózsa wrote, “It was a fine performance, but I realized, sitting there, that the piece was overlong by a good ten minutes.”¹² Unfortunately, his realization was echoed by the Chicago critical response, and the piece did not enjoy the same enthusiastic welcome given to the violin concerto ten years earlier. Of the new work, Thomas Willis wrote in the *Chicago Tribune*, “With a few gypsy rhythms and a modal scale or two thrown in, it all slides easily on and on, running down long after its musical ideas have exhausted themselves.”¹³ Following the mixed response to its Chicago premiere, Rózsa made several alterations to his double concerto to shorten its length. Breitkopf & Härtel finally published the work in its final version in 1969 as the Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29. The premiere of the finalized version of the Op. 29 Sinfonia Concertante was performed on January 10, 1971 at Mount St. Mary’s College in Los Angeles, CA by violinist Manuel Compinsky (1902-1989) and cellist Nathaniel Rosen (b. 1948), along with the West Los Angeles Symphony conducted by Miklós Rózsa. The first recording of the final version of the Op. 29 Sinfonia Concertante was made in 1994 by the violinist Igor Gruppman and cellist Richard Bock, with James Sedares conducting the New Zealand Symphony Orchestra.

Little has been written concerning the possible influence of Rózsa’s film scores on his concert works, beyond fleeting generalized comparisons made usually by music critics, and a detailed investigation of this topic is beyond the scope of this study. However, the stylistic demands on Rózsa to produce widely varying scores throughout

¹² Rózsa, *Double Life*, 185.

¹³ Thomas Willis, “20th-Century Program of Symphony Bland,” *Chicago Tribune*, September 23, 1966, C12.

the four periods of his career in film undoubtedly exposed him to influences beyond that of his early training and expanded his compositional palette. Rózsa's use of exoticism in the early Korda pictures such as *The Thief of Bagdad* has been compared to “the Rimsky-Korsakov of *Scheherazade*, the Debussy of *La Mer* (much use of the whole-tone scale), [and] the Stravinsky of *The Firebird*.”¹⁴ In his 1945 psychological movies *Spellbound* and *The Lost Weekend* Rózsa colored his scores with the Theremin, an electronic instrument previously used in film music by Dmitri Shostakovich (1906-1975).

In Nancy Jane McKenney's “The Chamber Music of Miklós Rózsa,” the chapter titled, “The String Quartets Opp. 22 and 38: Chamber Music ‘Noir,’” attempts to link the composer's use of a more “percussive, contrapuntal, aggressive” style in his string quartets to the dissonant and sometimes violent nature of the music composed for his many film noir scores.¹⁵ As with any study of this nature, the results of the comparison can only be speculative. Was Rózsa's influence film noir, or was it perhaps Bartók? Rózsa stated that his shift in style was perhaps “an inner protest against the excessive amount of conventional music I had had to write for conventional pictures.”¹⁶ McKenney eventually concludes, “The point is, that Rózsa was evolving into a more dissonant harmonic style on his own, regardless of film music, but film noir gave him a welcome opportunity to make use of his natural tendencies...”¹⁷ Perhaps Rózsa was merely the right composer at the right time during a period in which Hollywood film noir

¹⁴ Palmer, *Miklós Rózsa*, 28.

¹⁵ Rózsa, *Double Life*, 168 quoted in McKenney, “Chamber Music,” 278.

¹⁶ Rózsa, *Double Life*, 168.

¹⁷ McKenney, “Chamber Music,” 416.

productions flourished. However, it is impossible to discern whether or not his extensive experience in the genre amplified the use of dissonance in Rózsa's concert works.

Rózsa made use of authentic source material to construct his scores for the epic films that highlight his years at MGM. He investigated and quoted examples of early Greek, Jewish and Gregorian music in his music for *Quo Vadis*. Similarly, Rózsa studied the *Cantigas de Santa Maria* and Spanish folk songs to compose the score for *El Cid*. Rather than quoting authentic material in his score to *Ben-Hur*, Rózsa states he “simply developed the ‘Roman’ style I had already established in *Quo Vadis* to create an archaic feeling.”¹⁸ In addition to his musicological efforts, some of Rózsa's basic compositional tendencies were well suited to the epic MGM films. Unlike the more ambiguous relationship between his usage of dissonance and the film noir genre, Rózsa's well-established proclivity for folk melody and modal coloring was easily adapted to service the evocation of various cultures in these historic films.

In the realm of concert music, the work that shows the most direct influence on the Op. 29 Sinfonia Concertante is Rózsa's Concerto for Violin, Op. 24. Beyond the obvious fact that these works were written in close succession and with the same violin soloist in mind, Rózsa develops a unique and personal style of pairing a solo instrument with orchestra in the Violin Concerto, the influence of which can be identified in all of his following concertos. Close canonic imitation, seen throughout the Violin Concerto Op. 24, is a hallmark of Rózsa's style, in particular in his mature writing for solo instrument and orchestra. His orchestral accompaniments do not merely accompany, but rather actively participate. Of the Op. 24 Violin Concerto, Christopher Palmer writes,

¹⁸ Rózsa, *Double Life*, 190.

“...the writing is so perfectly integrated with the orchestral accompaniment that what we seem to hear is first and foremost an elegiac rhapsody for orchestra with a concertante part for solo violin...”¹⁹ The Violin Concerto, Op. 24 set the stage for the composition of each of Rózsa’s following concertos in matters of form, orchestration and temperament.

The exact circumstances of the first meeting of Miklós Rózsa and Gregor Piatigorsky are not known. In 1958, when the famous soloist approached him to request the composition of what would become the Sinfonia Concertante Op. 29, Rózsa simply writes, “I had known the cellist Piatigorsky for years.”²⁰ Nevertheless, one can speculate how these two men first came into contact. Piatigorsky left Leipzig, where he was a student of Julius Klengel, in 1922, five years before Rózsa would arrive. In California, it is easily comprehensible that the two men would eventually meet, if they hadn’t already. Both served on the faculty of the University of Southern California and undoubtedly had several acquaintances in common. Piatigorsky had an established record of collaboration with film composers, including Mario Castelnuovo-Tedesco (1895-1968), Eric Zeisl (1905-1959), Richard Hageman (1881-1966), and Erich Korngold.²¹

It is unfortunate that there exists no written record of the collaboration between Rózsa and Piatigorsky, the dedicatee of the Op. 29 Sinfonia Concertante, during the composition of the solo cello part for the work. Presumably this is because the two men lived in such close proximity that these matters were discussed in person. Rózsa’s own

¹⁹ Palmer, *Miklós Rózsa*, 19.

²⁰ Rózsa, *Double Life*, 184.

²¹ Terry King, *Gregor Piatigorsky: The Life and Career of the Virtuoso Cellist* (Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers, 2010), 174.

writing on the subject seemingly indicates that Heifetz's influence dominated the conversation that ultimately shaped the work. However, Rózsa's writing for the solo cello in the Op. 29 Sinfonia Concertante is clearly more elaborate than that of his earlier works. Due to the lack of extant evidence, whether Rózsa's realization of a greater virtuosic potential for the cello was a direct result of Piatigorsky's suggestions or perhaps merely the inspiration derived from composing for the great virtuoso is once again a matter of speculation.

Musical Analysis

Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29

Movement I: Allegro non troppo

Thematic Content

The concertos of Miklós Rózsa are perhaps the works that best represent the composer's mature style. One notices in these works the assimilation of the composer's previous influences into a unique and recognizable thematic language. As was seen in his earlier works, the themes found in the Op. 29 Sinfonia Concertante are continually developed and spun out so that they seemingly have no end. Thus, rather than delineating specific themes, it becomes more practical to describe some these works using thematic groupings or areas.

The primary thematic area contains two important components: the angular phrase first introduced by the cello in mm. 5-11 (see Example 3.1), and the more linear melodic material that emerges in the bars that follow.

Example 3.1. Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29, Mvt. I: mm. 5-11 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



This first material stated by the cello serves as the most significant melodic idea of the movement, as it reappears in various guises in the development, recapitulation and coda sections. Although not particularly evocative of any folk style or genre, the opening phrase of the movement has a definite Hungarian flavor. Composed primarily from an E pentatonic scale, it features multiple perfect fourth and fifth leaps and is rhythmically marked with the recognizable short-long dotted figure. The heroic repeated chord gesture that opens the phrase remains as an important component of the thematic development that follows.

The second component of the primary thematic area is more ambiguous than the first, as it consists primarily of developmental meandering akin to the spirit of Baroque *fortspinnung*. However, from the web of contrapuntal conversation that occurs between the solo violin and cello from mm. 12-34, one can extract thematic elements not only characteristic of Rózsa's mature style, but also crucial to the expressive content of the movement. A brief analysis of the first phrase of the solo violin, shown below, will highlight these elements (see Example 3.2).

Example 3.2. Op. 29, Mvt. I: mm. 12-18 (Solo Violin), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



While the gesture in m. 13 is clearly derived from the movement's opening material, the remainder of the phrase consists of a series of ascents and descents constructed from octatonic scale fragments. Rózsa highlights an upwardly reaching half step at the apex of each of the phrase's swells. This introduction of the element of yearning, melodic expression to the overall narrative of the movement is the most important function of the second component of the primary thematic area.

Squarely within the boundaries of traditional expectation, the character of Rózsa's secondary thematic area is calmer and more introspective than that of the primary area discussed above. Despite this difference in affect, the compositional structure of both areas is similar. Like the primary area, the first thematic statement of the secondary area, which is introduced by the violin in mm. 68-76, is an angular phrase marked by several intervallic leaps (see Example 3.3).

Example 3.3. Op. 29, Mvt. I: mm. 68-76 (Solo Violin), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



The most prominent feature of this phrase is the four-note motive at its head, which bears an intriguing resemblance in shape and sound to the opening phrase of William Walton's Concerto for Cello and Orchestra (see Example 3.4).

Example 3.4. Sir William Walton, Concerto for Cello and Orchestra, Mvt. I: m. 3 (Solo Cello) “Concerto for violoncello and orchestra” by William Walton © Oxford University Press 1957. Extract reproduced by permission. All rights reserved.



Walton’s concerto, which was also dedicated to and premiered by Piatigorsky, was completed in 1956, just two years before Rózsa began his composition of the Op. 29 Sinfonia Concertante. While there is no extant information that can conclusively prove that the resemblance of Rózsa’s theme to Walton’s is an intentional quotation, the musical evidence in support of this possibility is compelling. In addition to their melodic similarity, the accompanimental textures of the two themes are strikingly alike. Both feature rhythmic ostinati, sustained dissonant chords highlighting a minor second, and otherworldly percussion sounds: the vibraphone in Walton, and the celesta in Rózsa.

Similar to the primary area, the secondary thematic area of the first movement features a second component that is devoted to a contrapuntally imitative conversation between the two solo instruments (see Example 3.5).

Example 3.5. Op. 29, Mvt. I: mm. 73-81 (Solo Violin and Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

The image shows a musical score for a duet between violin and cello. It is in 4/4 time and has a key signature of one flat (B-flat). The violin part starts at measure 73 with a melody of eighth notes: B-flat, A, G, F, E, D, C, B. The cello part starts at measure 78 with a melody of eighth notes: B-flat, A, G, F, E, D, C, B. The piece is marked *mp* *(espr.)*.

Both contrapuntal sections emphasize lyrical or horizontal figures that contrast the more angular openings of their respective thematic areas. However, in the example above from the secondary thematic area, Rózsa's ideas are more concise. Here, the majority of the material passed between the violin and cello is derived from secondary area's opening phrase.

Form

The first movement of Rózsa's *Sinfonia Concertante*, Op. 29 is composed in a clear sonata form. The form is notable for disproportionately large development section, which is roughly twice as long as either the exposition or recapitulation (see Table 3.1). Typical of Rózsa, the recapitulation begins with the secondary material.

	<i>Exposition</i>				<i>Development</i>	<i>Recapitulation</i>		<i>Coda</i>
	P	T	S	K		S	P	
Meas.	1-34	35-64	65-96	97-112	113-337	338-382	383-399	400-449
Tonal Center	E Pent. C Ped.	D→Mod.	E→E \flat	C→Mod. →E	Multiple Tonal Centers	A	E	E→ Mod. →D

One notices that the recapitulations of the primary and secondary material occur with differing tonal centers, which is a typical Rózsa alteration of the traditional sonata form model. While these relationships will be discussed in greater detail in the section devoted to tonality, the following paragraphs will provide a brief description of each of the movement's formal sections.

Rózsa's work opens dramatically with a half-bar snare drum upbeat that crescendos to the downbeat of the movement's first full measure. The resulting shock of this arrival, marked by the sforzando snare drum downbeat and simultaneous sforzando fortissimo quadruple-stop chords of the solo violin and cello, seemingly awakens the

orchestral strings, which begin a staccato eighth-note ostinato figure that dominates the accompanying texture of the entire primary thematic area (mm. 1-34). The solo cello enters in m. 5 with the first statement of the primary thematic material, and is joined in contrapuntal conversation by the solo violin beginning in m. 12. The exposition's first transition section begins in m. 35 with a unison statement of the movement's opening phrase by the solo violin and cello, and continues eight bars later with a sweeping orchestral tutti based on the primary thematic material. The augmentation of the opening thematic motive in mm. 56, played by the orchestral violins and upper woodwinds, initiates a relaxation of the generally forward-moving spirit of the opening, which completes the transition to the calmer character of the secondary thematic area.

Like the exposition's primary thematic area, the secondary thematic area (mm. 65-97) opens with an orchestral ostinato that establishes its character and dominates its accompanimental texture. Pedal points, sustained dissonances, the circular repetition of the undulating clarinet lines, and the otherworldly timbres of the harp, triangle, and celesta all create an atmosphere of eerie timelessness. Formally, the secondary area consists of two statements of thematic material: the first begun by the violin, and the second by the cello. Each statement concludes with contrapuntal conversation between the two solo lines; the second builds to the dramatic climax in m. 97 that marks the beginning of the exposition's closing section. A highly imitative texture consisting of statements of the secondary thematic material passing between sections of the orchestra and between the solo voices is seen in the closing section. The exposition concludes with a brief, unaccompanied cadenza-like passage (mm. 109-112), in which the accelerating

eighth notes of the solo instruments transition to the virtuosic and energetic character that opens the development section.

The first movement's lengthy development section can be divided into four distinct parts. The first (mm. 113-160) is dominated by frenetic eighth-note passagework by the two solo instruments and augmented fragments of the primary thematic material played by the orchestral accompaniment. These virtuosic eighth notes of the first part are transformed into a *leggero* accompaniment in the second part of the development (mm. 161-202). Marked *Poco meno mosso*, the second part opens with cantabile statements of an augmented variant of the primary material by both solo instruments. As the music intensifies towards the arrival of the next section, the latent energy of the accompanimental eighth notes reemerges and the frequency of contrapuntal imitation increases. In the third part (mm. 203-242), the raucous orchestral tutti is marked by multiple rhythmic and tonal permutations of a thematic fragment derived from the secondary material. The fourth and final part (mm. 243-337) of the development is an extensive unaccompanied cadenza for the solo violin and cello based on thematic elements of both the primary and secondary groups.

The recapitulation of the thematic areas is more formally concise than the manner in which they were constructed in the exposition. Here, thematic material reappears in unison statements by the two solo instruments, rather than in individual, repeated statements. The secondary material is recapitulated first, and when the primary material reemerges in m. 383 it transitions quickly to the arrival of the movement's coda. Elements of the primary thematic material and its quasi-militaristic orchestral ostinato accompaniment are prominently featured in much of the coda. An intervallic pattern

derived from the opening motive of the secondary material appears first in m. 429, and instigates a series of ascending flourishes that bring the movement to a rousing close.

Tonality

The first movement of the *Sinfonia Concertante*, Op. 29 is an example Rózsa's mature tonal style within the framework of a sonata form design. Its tonal center is often ambiguous due the composer's increased use of dissonance and implied polytonality. For example, the movement's exposition begins with an orchestral pedal point on C. However, the primary thematic material above the pedal is a pentatonic melody with strong cadential motion towards E. The solo violin and cello present the first unison statement of primary thematic material in mm. 35-41. Here, the melody and accompanying harmonic rhythm move together, and both cadence on D in m. 41. Rózsa waits until this moment to resolve the tonal disparity of the movement's opening in order to intensify the satisfaction of the joint statement of the two solo instruments.

In the exposition's secondary thematic area, the relationship between the melodic material and the underlying tonality is more clear. In mm. 65-75, the implied tonal center of the theme matches the orchestral pedal point E. In the recapitulation, Rózsa begins the secondary thematic material in the tonal center of A. Other than the notable fifth relationship between this statement and the earlier statement in E from the exposition, the overall tonal plan of the movement is far from traditional (see Table 3.1). Components of the work's opening also mark the recapitulation of the primary material in m. 383: an E pentatonic melody and tonally ambiguous accompaniment. Rózsa delays the tonal closure of the movement until its last moments. The arrival of a functioning dominant pedal point on A in m. 436 prepares the cadence to D in the movement's final bar.

The first movement of the Op. 29 Sinfonia Concertante is remarkable, especially when compared to early works such as the Rhapsody, Op. 3, for its slow harmonic rhythm. This is most often a function of accompanimental texture. Whereas the earlier Op. 3 Rhapsody featured rapidly changing harmonies as a result of the contrapuntal interaction of multiple independent lines, the first movement of the Sinfonia Concertante, Op. 29 is marked throughout by orchestral ostinati and tonal pedal points. Even in the more tonally fluid sections, such as the transitional passages and the movement's development, it is a rare occurrence in the movement for the harmony to shift more than once per measure.

Rózsa's tonal language also plays an important role in creating the various characters and unique sound of the movement. Dissonance is featured so prominently that it cannot truly be considered dissonant, but rather the basic tonal vocabulary of the composer. For example, within the accompanimental eighth-note ostinato that opens the movement, either a major seventh or augmented fourth is constantly sounding throughout the first forty-one measures of the work. At times, both dissonant intervals are featured simultaneously. A sustained sonority that features the same dissonant intervals also accompanies the movement's secondary thematic material. The textural differences between these two passages influence the affect created by this dissonance significantly. Under the primary material, the dissonant staccato eighth notes evoke nervous energy, while in the secondary thematic area dissonance adds to the already otherworldly color of the more linear ostinato.

Texture

One notices the greatest stylistic change from Rózsa's early works to the mature *Sinfonia Concertante*, Op. 29 in the composer's use of textures. Of particular interest to this study is the marked shift away from the contrapuntally complex orchestral textures encountered in the *Rhapsody for Cello and Orchestra*, Op. 3. While both compositions are scored for full orchestra—the only significant difference is the addition of trombones, celesta, and an expanded percussion section in Op. 29—Rózsa's use of the ensemble is drastically different. In the first movement of the Op. 29 *Sinfonia Concertante*, the predominant texture between the solo instruments and orchestra is melody and accompaniment, usually in the form of orchestral ostinati. Even in the more contrapuntal transitional passages and orchestral tutti sections, Rózsa's tendency is towards simpler textures. The counterpoint is typically imitative, and through extensive doubling within the orchestra, often limited to three voices. In the first movement of the *Sinfonia Concertante*, Op. 29, one also encounters several examples of homorhythmic writing for the orchestra: in the opening ostinato, in the extensive orchestral tutti found in the development section, and in the coda. These passages imbue the movement with a sense of rhythmic drive not found in Rózsa's earliest works.

In the first movement of the *Sinfonia Concertante* Op. 29, the most striking examples of counterpoint are found in the composed interactions between the two solo instruments. However, Rózsa's treatment of the solo violin and cello also displays his concern for balance and equality, both between the two solo voices and between the solo voices and the orchestra. He first presents both the primary and secondary thematic material using only one solo instrument at a time—the former by the cello and the latter

by the violin. When not presenting a prominent thematic idea, the texture between the two solo voices is typically canonic, or otherwise highly imitative. Exceptions to this can be found in the opening of the development section, and again in the movement's coda. In the development, the homorhythmic eighth-note passages of the two solo instruments serve as an accompanying ostinato to the primary thematic material now found in the bassoons and low string pizzicato, while the unified strength of the violin and cello is pitted against that of the orchestra in the movement's rhythmically charged coda.

Writing for Cello

The writing for cello is more virtuosic in the first movement of the Op. 29 Sinfonia Concertante than in Rózsa's earlier compositions for the instrument. In particular, passages such as the fast arpeggiated and scalar figures found in the movement's coda and the running eighth notes of the development section place great demand upon the solo cellist's agility and dexterity in all registers of the instrument. Idiomatic technical writing for the instrument, such as false harmonics and double-stop passage work, can be found within the work, although the latter is somewhat limited due to the already double-voice texture of the violin-cello pairing. Rózsa makes equal use of the lyric potential of the cello. Particularly within the movement's secondary thematic area, expressive, sostenuto execution of phrases is required in a variety of instrumental registers and dynamic levels.

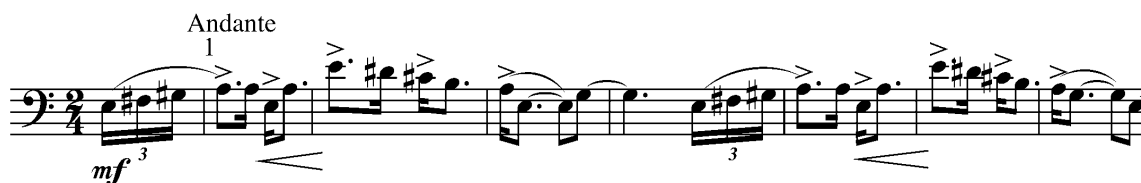
Movement II: Tema con variazioni

Thematic Content

The second movement of Rózsa's Sinfonia Concertante, Op. 29 is a set of variations based upon a folk-like theme, which is introduced by the solo cello at the

opening of the work. While the entire theme spans the movement's first thirty-four measures, most of its most prominent features can be seen in the abbreviated example below (see Example 3.6).

Example 3.6. Op. 29, Mvt. II: mm. 1-7 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



This theme, much like the example found in the second movement of the early Op. 8 Duo, shows the significant influence of Hungarian traditions, although it is not a transcription of a preexisting melody. Rózsa maintains the basic elements of the theme—its phrase structure and corresponding tonal design—in some shape or form in each of the movement's variations. The paragraphs below will describe the theme's most notable aspects.

Using melodic markers and harmonic change as the primary criteria, Rózsa's theme can be organized into the following phrase structure:

Phrases	a	a¹	b	c	a²
Meas.	1-4	5-8	9-16	17-24	25-34

Each of the **a** and **b** phrases begins with the same sixteenth-note triplet upbeat figure and, with the exception of the extensions encountered at the ends of the **a²** and **b** phrases, are nearly isorhythmic in design. Harmonically, the **a** phrases all remain in the tonic A while the **b** phrase moves to D; the plagal relationship between the theme's two main tonal centers is quite regular within the Hungarian folk idiom. The anomaly within Rózsa's

theme is the **c** phrase, which is distinguished from the other phrases by a slight increase (*poco animato*) in its tempo (see Example 3.7).

Example 3.7. Op. 29, Mvt. II: mm. 17-20 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



The **c** phrase is marked by greater rhythmic freedom, melodic flourishes, and harmonic instability, and serves as a kind of parenthetical moment or rhapsodic episode within the otherwise unified theme.

Melodic and rhythmic elements also contribute to the Hungarian flavor of Rózsa's theme. The most recognizable and abundant of these is the accented short-long dotted rhythm, which occurs in sixteen of the theme's thirty-four measures. Melodically, the theme is marked throughout by characteristically Hungarian perfect fourth and fifth intervallic leaps. The prominence of $\sharp \hat{4}$ gives the theme at times a bright, Lydian quality, which is negated by the frequent melodic cadences on the more somber $\flat \hat{7}$. This modal mixture and the resulting alternation between stereotypically positive and negative melodic qualities are hallmarks of both this theme's character and, more broadly, Rózsa's melodic language.

The overall character of Rózsa's theme might best be described as stately and proud. It's rhythmic regularity and sparse accompanying texture recall simplicity of folk monody. Rózsa's tempo and dynamic indications—*Andante* and *mezzo-forte*, respectively—are reserved. Only in the aforementioned rhapsodic **c** phrase is the theme

overtly passionate. Despite the theme's phrase structure, there is rarely a sense of closure. Rózsa evades melodic cadences at each phrase ending, and thus creates the impression of a continuous musical thought.

Form

Rózsa clearly delineates the formal divisions of the second movement of the *Sinfonia Concertante*, Op. 29. The table below outlines the formal design of the movement, along with the tempo and tonal center of each section.

<i>Theme</i>	mm. 1-34	Andante	A
<i>Variation 1</i>	mm. 35-68	Poco Animato	A
<i>Variation 2</i>	mm. 69-113	Poco Animato	C
<i>Variation 3</i>	mm. 114-159	Allegretto scherzando	B \flat (Pentatonicism)
<i>Variation 4</i>	mm. 160-214	Moderato ed appassionato	B \flat \rightarrow D
<i>Variation 5</i>	mm. 215-281	Allegro vivo	D \rightarrow G
<i>Variation 6</i>	mm. 282-324	Andantino	E
<i>Variation 7</i>	mm. 325-363	Tempo I	A

Rózsa uses changes of tempo to create a symmetrical design within the form. The slow fourth variation is at the center of the design; the first three variations increase from slow to fast, and conversely the final three decrease from fast to slow. The paragraphs below will provide a more detailed description of each of the movement's formal sections.

A stark, unison accompaniment, played by the timpani and low pizzicato strings, joins the opening statement of the theme by the solo cello. The interjections of the accompaniment serve only to highlight changes of tonal center and the beginnings and endings of phrases. The final phrase of the theme evades closure as it gradually increases in tempo into the slightly more energetic character of the first variation. The first variation is a march-like canon between the solo violin and cello based on a three bar

variant of the theme. In mm. 48-57, the orchestra takes up melodic material that corresponds to the theme's *c* phrase, over which the solo instruments play obligato sixteenth-note passagework.

The second variation is marked by the movement's first real shift of tonal center: from A, which dominated the theme and first variation, up a minor third to C in m. 69. At first, the solo violin and cello alternate statements of a lyrically expansive version of the theme, while later they become more contrapuntally intertwined. The melodic and harmonic content of the variation at times point to the Mixolydian mode. This modal coloring, along with the gently undulating accompanying string and woodwind lines and the occasional perfect-fifth drone, gives the variation a distinctly pastoral character.

The opening phrase of the third variation may be considered a subtle quotation of the primary material of the first movement, as they are nearly identical in intervallic construction. Here, Rózsa returns to imitative counterpoint between the two solo voices. The light, diminutive phrase played first by the violin beginning on B \flat , and next by the cello beginning on the dominant F, highlights the prominent perfect fourth leaps also found in the theme of the second movement. The nearly constant eighth-note orchestral accompaniment, which features hemiola accents, adds an element of rhythmic energy to the scherzo-like variation.

The fourth variation is the movement's formal and expressive centerpiece, and it is distinguished from the rest of the work primarily by its opening orchestral tutti. Nowhere else in the movement does the orchestra play such an independent role in presenting a variation's thematic material. The expansive orchestral phrase that opens the variation is marked by octave leaps and emphasizes the expressive minor third interval

first heard in m. 3. The cadenza-like writing for solo strings equals the expressive nature of the orchestra. The entrance of the cello in m. 174 echoes the opening orchestral statement, but is elaborated by multiple-stop chords and answered by virtuosic flourishes by the solo violin. The solo instruments' roles are reversed in m. 181, and become progressively more contrapuntal as the variation moves towards its close.

The fortissimo entrance of the orchestra at the opening of the fifth variation abruptly shifts the character of the movement. The orchestra's energetic, one-bar thematic fragment is answered immediately by a frenetic bariolage sixteenth-note statement by the solo violin and cello. The majority of the variation follows this conversational pattern between the solo and orchestral forces. The one exception is a brief triple-meter episode (mm. 243- 257) in the variation's center, in which the solo violin and cello alternate statements of a dance-like phrase over a light orchestral eighth-note accompaniment.

The solo violin and cello play in octaves for the majority of the sixth variation. Their tentative line is marked by chromaticism and an expressive emphasis on falling, perfect fourth leaps. The orchestral accompaniment is equally bare and consists of sustained string and woodwind sonorities punctuated by entrances of the timpani, pizzicato double bass and harp. Only in the concluding section (mm. 308-324) of the variation does the texture change. Beginning in m. 315, the alternating statements of the solo violin and cello foreshadow the pending return of the movement's theme, while the low sustained E in the timpani and low orchestral strings acts as a dominant pedal point anxiously awaiting the arrival of A in the final variation.

In the seventh and final variation, the solo violin presents the movement's theme, only slightly altered from its original form, over an atmospheric orchestral accompaniment. The phrase structure and tonality of the final variation are also nearly identical to the movement's opening. The solo cello eventually joins the texture with a contrapuntally subordinate line at the outset of the theme's *c* phrase (m. 341). The movement ends quietly, with the last thematic statement made by the distant orchestral sounds of the harp and solo viola, over which the solo violin and cello play high trills.

Tonality

While the second movement of Rózsa's *Sinfonia Concertante* Op. 29 is more harmonically adventurous than the analogous variations movement in his early *Duo*, Op. 8, there is little in its overall tonal plan that could be considered atypical of the composer. The movement's first tonal shift is from the tonic A to C at the opening of the second variation is reminiscent of the minor third relationships seen throughout the work's first movement, and also in the *Duo*, Op. 8. The subdominant D is tonicized in the fourth and fifth variations, while the E tonal center of the sixth variation functions as a dominant preparation of the return to A that closes the movement. Perhaps the most notable tonal shift of the movement is to the traditionally distant $\flat \hat{I}$ (B \flat) at the opening of the third variation. This variation is also unique within the movement for its prominent melodic pentatonicism.

As was seen in the work's first movement, dissonance is an important component of the character found throughout the second movement of the Op. 29 *Sinfonia Concertante* and also blurs any sense of traditional tonality or modality. The most obvious example can be found in the work's fifth variation, in which harsh sonorities

containing prominent minor seconds augment the brutal character of this section. Dissonance is also seen throughout the work in the form of non-traditional chord structures, such as extra-tertian and quintal sonorities. Quite often these structures serve to destabilize the closure of individual variations and facilitate tonal mobility through common-tone modulation. For example, in the final chord of the second variation, the added A-natural weakens the sense of closure in C and serves as a leading tone to the B \flat tonal center of the following variation. Furthermore, the second variation's closing tonic C acts as a common tone with the quintal sonority (A \flat , E \flat , B \flat , F, C) that begins the third variation. Rózsa uses a similar chord structure in the final bars of the movement. Rather than closing the work on a more traditional or unison sonority, he builds a quintal chord upwards from the closing tonic A (A, E, B, F \sharp , C \sharp , G \sharp). This sonority, which could also be respelled as a kind of extra-tertian eleventh chord, adds a distinctly impressionistic color to the ethereal character that ends the movement.

Texture

While each variation of the second movement of Rózsa's *Sinfonia Concertante*, Op. 29 has a different textural setting, one can notice in them several of the overall trends exemplified in the work's first movement. Generally speaking, Rózsa moved away from the dense counterpoint of his youth and came to favor more transparent and economical textures. In the case of the *Sinfonia Concertante*, Op. 29, contrapuntal writing is typically restricted to interaction between the two solo instruments, while the orchestral lines function at a lower level of textural hierarchy. This remains true for much of the second movement. An excellent example of these relationships is found in the third variation, in which the canonic solo violin and cello lines are played over a homorhythmic eighth-note

orchestral accompaniment. Rózsa abandons counterpoint altogether in the eerie sixth variation, which is marked by unison solo lines accompanied only by orchestral drones. The movement begins and ends with simple melody plus accompaniment presentations of the theme, although its closing section is colored by a more impressionistic texture. In this seventh variation, two soft, undulating lines of thirty-second notes are set against each other in contrary motion in both the harp and orchestral upper strings. The result is an atmospheric, purely coloristic effect over which the solo violin plays the final statement of the theme.

Writing for Cello

Due to the more introspective nature of the *Sinfonia Concertante*'s second movement, the writing for cello within it is typically less conspicuously virtuosic than in the first movement. The two exceptions to this general trend are the third and fifth variations, which abound with fast passagework, string crossings, and double stops for the solo cello. Throughout the second movement, Rózsa continues to make use of the full register and sonic potential of the cello, and prioritizes equality between the two solo instruments. Perhaps the most challenging task required of the solo cello is the presentation of the folk-like theme at the movement's opening. Deceptively simple in sound, it requires instrumental control and knowledge of traditional Hungarian phrasing.

Movement III: Allegro con brio

Thematic Content

The third movement of Rózsa's *Sinfonia Concertante*, Op. 29 is in sonata form and has the characteristic spirit and rhythmic energy of a folk dance. It also showcases the composer's ability to be frugal with thematic content. Unlike the work's first

movement, in which thematic elements were spun out with no discernable ending or seamlessly blended together, the second movement is more concise. This thematic difference is certainly linked to the overall character of each movement. Whereas the first movement is more heroic and expansive, the third exudes a rustic energy and simplicity. Thus, despite the motivic wandering of its opening orchestral tutti, the third movement has clearly definable primary and secondary themes, which will be briefly described in the paragraphs below.

The third movement's primary theme is a dance-like melody first played in its entirety by the solo violin in mm. 38-41 (see Example 3.8).

Example 3.8, Op. 29, Mvt. III: mm. 37-41 (Solo Violin), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



Rhythmically, its first three bars are marked by the same two sixteenth plus eighth-note pattern, which is a variant of the short-long-short syncopation figure often found in works written in the *style hongrois*. The theme ends with the so-called double-long rhythmic pattern, which is a cadential figure common in Hungarian folk music. Rózsa enhances the rustic quality of the cadence by writing a perfect fifth double-stop that intentionally makes use of the violin's open strings.

The primary theme is in the Dorian mode, and, in its first statement by the solo violin, has a melodic tonal center of D. Much like the Dorian primary theme of the Rhapsody, Op. 3, this theme emphasizes colorful modal pitches, such as $\flat \hat{7}$ (C), $\flat \hat{3}$ (F), and $\# \hat{6}$ (B). One senses in the theme a constant trajectory towards the double-long

cadence in its fourth bar. The four sixteenth notes on the third beat of m. 40 and the corresponding ascent to the theme's melodic apex provide an influx of energy that both breaks the rhythmic pattern of the two preceding bars and instigates the motion towards the cadence. Like most Rózsa themes, the primary theme of the third movement ends without tonal closure and is quickly subjected to development and modulation in the bars that immediately follow its first statement.

The third movement's secondary theme, which is first played by the solo cello in mm. 71-89, exemplifies Rózsa's broad melodic style (see Example 3.9).

Example 3.9. Op. 29, Mvt. III: mm. 71-89 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

This nineteen-bar continuous thematic gesture sharply contrasts the movement's primary theme in both length and character. However, especially in its first four bars, the secondary theme bears certain resemblances to the primary material stated earlier in the movement. Like the primary theme, the secondary theme is marked by syncopated rhythmic figures. Melodically, the opening gestures of the secondary theme emphasize the tonic pitch (now E), $\flat \hat{3}$ (G), and $\flat \hat{7}$ (D), just as the primary theme did. However, as the theme continues its expressive climb upwards, the melodic language becomes increasingly octatonic. One can note a complete octatonic scale beginning on E in m. 75

and concluding on the theme's highest pitch in m. 77. The most prominent features of the remainder of the theme are its expressive melodic leaps. The somewhat tragic sequence of falling perfect fourths in mm. 78-80 are counterbalanced by the more hopeful upward reaches in mm. 86-88 that close the theme.

Form

The table below shows the main divisions and corresponding tonal centers of the sonata form of the third movement of the Sinfonia Concertante, Op. 29.

	<i>Exposition</i>					<i>Development</i>	<i>Recapitulation</i>		<i>Coda</i>
	Intro (P)	P	T	S	K		S	P	
Meas.	1-37	38-51	52-70	71-117	118-137	138-216	217-258	259-299	300-336
Tonal Center	B→ Mod.	D→E	F→ A ^b →D	E→ G [#]	E	Multiple Tonal Centers	B	C→D	B→D

Even though the movement begins with a lengthy orchestral tutti, it does not have a double exposition more typically found in eighteenth and nineteenth-century concertos. Rather, the opening orchestral tutti serves as an elaborate motivic introduction to the movement's primary material. However, several elements of the introduction return to prominence in the recapitulation, and thus it is included amongst the movement's expository material. The paragraphs below will provide a brief description of each of the movement's formal components.

The third movement of the Sinfonia Concertante, Op. 29 opens with a cacophonous and rhythmically charged orchestral introduction. The first six measures of the movement consist of two statements of the same three-measure metric pattern: two measures of cut time marked by a 3+3+2 eighth-note subdivision followed by a bar in 6/8. In these bars Rózsa presents several motivic elements, both rhythmic and melodic, that will eventually feature prominently in the movement's primary theme. After the

orchestra presents incomplete and harmonically unstable statements of the primary theme in mm. 7-16, the introduction quickly reverts to the almost primal rhythmic quality of its opening. Driving, 3+3+2 cut-time rhythmic patterns passed between orchestral sections and a corresponding diminuendo mark the close of the orchestral introduction and prepare the entrance of the solo instruments.

The lighthearted solo violin statement of the primary theme (mm. 38-41) relieves the rhythmic angst accumulated by the orchestral introduction. The theme's accompaniment is initially sparse. It consists of a pastoral open-fifth drone in the bassoons, a chromatically descending line played by the clarinet, and low string pizzicato quarter notes that mark the beginning of every other bar. The lively eighth notes of the solo cello mirror the chromatic descent of the clarinet. Rózsa spins out the initial solo violin statement with a five bar phrase extension that leads to the solo cello variant of the primary theme in mm. 47-51. The primary material continues to dominate the transitional passage from mm. 52-70. Here, playful variants and fragments of the primary theme are presented in conversation between the flute and solo instruments. The final transition to the secondary theme occurs abruptly, as the addition of a D # in the last moments of m. 70 seemingly lifts the music to a new melodic and tonal realm.

Although the secondary theme is more lyrical than the primary material, its *Poco più mosso* tempo indication and prominent syncopation combine to propel its phrases forward with a sense of expressive urgency. While much of the accompaniment of the initial statement by the solo cello (mm. 71-89) is static, the walking pizzicato bass line found in the orchestral low strings encourages forward motion. Perhaps wary of the potentially overbearing timbre of the solo violin, Rózsa introduces an imitative bassoon

line that converses with the solo cello in the final bars of its theme. Stylistically typical of Rózsa, the second statement of the secondary theme, played by the solo violin in mm. 89-105, is varied from the first. The most notable change is the increased activity of the accompaniment, which is marked by continuous running eighth notes passed between orchestral sections. In the orchestral tutti and eventual closing section of the exposition (mm. 105-137), Rózsa deconstructs the secondary thematic material into its basic rhythmic and melodic components. This is notably opposite to the opening orchestral tutti's build up to the primary theme. In mm. 134-138, the composer masterfully plays upon the rhythmic similarities of the movement's different themes by morphing the outline of the secondary material into a frame of the primary theme that opens the development section.

The development section, which focuses solely on manipulation of the primary theme, features some of the most playful and energetically virtuosic writing in the third movement. After the opening quasi-improvisation statement of the primary theme by the flute, the solo violin and cello emerge to the foreground in m. 147 with material colored by Rózsa's characteristic octatonic melodic language. The development section is also marked by more substantive interaction between the solo voices and the orchestra. In mm. 161-170, the low orchestral strings state the primary theme, over which a three sixteenth-note motive with a prominent octave leap nimbly travels from the highest to lowest registers of the solo violin and cello. The development builds to a truncated restatement of the movement's opening orchestral introduction in m. 180. After a brief fortissimo conversation between the orchestra and the solo strings, which recalls the

texture of the second movement's fifth variation, the orchestral forces give way to the unaccompanied solo violin and cello cadenza that closes the development.

The recapitulation of the third movement of the *Sinfonia Concertante*, Op. 29 features varied statements of the thematic material, now imbued with new energy focused on driving the work towards its conclusion. The secondary theme is recapitulated first by the solo violin in m. 217. What begins as a truncated statement of the theme eventually expands into a spun-out contrapuntal conversation between the solo violin and cello. Fragments and inversions of the secondary theme and a new rhythmically charged quarter-note accompaniment that foreshadows the return of the primary material mark the orchestral tutti from mm. 238-258. Although elements of the primary material begin to emerge in m. 259, the true recapitulation of the primary theme occurs as the tonal center returns to D in m. 277. Here, the fortissimo solo violin triumphantly states the primary theme one octave higher than in the exposition, and the original bouncing eighth-note solo cello line is transformed into a more virtuosic sixteenth-note accompaniment.

Much like in the movement's development, *Rózsa* features the primary thematic material exclusively in the coda, which begins in m. 300. The coda consists of virtuosic solo violin and cello passagework either in conversation or in combination with the orchestral forces. *Rózsa* draws upon elements from the movement's opening orchestral tutti to infuse the section with the rhythmic complexity characteristic to many of his codas. A series of increases of tempo—first, *Poco animato* in m. 300, and later *Vivace* in m. 314—drives the momentum of the movement to its conclusion with bravura.

Tonality

The tonal plan of the third movement of Rózsa's Sinfonia Concertante, Op. 29 is not organized around the tonic-dominant hierarchy that governs more traditional sonata form designs. In the movement's exposition, the two main themes are stated with a tonal center just one whole-step apart: the primary in D, and the secondary in E. Notably absent in this movement is the characteristic minor third tonal relationship found in many of Rózsa's other works, including the first two movement's of the Op. 29 Sinfonia Concertante. As in other Rózsa sonata forms, the tonal centers of the recapitulated themes do not match. In this case, he changes the tonal center of the secondary theme from E to B, while the primary theme remains in the movement's main tonal center of D.

Rózsa's approach to sonata form alters the traditional tonal narrative to create new dramatic paradigms. For example, the opening of third movement has a mercurial tonal center, which serves to heighten the importance of the more tonally stable first solo violin statement of the primary theme. However, even this violin statement in mm. 38-41 does not offer complete fulfillment, as its D tonal center does not match the accompanying orchestral G pedal point. Instead, Rózsa dramatically delays the gratification of a tonally unified statement of the primary theme between the melodic and accompanying voices until m. 277 in the recapitulation.

The tonal language of the third movement is marked throughout by dissonances. The prominent minor second and augmented fourth clashes of the opening orchestral tutti intensify its already aggressively rhythmic character. Even the more placid secondary theme is first accompanied by a sustained minor second (D # and E) pedal point. Rózsa juxtaposes this dissonant language with an emphasis throughout the movement on the

traditionally consonant perfect fifth interval. He uses the interval not only in the context of an accompanying pastoral drone (mm. 38-51), but also in more melodic settings, such as the parallel fifth statement of the secondary theme by the orchestral violins and woodwinds in mm. 105-107. Rózsa's exclusive use perfect fifth double-stops in the instrumental conversation that opens the cadenza for solo violin and cello (mm. 197-200) solidifies the unique sonority of the interval as one of the hallmarks of the movement's tonal language.

Texture

While the third movement of the Sinfonia Concertante, Op 29 features many different textural settings, its powerful, homorhythmic orchestral writing bears the most influence on its overall character. Not only does the movement begin in this way, but complex homorhythmic orchestral statements also return as a recurring textural theme in the development, recapitulation, and coda. It is important to note that while homorhythm may be considered a simplistic texture, Rózsa combines it with large orchestrations, dissonance and rhythmic irregularity to create an agitated character. Similarly, the lighthearted character of the primary theme, which is set in a melody plus accompaniment texture (mm. 38-41), is also the result of the emergence of consonance, rhythmic regularity, and reduction of orchestration. Thus, while texture plays an important role, it is but one of many factors that create the prominent juxtapositions of character throughout the movement.

Rózsa uses contrapuntal textures less frequently in the third movement of the Sinfonia Concertante, Op. 29 than he did in the previous two. While the first and second movements were not as overtly contrapuntal as some of Rózsa's early student

compositions, they did feature prominent canonic writing for the solo violin and cello. Such writing is rare in the work's third movement, in which Rózsa prefers to create melody and accompaniment textures between the solo instruments. Most likely, this shift away from counterpoint corresponds to the prominent folk character of the movement. Here, the focus is on more rustic elements rather than on the more learned stylistic implications of counterpoint.

Writing for Cello

Due primarily to its quick tempo and energetic dance character, the third movement of the *Sinfonia Concertante*, Op. 29 features some of the work's most unabashedly virtuosic and technically demanding writing for solo cello. In particular, the movement's development and coda sections contain rapid passagework that showcases the solo cellist's left and right hand agility. Rózsa also makes use of lyric quality of the cello, such as in the presentation of the movement's secondary theme in the instrument's upper register. One instrumental challenge of the third movement not found in the previous two is the emphasis on the perfect fifth interval. The most prominent example occurs in the movement's cadenza, in which Rózsa writes extended passages of double-stop perfect fifths, which are notoriously difficult to execute with precise intonation.

Tema con variazioni, Op. 29a

Miklós Rózsa's *Tema con variazioni*, Op. 29a is the composer's reorchestration of the second movement of the *Sinfonia Concertante*, Op. 29, made at the request of Jascha Heifetz and Gregor Piatigorsky for their premiere performance in 1963. It has since become a separate and independent work in the repertoire, and thus deserves brief discussion in this study. In all matters of content with the exception of orchestration, Op.

29a is identical to the second movement of Op. 29. The paragraphs below will briefly describe the notable changes in orchestration in Op. 29a along with their corresponding repercussions.

The *Tema con variazioni*, Op. 29a is scored for a small chamber orchestra: two oboes, two horns, timpani and strings in addition to the solo violin and cello. Thus, the most evident difference in sound between Op. 29 and Op. 29a is the thinness of the latter work during moments that feature the full orchestral forces. For instance, in the opening tutti section of the central fourth variation, the comparatively meager orchestra of Op. 29a cannot recreate the rich sonority of Op. 29, which features multiple doublings and the added timbre of the brass section. While the music itself remains lyrical, the composer's more grandiose original intent is lost in Op. 29a. Similarly, the shock of the fortissimo opening of the fifth variation is not nearly as vivid in Op. 29a due to the limited dynamic range and timbre of the reduced orchestration.

The absence of percussion (aside from timpani) in Op. 29a is strikingly noticeable. While these instruments rarely play a prominent melodic role in Op. 29, their unique timbre offers the work a wider palette of colors. Significant absences of this kind in Op. 29a include the rhythmic punctuations of the snare drum in the third variation and the timbre of the tam-tam in the sixth. However, of all the instruments eliminated the harp is most sorely missed in Op. 29a. In the second movement of the *Sinfonia Concertante*, Op. 29, the harp plays a variety of roles: melodic, harmonic, and coloristic. Op. 29a functions without the harp, but one can sense that a major component of Rózsa's original concept is missing.

Chapter Four

Concerto for Cello and Orchestra, Op. 32

Historical Context

Miklós Rózsa's Concerto for Violoncello and Orchestra, Op. 32 was composed between 1967 and 1969 for the Hungarian-American cellist Janos Starker. In matters of size and virtuosic demand, it is the composer's most significant contribution to the repertoire of the instrument. This concerto was written during a period in Rózsa's career in which he had nearly completely removed himself from the rigor of the Hollywood film industry. Similar in style and temperament to his three earlier concertos for violin, violin and cello, and piano, Rózsa's cello concerto is the final work in this group of orchestral pieces that are his most important non-film compositions written at the height of his career.

Much of the historical context of Rózsa's cello concerto is similar to that of the *Sinfonia Concertante* for Violin, Cello and Orchestra, Op. 29, given the close proximity in which these two works were composed. Following *El Cid* (1961), the last important score Rózsa composed in a series of biblical epics, he would work on only two more film scores before beginning the cello concerto. The first, *Sodom and Gomorrah* (1962), Rózsa refers to as "a sad flop."¹ *Sodom and Gomorrah* was also the final film for which Rózsa composed as a contracted member of the MGM staff. He recalled:

It was obvious my contract with MGM wasn't going to be renewed; the studio proposed they give me *Sodom and Gomorrah* and terminate it immediately, as there was nothing more for me to do there. I was glad to

¹ Rózsa, *Double Life*, 197.

go; it wasn't the MGM of the old days. I left without a word of thanks or a goodbye from anybody.²

The second film score written between the Op. 29 Sinfonia Concertante and Op. 32 Concerto for Cello was *The V.I.P.'s* (1963), for which Rózsa returned to MGM as a non-contracted composer as a favor to a close friend. During the remaining thirty-two years of his life, Rózsa would choose to write only eleven more scores as a Hollywood composer.

Rózsa completed three concert works between 1963 and 1967: the *Notturmo Ungherese*, Op. 28, the choral motet *The Vanities of Life*, Op. 30, and the Concerto for Piano and Orchestra, Op. 31. Of the first work, Rózsa wrote:

Notturmo Ungherese (Hungarian Nocturne) was an attempt to recapture the rare beauty of the nights on our estate in rural Hungary. I think it was Proust who said that art is nothing but a process of recalling one's childhood. This piece was an evocation of my youth.³

Eugene Ormandy led the Philadelphia Orchestra in the world premiere performance of the Op. 28 *Notturmo Ungherese*, which took place in Philadelphia in April 1964. It was only the second original work that Rózsa composed for full orchestra that did not feature a solo instrument since his arrival in Los Angeles in 1940. The first work of this kind was the Overture to a Symphony Concert, Op. 26 (1957, rev. 1963). Rózsa's motet *The Vanities of Life*, Op. 30 was composed at the request of the Pacific Lutheran University Choir in Tacoma, Washington shortly after the premiere of the Op. 28 *Notturmo Ungherese*, during the summer of 1964.

When the pianist Leonard Pennario (1924-2008) approached Miklós Rózsa to request the composition of a piano concerto, he had already known the composer for

² Rózsa, *Double Life*, 196.

³ Rózsa, *Double Life*, 197.

many years. Rózsa dedicated his 1946 *Spellbound Concerto*, a work for piano and orchestra based on music from the Hitchcock film, to Pennario, who performed and recorded it. Pennario also recorded Rózsa's Piano Sonata, Op. 20 in 1956. Rózsa composed his Concerto for Piano and Orchestra, Op. 31 between the summer of 1965 and spring of 1966 in Santa Margherita, Italy. Pennario played the world premiere of the concerto in Los Angeles on April 6, 1967, accompanied by the Los Angeles Philharmonic conducted by Zubin Mehta.

The premiere of the Piano Concerto, Op. 31 received mixed reviews from *Los Angeles Times* music critic Martin Bernheimer. He wrote:

The most newsworthy portion of the concert was the central portion, that devoted to the world premiere of Rózsa's Piano Concerto. It turned out to be a genuine audience pleaser, and ideal example of "modern" music for those who hate modern music....

...There is nothing shameful in a work's being accessible or conservative....Still, music of lasting significance should be able to boast more in the way of originality, and less in the way of effects than is the case here.⁴

Bernheimer does not support his negative impressions of the work with any specific musical examples. Rózsa's expressed frustration regarding the critical response to his new work:

The local critic didn't like the piece, which poses the question: does one write for the public, or for the critics? Three thousand people applaud enthusiastically and one journalist makes uncharitable remarks. Which is more important?...

...Film composers, and especially Hollywood film composers, are the easiest prey for critics. You can positively sense them waiting to pounce, and once you bear the cinematographic taint nothing you write in any other context is inviolate.⁵

⁴ Martin Bernheimer, "Philharmonic Ends its Regular Season," *Los Angeles Times*, April 8, 1967, 19.

⁵ Rózsa, *Double Life*, 201-202.

His comments, written in his autobiography fifteen years later, represent not only his recollection of the events surrounding the premiere of the Op. 31 Piano Concerto but perhaps also years of resentment from a composer who was, on one hand immensely successful, while on another never truly accepted by the “establishment” of classical music.

The cellist Janos Starker (b. 1924) approached Miklós Rózsa about the possibility of a new concerto for cello in 1966. Rózsa recalls:

I met the eminent cellist János Starker after a New York performance of Jean Martinon’s Cello Concerto. He said, “Why, don’t you write a concerto for me? How about it?” This “How about it?” started my Cello Concerto.⁶

While there is no information in Rózsa’s recollection that is technically false, it seems to imply that Starker brought up the idea of a concerto on the spot, immediately following the concert in New York. The concert in question took place on March 10, 1966, with Jean Martinon conducting the Chicago Symphony in Carnegie hall with Starker as the featured soloist. A note from Starker to Rózsa dated September 2, 1966 reads as follows:

It’s time that there is a cello concerto to be learned and to be played from Rózsa. How about it? Hope to see you in Chicago.⁷

In a recent interview conducted to gather information for this study, Janos Starker identified this note, written several months after the performance in New York, as his original request to Rózsa for a cello concerto. Starker’s letter serves to clarify Rózsa’s

⁶ Rózsa, *Double Life*, 205.

⁷ Victor Aitay, György Sebök and Janos Starker to Miklós Rózsa, September 2, 1966, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

recollection concerning the initial contact made between the two men regarding the composition of a new work.

Miklós Rózsa composed his concerto for cello during the years of 1967 and 1968 in Santa Margherita, Italy. The world premiere of the Concerto for Cello and Orchestra, Op. 32 took place on Monday, October 6, 1969 in Berlin, Germany. Janos Starker performed as soloist with Berlin Radio Symphony Orchestra conducted by Eliahu Inbal (b. 1936). The matter of the first American performance deserves some amount of clarification, as both Rózsa and Starker seem to misremember the event. Rózsa recalls, “The first American performance took place in Chicago in 1971, again with János Starker; the conductor was Georg Solti...”⁸ In his memoir, *The World of Music According to Starker*, Janos Starker writes of the concerto, “I premiered it in San Francisco, then in Chicago with Georg Solti.”⁹ While Starker did eventually perform Rózsa’s Op. 32 Concerto for Cello and Orchestra in Chicago on November 4, 1971, with Georg Solti conducting the Chicago Symphony, the actual American premiere of this work took place on Thursday, July 2, 1970 at the Meadow Brook festival in Michigan. Starker was the soloist with Sixten Ehrling (1918-2005) conducting the Detroit Symphony Orchestra. The first recording of the work was made, again with Starker as soloist, with Moshe Atzmon (b. 1931) conducting the Munich Philharmonic in November 1974.

Critical responses to early performances of the Op. 32 Cello Concerto were mixed, and similar in tone to those of the Sinfonia Concertante, Op. 29 and the Piano

⁸ Miklós Rózsa, *Double Life*, 207.

⁹ Janos Starker, *The World of Music According to Starker* (Bloomington and Indianapolis: Indiana University Press, 2004), 202.

Concerto, Op. 29. After the 1971 Chicago performance, Thomas Willis wrote in the *Chicago Tribune*:

And at this late date—the concerto was completed in 1967 [sic]—no one should be surprised if its folk-like themes, plashy washes of celeste, harp, and soft gongs, and quasi-Oriental modes have a sound track sound.

Even with Mr. Starker contributing his customary glitter in a solo part which was devised with that in mind, the work is never more than amiable....

...I would rather have heard this new concerto than still another performance of the Dvořák or Tchaikovsky's Rococo Variations, and judging from the applause, so would many patrons. I don't much care if I hear it again.¹⁰

Rózsa was a branded Hollywood composer, and he could not escape this designation or the critical comparisons of his concert works to film scores. Like Bernheimer's review of the Op. 31 Piano Concerto, Willis's article in the *Chicago Tribune* never discusses a specific moment or theme in the Cello Concerto, Op. 32, and relies on generalized comments such as "folk-like themes" and "quasi-Oriental modes." After the American premiere at the Meadow Brook Festival, critic Collins George of the *Detroit Free Press* wrote more humbly:

There is nothing light about this cello concerto, for example, modern in idiom but by no means avant-garde. It seems to convey generally a feeling of melancholy and frustration....

...It is impossible to say of a work of such complexity that one likes or dislikes it on the basis of one hearing. Like anything of similar magnitude, full appreciation can only come with greater familiarity.¹¹

¹⁰ Thomas Willis, "Let's not blame the movies," *Chicago Tribune*, November 5, 1971, B18.

¹¹ Collins George, "Cellist Janos Starker With Premiere Performance," *Detroit Free Press*, July 4, 1970, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

While these reviews are significant in that they document the early performances of Rózsa's concerto, their importance is limited within the long history of the work since its premiere.

Just as Rózsa's Concerto for Cello and Orchestra, Op. 32 and Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29 emerge from the same period in the composer's career, so too do these works share the possible musical influences affecting Rózsa at this point in his life. Many of the influences discussed in the previous chapter—exposure to varying styles through film score composition, Rózsa's gradual evolution toward a more dissonant style—apply also to the Concerto for Cello, Op. 32. However, the concerto has been described as “one of the composer's ‘toughest’ listens, with much dissonance” and also as “the Rózsa work which most closely resembles Bartók.”¹² Indeed, two of the elements that distinguish the Concerto, Op. 32 from the earlier Op. 29 Sinfonia Concertante are its pervasive use of dissonance and its “night music” style second movement. While the compositional colorings of night music are often associated with the works of Bartók, Rózsa also composed many works in a “*Notturmo Ungherese*” style, including his 1964 opus bearing that exact title. The second movement of the Op. 32 Concerto is the only example of night music in the composer's output for cello.

There is a considerable amount of extant evidence in the form of written correspondence that documents the collaboration between Miklós Rózsa and Janos Starker during the composition of the Concerto for Cello and Orchestra, Op. 32. Starker visited Rózsa in Santa Margherita, Italy during the summer of 1968. Rózsa recalls, “Starker went to work on the piece and suggested several technical changes to make it

¹² Frank K. DeWald, “Carrying on with the Concertos,” *Pro Musica Sana* 56 (Fall 1998): 4.

more cellistic.”¹³ In a recent interview, Janos Starker remembered the process was an amiable one:

Rózsa was one of those composers who listened to those for whom he wrote. So, we needed lots and lots of cuts, rearrangements, octave doublings, octave eliminations, because the first script of the concerto was much longer...

... He was perfectly willing, because that was his movie training. Because in film, he would write sequences that could be cut or repeated depending on what the action demanded.¹⁴

The historical evidence corroborates the two men’s recollections. An excerpt from an undated letter from Starker to Rózsa provides an example of the correspondence and the collaborative process:

Please check: First mvt. Bar 126, (score or cello part is right?) check bars 130-31 in winds dots missing and so rhythm is messed up.

Otherwise it’s coming along well, no need to cut, after performance we may find bars, but don’t bother now. I have few note changes (minor) and they may be yours, because score-part differs. Also a few simplifications were needed, with bowings or eliminate chords. Nothing really important. Cellistic. The work is good and tough. I expect smooth sailing and strong reception.¹⁵

From the letter’s text one can deduce that it was written before the world premiere, most likely in late 1968 or early 1969. Later letters indicate that the process continued after the first performance. On April 27, 1970, Starker wrote to Rózsa:

Concerning any other cut, I might propose in the first movement five bars, namely 289, 90, 91, 92, and 93 to be eliminated. In [2]94 only pizz. cello downbeat, but I leave it up to you to decide.

¹³ Rózsa, *Double Life*, 206.

¹⁴ Janos Starker, interview by author, Bloomington, IN, December 7, 2010.

¹⁵ Janos Starker to Miklós Rózsa, No date, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

Otherwise I feel that everything is in ship-shape. I wrote to Meadow Brook and you should hear from them soon.¹⁶

After the July 1970 American premiere at the Meadow Brook festival, it seems all of the necessary final revisions had been made to the concerto. Starker wrote on October 11, 1970:

I don't feel the need to cut anymore from the concerto, and the dynamics are proper now in [Sixten] Ehrling's score. It will be successful as it is, and will be played often.¹⁷

The content of the correspondence between Starker and Rózsa following the American premiere consists primarily of discussions regarding future performances and the arrangements surrounding the first recording of the concerto. While Starker was certainly influential in the compositional process of the concerto, perhaps his greatest contribution to the work was championing it during the earliest years of its existence. In addition to the concerts in Berlin, Michigan, and Chicago, Starker went on to perform the work in Munich, Lisbon, Sacramento, among other venues.

Musical Analysis

Movement I: Moderato—Allegro non troppo

Thematic Content

The first movement of Miklós Rózsa's Concerto for Cello and Orchestra, Op. 32 opens with a brief introductory section scored for solo cello with minimal orchestral accompaniment. Much like the orchestral tutti that began the third movement of the

¹⁶ Janos Starker to Miklós Rózsa, April 27, 1970, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

¹⁷ Janos Starker to Miklós Rózsa, October 11, 1970, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

Sinfonia Concertante, Op. 29, the opening of the Op. 32 Concerto introduces dissonance as a key thematic element and creates an atmosphere of tension from which the more consonant primary theme eventually emerges. The dissonance stems primarily from the emphasis on the major seventh interval, both in the melodic outline of the upward reaching solo cello gestures and in the sustained double-stops that follow (see Example 4.1).

Example 4.1. Concerto for Cello and Orchestra, Op. 32, Mvt. I: mm. 6-7 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



The ascending major seventh motive is an independent idea that Rózsa returns to at several key moments within the movement's sonata form. Rhythmically however, the opening material clearly foreshadows the movement's primary theme, as the two share many of the same gestures.

The arrival of the movement's primary theme, which is announced by the fortissimo solo cello, coincides with its first change of tempo: from the opening Moderato to a more energetic Allegro non troppo. The primary thematic area spans from mm. 10-34, yet the majority of its content is derived from just the opening four-bar phrase (see Example 4.2).

Example 4.2. Op. 32, Mvt. I: mm. 10-13 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

The overall character of the theme might best be described as a combination, or trope, of heroic and folk styles. Its melodic language is distinctly pentatonic and suggests an initial tonal center of E. Rhythmically, the primary theme is marked by declamatory tenuto eighth notes and variants of the Hungarian short-long dotted gesture. The combination of this rhythmic energy with the intervallic leaps inherent to pentatonicism results in an angular theme reminiscent of the primary material of the first movement of the *Sinfonia Concertante*, Op. 29. Indeed, both works are representative of Rózsa's stylistic balance between nationalistic influences, the Romantic notion of concerto soloist as heroic protagonist, and twentieth-century tonal freedom.

Rózsa returns to a more dissonant compositional language in secondary theme, which is first stated by the solo cello in mm. 51-56 (see Example 51-56).

Example 4.3. Op. 32, Mvt. I: mm. 51-56 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

The first three bars of the theme consist primarily of two falling melodic gestures that open with an inverted C triad and come to rest on an F#. This augmented fourth juxtaposition of C and F# can also be found in the low string pizzicato ostinato that

accompanies the theme. In the second falling gesture (mm. 52-53), Rózsa colors the theme with the expressive, chromatically altered $\flat \hat{3}$ (E \flat) and $\flat \hat{6}$ (A \flat) above the implied tonal center of C. The second half of the theme (mm. 54-56) is marked by expressive upwardly reaching leaps. While the major seventh leap from C to B in m. 55 initially recalls the dissonance of the movement's opening, the tension is quickly released by the arrival of C in m. 56.

Form

The sonata form of the first movement of Rózsa's Concerto for Cello, Op. 32 displays many of the same traits as those encountered in the earlier Op. 29 Sinfonia Concertante. These include a solo cadenza at the close of the development section, a recapitulation beginning with the secondary theme, and a virtuosic coda (see Table 4.1).

	<i>Exposition</i>					<i>Development</i>	<i>Recapitulation</i>		<i>Coda</i>
	Intro	P	Intro→T(P)	Intro→ S	K(S)		S	P	
Meas.	1-9	10-32	33-44	45-67	68-82	83-220	221-257	258-268	279-311
Tonal Center	C	E	E	F #→C	G→ E \flat	Modulation by Minor 3rd	A	E	E→D→ G #→A

The formal innovations seen in the first movement are the inclusion of a slow introduction and subsequent reiteration of the thematic content of the slow introduction at key points within the form. While these reiterations are included in the table above, they do not act as major formal sections. Rather, the introductory material serves as a formal guidepost throughout the movement, as Rózsa repeatedly returns to it in moments of transition between sections. The paragraphs below will provide a brief narrative of the movement's formal construction.

The slow introduction to the first movement of the concerto opens darkly with a unison C played by the timpani and the solo cello on its lowest open string. Rózsa returns

to the low C in m. 2, m. 4 and m. 6, each of which marks the start of a new musical gesture. These surging gestures of the introduction seem to represent repeated attempts to establish forward momentum or continuity, which are in turn thwarted by pervasive dissonance. Consequently, the role of the introduction can be viewed as establishing an element of struggle or conflict within the dramatic narrative of the movement. The heroic affect of the primary theme's arrival is thus heightened due to the tension inherent in the slow introduction. The primary theme is not simply stated; rather, it is made to fight its way to the surface to be heard.

The primary thematic area begins in m. 10 with the solo cello accompanied by stately gestures in the orchestra. These gestures intensify the theme's noble character. In the passage of thematic development (mm. 14-34) that fills out the movement's first major formal section, Rózsa highlights both the theme's lyrical potential and its syncopated rhythmic energy. The unison low C of the timpani and solo cello signals the return of the introductory material in m. 33. The subsequent ascent of the solo cello from its low to high register, marked along the way by emphasis on the major seventh interval, provides a dramatic preparation for the entrance of the full orchestra in m. 35. The orchestral tutti (mm. 35-49), which also serves as the transition to the secondary thematic area, consists mostly of reiterations and subsequent development of the primary material. In the final bars of the transition (mm. 45-49), a surging variant of the movement's introduction returns. The fortissimo low strings and bassoons state the material menacingly before a final diminuendo prepares the arrival of the secondary theme.

Rózsa constructs the secondary thematic area in a slightly more abbreviated manner than the sections devoted to the primary material. The secondary theme itself is

only stated once in its entirety and is subjected to minimal development. In mm. 50-55, pianissimo low string pizzicati and a dissonant hemiola ostinato played by the harp and celesta accompany the canonic statement of the secondary theme by the solo cello and bassoon. The closing section of the exposition (mm. 68-82) is marked by a prevalent dotted-rhythm figure that refocuses the trajectory of the movement after a somewhat static secondary thematic episode. The combination of this dotted figure with the secondary material builds to a climax in m. 80, after which the dramatic four-octave descending passage of the solo cello completes the transition to the movement's next formal section.

In the virtuosic development section, Rózsa draws upon elements from all of the thematic material that precedes it. The section opens with an unlikely duet between the solo cello and snare drum, in which a short sixteenth-note rhythmic gesture is passed between the two instruments. Here, the melodic gestures of the solo cello line are clearly derived from the movement's introduction. From mm. 93-131, the pyrotechnic display of the solo cello functions as an obbligato line over the orchestral developments of the primary thematic material. Throughout the development, Rózsa colors the primary theme using octatonic scale patterns rather than the earlier pentatonic patterns. Rózsa often turns to such melodic language in moments of thematic development, and the resulting sonority of these alterations is a hallmark of the composer's style. A descending first-inversion E \flat major triad, which is played by the upper woodwinds, xylophone and violins, signals the reemergence of the secondary thematic material in m. 134. The development section closes with an elaborate virtuoso cadenza for the unaccompanied solo cello. Once again marking a moment of transition, motives drawn from the

movement's introduction return in the final bars of the cadenza to prepare the arrival of the recapitulation.

Rózsa lingers on the secondary material longer in the recapitulation than he did in the exposition, perhaps to diffuse the intensity built up in the development section. In fact, the secondary theme is stated twice in its entirety: first, in canon by the oboe and clarinet in mm. 222-227 and second, by the solo cello in canon with the orchestral violas in mm. 227-232. The dotted-rhythm figure that marked the closing section of the exposition reappears in m. 239 to instigate the transition towards the primary theme. In mm. 246-257, the solo cello material hints at a recapitulation of the primary theme, but functions more along the lines of the movement's dissonant introduction. The true recapitulation occurs in m. 258 with the orchestral statement of the primary theme in its original E tonal center and pentatonic construction. There is no solo cello statement of the primary material in the recapitulation. Instead, the break through of the orchestral arrival in m. 258 quickly propels the movement towards its virtuosic coda.

The coda of the first movement (mm. 269-311) opens with sixteenth-note passagework for the solo cello. Once again, Rózsa uses octatonic scale patterns to color gestures derived from the introductory and primary material. The coda also features some of the movement's most outwardly contrapuntal writing. Rózsa turns to canonic imitation as a means of saturating the texture with thematic elements, thus building the movement to an intense final climax. In the movement's closing ten bars, counterpoint yields to the virtuosity of the solo cello. Chromatic passagework that traverses much of the cello's register, along with half-step clashes in the final orchestral chord bring the movement to a dissonant ending.

Tonality

Pervasive dissonance and incongruous implications between melodic and accompanimental writing continuously obstruct the clarity of the first movement's tonal plan. While one may construct an outline of the movement's tonal centers based upon markers such as melodic emphasis or accompanimental pedal points (see Table 4.1), the actual sonority of the movement is rarely as simple as such a diagram suggests. Rózsa challenges the ear by supporting melodic tonal centers with atypical harmonies. For example, the first statement of the primary theme (mm. 10-14), which implies a tonal center of E, is repeatedly harmonized with cadential gestures towards an F MM⁷ chord. Thus, the strongest melodic pitch coincides with the least stable note of the accompanying sonority. In the case of the secondary theme (mm. 51-56), the tonal center of C is challenged not only by the thick dissonance of the accompanying ostinato, but also by the theme itself, which also strongly emphasizes F#. Although C emerges as the prevalent melodic tonal center in m. 56, Rózsa harmonizes the arrival with an A \flat major seventh sonority. Much like the example involving the primary theme, the implied melodic tonal center functions as a weak member of the accompanying harmony.

In the first movement of the Op. 32 Concerto, Rózsa adheres to a typically non-traditional sonata form tonal narrative. The primary theme is stated with a tonal center of E in both the exposition and the recapitulation, while the secondary theme shifts from C to A. The composer never recapitulates the two main themes with the same tonal center. The final cadence (mm. 309-311) suggests that A is the primary tonal center of the movement. While this fact is not made clear earlier in the work, each of the movement's key thematic events, including the opening introduction, occur in tonal centers that are

native to either the A major or minor triad. This includes the recapitulated secondary theme tonal area of D \flat , which is enharmonically equivalent to C#. Tonal center movement by an interval of a third is also notable in the movement's less stable sections, such as the development and coda.

Texture

Rózsa's Concerto for Cello and Orchestra, Op. 32 is scored for solo cello and an orchestra that includes a full complement of winds, brass, strings and percussion. While this ensemble is highly similar in size and configuration to that of the Sinfonia Concertante, Op. 29, it includes additional instruments such as the English horn, E \flat clarinet, and bass tuba. Throughout the work's first movement, Rózsa expertly negotiates the timbral characteristics of each member of his vast orchestra to achieve a work with few problems of balance. Evidence of this can be seen in Rózsa's choices in orchestration and specificity of dynamic indications. Rarely is an accompanying orchestral line marked louder than mezzo piano or mezzo forte, even when the solo cello line is marked at its loudest dynamic range. When the solo cello is paired contrapuntally with an orchestral voice, Rózsa chooses instruments that will not overwhelm its timbre, such as the bassoon or viola. The full brass section is only used in the first movement's orchestral tutti statements.

Rózsa uses a variety of textures throughout the first movement to achieve or augment the thematic characters. Melody and accompaniment is the most prevalent of these; however, the accompanimental writing of the Op. 32 Concerto rarely takes the form of a static ostinato. Thus, while not overtly contrapuntal, the Concerto, Op. 32 features significant interaction and, at times, imitation between the melodic and

accompanimental lines. The frequent use of ostinato accompaniment in the Sinfonia Concertante, Op. 29 is most likely due to the increased need of textural clarity to highlight two competing solo lines. Examples of this textural philosophy can also be found in the statements of the secondary theme in the Op. 32 Concerto's first movement. In these cases Rózsa employs an ostinato figure, played by the harp and celesta, to accompany the theme, which is always stated canonically by two instruments: solo cello and bassoon in the exposition, and oboe and clarinet in the recapitulation.

Writing for Cello

The Concerto for Cello and Orchestra, Op. 32 is not only Rózsa's most elaborate work for cello, but also one of the most demanding pieces in the entire repertoire of the instrument. Compared to his earlier compositions, one notices in the Op. 32 Concerto a much more thorough exploration and presentation of the capabilities of the instrument. In the work's first movement, this is particularly evident in the extensive use of double-stops as a component of virtuoso passagework. The movement is most overtly virtuosic in moments of thematic or tonal instability, such as transitional passages, the development section and the coda. The first such example occurs in mm. 97-107 of the development, in which double-stop intervallic sixths are combined with a quick bariolage bowing pattern that makes clever use of the instrument's open strings. The first movement's cadenza (mm. 159-220) is similar in breadth and difficulty to the cadenzas found in Shostakovich's Concerto No. 1 for Cello and Orchestra, Op. 107 (1959) and Prokofiev's Symphony-Concerto for Cello and Orchestra, Op. 125 (1952).

Movement II: Lento con grande espressione

Thematic Content

The second movement of Rózsa's Concerto for Cello and Orchestra, Op. 32 is an example of the composer's night music style. Like the Notturmo Ungherese, Op. 28, the slow movement of the Op. 32 Concerto displays the influence of both Hungarian folk music and the ethereal sounds of French impressionism. The majority of the movement's thematic content can be traced to two principal themes, each of which dominates its corresponding section within a ternary form design (ABA¹). Typical to Rózsa's style, the individual thematic cells are quite small, but are subjected to rigorous, developmental spinning out throughout the movement.

The A theme is first stated by the unaccompanied solo cello in the movement's opening two bars. Here, there is an interesting correlation to the beginning of the first movement, as the dissonant writing shrouds the thematic content of the opening cello soliloquy. A clearer, less ornamented statement of the A theme marks the entrance of the orchestra in m. 11 (see example 4.4).

Example 4.4. Op. 32, Mvt. II: mm. 11-12 (Flutes), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



The A theme is a two bar phrase with a clear antecedent-consequent structure: the questioning rising major second that concludes the first measure is answered by the more closed descending perfect fourth at end of the second. The expressive center of each

measure is marked by the Hungarian short-long rhythm, which Rózsa places at the height of a dynamic hairpin. The A theme is written in the Aeolian (natural minor) mode, and in both the opening statements of the solo cello and in the orchestra, implies a tonal center of G. The modal color contributes to the character of the A theme in two principal ways. Most prominently, its sonority conjures up imagery closely associated with the idea of night music. Modal colors typically imply something ancient, which one can correlate to something distant, tired, or still. Modes are also associated with folk styles, which correspond to the more pastoral notion of night music. Secondly, from a tonal standpoint, the absence of a functioning leading tone within the mode contributes to the feeling of thematic stillness.

The trumpet statement in mm. 49-52 provides the first example of the second movement's B theme (see Example 4.5).

Example 4.5. Op. 32, Mvt. II: mm. 49-52 (Trumpet I transposed to concert pitch), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

The musical notation for Example 4.5 shows a trumpet line starting at measure 49. The notation is in treble clef and includes a dynamic marking of *p* (piano) and the instruction *teneramente e lontano* (quietly, tenderly and distantly). The music features a prominent sixteenth-note motion and changes in meter (4/4, 6/4, 4/4). The notation includes a fermata over the final measure (m. 52).

The movement's B section is differentiated from the surrounding A material by its prominent sixteenth-note motion. Although the first statement of the B theme is marked Piano and *teneramente e lontano* (quietly, tenderly and distantly), it contains the nascent energy that, through development, will eventually drive the movement to its orchestral climax in m. 66. Like the A theme, the B theme also features the $\flat \hat{7}$ indicative of modal language, although its limited range makes the exact modal type unclear.

Form

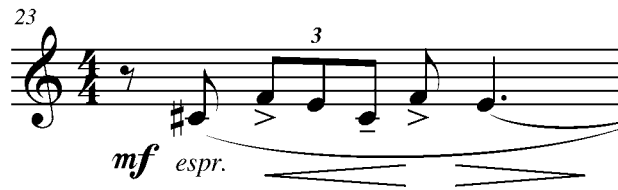
The second movement of Rózsa's Concerto for Cello and Orchestra, Op. 32 is composed in a straightforward, ABA¹ ternary form, shown below.

	A	B	A¹
Meas.	1-41	42-72	73-113
Tonal Center	G	Modular Tonal Center	G

One of the form's most notable attributes is its symmetrical construction. Each of the outer A sections contains precisely forty-one measures, while the B section contains thirty-one. Both this notion of compositional symmetry and the movement's night music atmosphere are evidence of Bartók's influence on Rózsa's mature style. The paragraphs below will explore each of the movement's formal sections in greater detail.

Both the movement's A and B sections follow the same basic compositional design: the introduction and repetition of primary thematic ideas, followed by developmental writing that builds to a musical climax. In the A section, the A theme is introduced by the unaccompanied solo cello in the opening bars, and then restated by flutes and clarinets in mm. 11-12. Stylistically typical of Rózsa, the developmental passage that follows is marked by an increase in contrapuntal activity. Also typical is the appearance of non-thematic, yet prominent gestures that emerge from the process of development. The first of these is the descending and ascending quartal figure heard in m. 15, which returns in various guises throughout the movement. The second is the Hungarian-flavored gesture (see example 4.6) stated canonically between the solo cello and English horn in mm. 22-23, which returns to prominence in the movement's final bars.

Example 4.6. Op. 32, Mvt. II: m. 23 (English Horn transposed to concert pitch), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



The movement's first major point of arrival coincides with the forte return of the A theme in m. 31. Rózsa quickly diffuses the energy of this arrival, both by lessening the dynamic level and returning to developmental material rather than offering a complete statement of the A theme. As in the *Notturmo Ungherese*, Op. 28, the true climax of the Op. 32 Concerto's second movement is reserved for its middle section.

The B section opens with a hushed conversation between the low orchestral strings and the solo cello. In mm. 42-48, the melodic material is not thematic in nature but rather serves as a segue and a moment of repose before the introduction of the next theme. The passage is significant in that it features distinctively Rózsa-esque octatonic scale patterns and syncopated rhythms. After considerable delay, the movement's B theme is revealed in m. 49. The B theme is first stated by the muted trumpet and repeated by the solo cello in mm. 52-55. The statement of the solo cello is characteristically spun out as the B section begins its move towards the movement's climax. At the exact center point of the movement, in m. 57, an emphasis is placed on an augmented second. Here, amidst the solo cello development of the B theme, this striking melodic interval emerges and becomes the movement's greatest element of expressive tension. The augmented second features prominently in the movement's orchestral climax in mm. 66-69. The somewhat innocuous B theme, stated by the solo cello in its original form in mm.

63-65, is juxtaposed with a transformed version of the theme, which reemphasizes with relentless intensity the dissonant augmented second. An energetic yet brief passage for the solo cello in mm. 69-72 echoes the orchestral climax, and also serves as a transition back to the movement's A material.

Rózsa returns to the realm of otherworldly sounds at the opening of the second movement's A^I section. In mm. 73-74, the A theme is played by the celesta while the solo cello answers with quiet, quickly arpeggiated harmonics. Rózsa restates the A theme shortly thereafter (mm. 82-83) using only the false harmonics of the solo cello. In the A^I section, the composer cleverly creates a sense of variation by reversing the roles of the solo cello and orchestra from the movement's opening. Another example of this variation can be found in mm. 90-93, which corresponds to mm. 14-17 in the A section. In mm. 90-93, the cello answers the orchestral thematic statements with the quartal figure first introduced by the orchestra in m. 15. The A^I section does not truly break free from the compositional designs of the opening A section until m. 95, which is also a segue to the movement's closing passage. After a brief, cadenza-like descent, the gesture first heard canonically in mm. 22-23 emerges to prominence in m. 97 in the solo cello line, where it remains until the end of the movement. While this gesture originally emerged from the A material, its prominent augmented second leap recalls the expressive tension of the movement's middle section. The second movement closes with ascending woodwind statements an A theme fragment in augmentation, which are answered by the solo cello in its lowest register. One element of the movement experiences an apotheosis while the other stays rooted in a more dissonant reality.

Tonality

The overall tonal plan of the second movement is relatively straightforward (see Table 4.2). G is consistently reaffirmed as the primary tonal center of the outer A and A^I sections, and thus can be considered the main center of the movement. Contrastingly, the tonal center of the central B section is more fluid. As in other Rózsa works encountered in this study, the tonal centers of the second movement of the Concerto, Op. 32 are most easily identified by melodic implications rather than the accompanimental harmonies.

Several harmonic relationships feature prominently in the compositional construction and expressive language of the second movement. Tonal center movement by minor third, or multiples thereof, is a hallmark of Rózsa's style, particularly in developmental passages. For instance, in the opening cello soliloquy from mm. 5-10, with the exception of the downbeat of m. 9, one notices a chain of major triads with roots that move either by minor third or augmented fourth (two minor thirds). Similar relationships can be noticed in the sequential passages from mm. 20-26 and at the opening of the movement's B section.

In both the A and B thematic material, tonal motion towards distantly related areas plays a crucial role in shaping the overall affect of the second movement. The most prominent example is the upward half-step shift encountered frequently in both A sections. In mm. 3-4, the melodic motion towards A^b from the previous tonal center of G mimics a Neapolitan relationship. Similar half-step motion occurs in mm. 13-14, mm. 31-39, mm. 75-76, mm. 84-85, and mm. 89-90. The B theme is constructed to enable quick modulation to a distantly related area—in this case, an augmented fourth away from its tonic. The apparent goal of these distant relationships throughout the movement is to

avoid any concrete, dominant-tonic or traditional tonal motion. Both relationships are fundamental to the creation of timelessness or indefiniteness in Rózsa's night music movement.

Aside from the pervasive major seventh intervals found in the opening solo cello passage, which recalls similar writing in the first movement, the majority of the second movement's dissonance arises from instances of planing, or parallel chord motion. The stacking of parallel fourths found in mm. 31-32 results in parallel major seconds. Even more jarring is the celesta statement of the A theme at the opening of the A^I section, which features simultaneous parallel minor seconds, perfect fourths, augmented fourths, perfect fifths, major sevenths, and octaves. Whereas the dissonance of the Op. 32 Concerto's outer movements at times seems aggressive, its purpose in the second movement is to infuse the atmosphere with eeriness typical to the notion of night music.

Texture

The second movement of the Concerto, Op. 32 is the only large-scale slow movement encountered in this study, and thus provides an interesting example of Rózsa's textural approach to such a composition. Although much of the movement features traditional melody plus accompaniment textures, its slow tempo also allows Rózsa to frequently indulge his predilection for counterpoint without sacrificing the clarity of the individual voices. Instances of contrapuntal writing generally fall into two categories in the movement: either increases of textural activity that serve to intensify the movement's climactic arrival points, or momentary imitative interjections into an otherwise non-contrapuntal texture. The former category typically arises as a component of the compositional formula seen in the expository writing encountered in most of the works in

this study: thematic statement(s) → thematic development plus contrapuntal increase → climactic thematic restatement. A clear example of this can be seen in the A section of the movement, in which the contrapuntal activity from mm. 18-30 connects the early thematic statements with the forte return of the A theme in m. 31. The latter contrapuntal category is exemplified in passages such as in mm. 82-83. Here, the imitative line of the clarinet functions as a contrapuntal interjection into the otherwise chordal, melody and accompaniment texture.

The other textural elements critical to the overall style of the second movement consist of choices of orchestration and other techniques conducive to the atmosphere of night music. Rózsa uses chordal planing and other instances of parallelism to create impressionistic, otherworldly, and at times, ancient sounding characters. In matters of orchestration, Rózsa often favors quiet timbres that represent sounds in the distance, such as the initial statement of the B theme by the muted trumpet in mm. 49-52. Other timbres have otherworldly or dream-like connotations, such as the celesta and false harmonics of the solo cello. While Rózsa does not use such timbres exclusively in the movement, they occur with enough frequency to significantly impact its overall character.

Writing for Cello

Due to its languid tempo and generally plaintive character, the second movement is the least overtly virtuosic portion of Rózsa's Concerto, Op. 32. Nevertheless, the movement poses significant challenges for the solo cellist. Expansive, *bel canto* sound and phrasing is required in all of the instrument's registers. Large intervallic leaps and passages of arpeggiated quartal sonorities are some of the movement's specific technical hurdles. Rózsa also prominently features the use of harmonics, both naturally occurring

and false harmonics, in the solo cello writing. While he undoubtedly knew the technical capabilities of the cello, it is also possible that previously composed works influenced Rózsa's use of harmonics in the second movement. The quickly arpeggiated natural harmonics in mm. 73-74 recall similar figures in the second movement of Walton's Concerto for Cello and Orchestra (1956), while the juxtaposition of the celesta statement of the A theme in mm. 73-74 with the solo cello statement of similar material in false harmonics in mm. 82-83 is reminiscent of the same combination of timbres that is prominently featured in the slow movement of Shostakovich's Concerto No. 1 for Cello and Orchestra, Op. 107 (1959). While Rózsa does not quote these works directly, his contemporaries did provide precedents for using such specific techniques.

Movement III: Allegro vivo

Thematic Content

The third movement of Rózsa's Concerto, Op. 32 is composed in a sonata rondo form with three main thematic ideas, which this study will refer to as themes A, B and C. The movement is written in a similar vein as the rhythmically charged and virtuosic third movement of the Sinfonia Concertante, Op. 29. These similarities are most notable in the A and B themes. The C theme serves as a lyrical, or perhaps otherworldly contrast to the pervading character of the movement. The thematic content of the third movement undergoes constant development as it is restated and passed between solo and orchestral voices.

The A theme is first stated by the solo cello in mm. 6-13, after a brief introductory passage establishes the rhythmic framework of the opening (see Example 4.7).

Example 4.7. Op. 32, Mvt. III: mm. 5-13 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

The movement's tempo marking, *Allegro vivo*, and Rózsa's expressive indication of a *giacoso* character, lends the A theme a highly energetic quality. The theme is marked by moments of both peasant-like rhythmic strength and more fleet-footed running passagework. On its own, the A theme fits squarely within a dance-like double meter; however, when combined with hemiola pattern of the accompanying orchestral ostinato, it conveys a more complex rhythmic character.

Melodically, Rózsa again employs the octatonic scalar language, which he fills in with added chromatic color pitches. There are two diminished seventh chords within the octatonic scale, which is sometimes called the symmetric diminished scale. In this case, the chords are B-D-F-G \sharp (A \flat) and C \sharp -E-(G omitted)-B \flat (A \sharp). In the A theme, this design is emphasized by the melodic stress on B (mm. 6-8), D (mm. 10-12) and F (mm. 9-11). Rózsa extends this stress to the fourth pitch of the chord, A \flat , in mm. 16-17 in the theme's second statement. Additions to and omissions from this melodic scheme also have an important effect on the theme's sound. The added C-natural lends a modal feel to mm. 9-11, while the omission of the G-natural results in a striking scalar augmented second (F-G \sharp) in m. 12 typical of musical exoticism.

In many regards, the movement's B theme is reminiscent of the preceding A material. Although the B theme has no definite ending point, the majority of its elements are stated within its first five bars.

Example 4.8. Op. 32, Mvt. III: mm. 67-71 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



One notices the distinctive alternation of whole steps and half steps found in the octatonic language of the A theme. However, given the implied $\flat \hat{7} \rightarrow \hat{1}$ ($B\flat \rightarrow C$) motion repeated throughout the B theme, a better description of its melodic language might be a C Dorian scale with an added $G\flat$ ($C-D-E\flat-F-G\flat-G-A-B\flat-C$). This scale also has a symmetrical design: with $G\flat$ at the exact center, the scale both ascends and descends an augmented fourth to C with the same pattern of whole and half steps.

While rhythm jumps to the forefront of the character of both the A and B themes, it is perhaps even more exaggerated in the latter case. Both themes are accompanied by orchestral ostinato patterns. The ostinato that corresponds to the A material is a simple hemiola pattern within the alla breve meter, whereas the accompaniment to the B theme follows the rhythmic pattern first heard in mm. 63-64, alternating between duple and triple meter. Although Rózsa writes out the ostinato entirely in duple meter beginning in m. 67, the implication is a polymetric relationship to the strictly duple meter B theme. The B theme itself is marked by two distinct rhythmic elements. The first is its emphasis on weak-beat attacks in its first two bars; the second is the energetic arrival in m. 71 that recalls the Hungarian short-long rhythm.

The character of the B material is more brutal than that of the A theme. One need not look further than the rarely seen indication of “salvaggio” (savage, barbarian) to garner a notion of the composer’s intent. While the tempo is somewhat slower (half note = ca. 108), the surging offbeat ascent gestures that mark the theme’s opening lend it a sense of forward energy. The dissonant seconds of the clarinet and bassoon that punctuate the rhythmic frame of the ostinato augment the already harsh character of the theme.

The C theme, first stated by the solo cello, begins in m. 184. While the cello statement wanders for sixteen bars without any definitively conclusive harmonic or melodic points, the majority of the theme’s content is presented within its first eight measures (see Example 4.9).

Example 4.9. Op. 32, Mvt. III: mm. 184-191, Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

Più lento e misterioso

184 *con sord.*

189

Written in a lilting 6/8 time signature and in a slower tempo (Dotted quarter note = ca. 66), the lyricism of the C theme greatly contrasts the intensely rhythmic character of the movement’s previous thematic material. The key to understanding the character of the C material lies within Rózsa’s tempo indication: *Più lento e misterioso*. Here, Rózsa depicts mystery by using a highly chromatic melodic language. The C theme opens by outlining the rarely heard mM⁷ sonority, and continues to pass through all twelve chromatic pitches in its first eight bars. There is no real sense of melodic tonal center, although G serves as

the starting point of several ascending gestures and is a prominent pedal point in the accompanying orchestral ostinato. The most notable melodic feature of the C theme is its emphasis on ascending scalar patterns that span a minor third: G-A-B \flat in m. 184, F \sharp -G \sharp -A in m. 185, C-D-E \flat in mm. 187-188, etc. The repetition of this interval augments the ominous character of the theme.

The C theme is presented within an accompanying texture of eerie timbres and unsettling dissonance. While this study has thus far purposefully avoided comparisons between Rózsa's music for film and concert stage, one cannot help but imagine a scene from one of his 1940's psychological thrillers upon hearing the C material stated within this context. The stage is set by the dissonant ostinato eighth notes of the harp and strings, over which the hemiola rhythm of the timpani serves as a pulsing, relentless heartbeat. In the second solo cello statement of the C theme in mm. 227-232, the otherworldly timbre of false harmonics recalls the sound of the Theremin, which featured prominently in *Spellbound* and *The Lost Weekend*.

Form

The third movement of Rózsa's Concerto, Op. 29 is composed in a sonata rondo form with the order of themes reversed in the recapitulation. Charles Rosen particularly associates this kind of form, and its multiple potential variables, with Mozart. He states, "The sonata rondo is therefore not a fixed form for Mozart: it may have a development section, or a subdominant episode, or both—or neither..."¹⁸ Rózsa's form, shown in the table below, reflects this potential for variation.

¹⁸ Charles Rosen, *Sonata Forms*, rev. ed., (New York and London: W. W. Norton & Company, 1988), 127.

	<i>Exposition</i>		<i>Development + Episode</i>		<i>Recapitulation</i>			<i>Coda</i>
	A	B	A	C	B	A	(A+B)	
Meas.	1-62	63-107	108-181	182-239	240-305	306-336	337-367	368-408
Tonal Center	B→D	C→B	Modular Tonal Center	G→D→B	F→E \flat →B	B→F→D	G \sharp →D→A	G

Here, the episodic C section begins in the submediant rather than the subdominant, while the second thematic A section has the character of a development. The paragraphs below examine each formal section in greater detail.

Within the overall form of the movement, Rózsa creates tightly knit sections that move quickly from idea to idea without any unnecessary lingering. This fast-paced design adds to the energetic virtuosity of the movement's character. The first A section (mm. 1-62) begins with a short orchestral introduction, in which an accompanimental ostinato is established. The A theme is stated twice by the solo cello between mm. 6-20, slightly varied in its repetition, and the remainder of the section is essentially devoted to the exploration of its developmental potential. Contrapuntal development is limited to brief passages of building intensity typically found before key arrival points, such as the canonic interplay in mm. 34-37 and the passage from mm. 52-54 that precedes the first orchestral tutti. The A theme constantly evolves throughout the section in a manner consistent with the notion of developing variation. The syncopated variation of the theme that first emerges in m. 38 is also the primary material of the brief orchestral tutti (mm. 55-62) that closes the section.

The first B section (mm. 63-107) offers no reprieve from the headlong intensity of the preceding A material. Indeed, the two opening thematic sections are similar in design and character. The B section also opens with a passage that establishes the accompanying orchestral ostinato, after which the solo cello states the B theme. The segment from mm.

79-96 features the developing variation of the B theme and increased interplay between the solo cello and orchestral forces. Notable thematic developments include the rhythmically varied statement in mm. 82-83 and the emergence of passagework based on diminished triads in m. 87. The ascending diminished triad is a permutation of the ascending three-note scalar figure that opens the B theme, and plays an increasingly important role in the passages that lead to the orchestral tutti that closes the B section. The tutti section from mm. 97-107 is more extensive than its predecessor in mm. 55-62, and signals the end of the expository material in the movement.

The second A section (mm. 108-181) bears the most resemblance to a development section within the movement's sonata rondo form. Although its content is drawn entirely from the A material, the A theme is never stated in its original form in the foreground of the texture. The section opens with the solo cello in its low register playing an accompanimental ostinato based on the first two bars of the A theme. Rózsa reverses the roles of the movement's opening, with a new idea (mm. 110-113) derived from the original A theme accompaniment and the material found in mm. 42-50 serving as the primary thematic content of the section. The solo cello takes up the new idea in m. 122, and much of the remainder of the section is devoted to virtuosic display. The syncopated variation of the A theme returns in m. 171 and initiates the transition to the C section that follows.

The dreamlike C section (mm. 182-239) is an episode within the form that is unrelated in terms of tempo, sound, and character to its surrounding material. While this isolation is largely a function of the section's thematic content, texture and orchestration, the actual design of the C section is not unlike the previous sections devoted to thematic

exposition. Like the first A and B sections, the C section begins with the establishment of an accompanying orchestral ostinato (mm. 182-183). After two statements of the C theme—first by the solo cello beginning in m. 184, and second by the flute in m. 200—Rózsa turns to thematic interplay between the solo and orchestral voices. A vivid example of this interaction is the statement of the C theme by the solo cello, in false harmonics, in canon with the vibraphone and harp in mm. 227-232. The C section ends quietly, with *sul ponticello* tremolo strings descending in register and dynamic to a barely audible level.

The recapitulation of the sonata rondo form begins with the return of the B material in m. 240. The first real divergence from material previously heard in the expository B section occurs in m. 276, as the solo cello takes up the B theme accompanimental ostinato for the first time. The ascending three-note motives—both scalar and in the form of a diminished triad—so prominent in the first B section, remain important in the recapitulation. In m. 298, this gesture expands further to a quartal figure, the cathartic effect of which quickly summons the return of the A material. The A theme returns in the flute in m. 306, after which it is subjected to similar treatment to that of the opening A section. However, thematic boundaries begin to breakdown with the emergence of the solo cello bariolage passage that is derived from the B theme in m. 337. The A material returns to the forefront in the brief orchestral tutti from mm. 351-356, and in the virtuosic solo cello flourishes that transition to the movement's coda in mm. 357-367.

Rózsa incorporates both the A and B themes into the third movement's highly virtuosic coda (mm. 368-408). This section opens with an ascending sequence of extra-

tertian arpeggios played by the solo cello in an obbligato role as the orchestral winds state fragments of the A theme. A variant of the B theme emerges in mm. 383-392 only to be interrupted by the invasive *marcatissimo* A theme statement that follows. While the thematic content of the remainder of the coda is drawn from the A material, the focus is on the virtuosic passagework of the solo cello. The concerto closes with a dramatic ascending gesture, instigated by the solo cello scale in double-stop octaves, and an aggressive quarter note attack on the work's final downbeat marked by dissonance.

Tonality

The tonal plan (see Table 4.3) of the third movement of the *Concerto*, Op. 32 is in some ways one of the most conservative examples encountered in this study, as several aspects of its design point to traditional influence. The A theme is stated with the same tonal center (B) in both the exposition and recapitulation, and there is a perfect fifth relationship between the tonal centers of the corresponding statements of the B theme (C→F). Rózsa's handling of the recapitulation is his most conventional use of sonata form yet. Although he begins the recapitulated B theme with a tonal center of F in m. 244, he goes on to state the B theme in B beginning in m. 203, directly before the recapitulation of the A material. This is a rare example of Rózsa stating both thematic ideas with the same tonal center within a recapitulation. The episodic C section occurs primarily within the $\flat \hat{6}$ region of G, a somewhat traditional destination that has Romantic connotations. The conservatism of Rózsa's scheme breaks down in the coda, as the movement closes not in the more prominent tonal center of B, but rather in the $\flat \hat{6}$ region of G.

The third movement is also marked by the pervasive dissonance seen in the earlier two movements of this work. The opening chord of the movement alone contains many dissonant intervals: the major seventh, minor second, and augmented fourth. Each accompanimental ostinato thereafter features similar dissonant constructions. The major seventh plays a particularly prominent role, as it did in the first movement, most notably in the virtuosic passagework in the B section beginning in m. 87. The dissonance of the Op. 32 Concerto's third movement functions in tandem with its rhythmic energy, which creates an almost brutal or primal character.

Texture

Ostinato accompaniments dominate much of the texture of the third movement of the Concerto, Op. 32, which in this regard is similar in design and sound to the earlier Sinfonia Concertante, Op. 29. Each of the movement's three main thematic ideas is first presented with a supporting ostinato, a technique that Rózsa often uses as a default solution to the problem of textural clarity. The repetitive pattern of the accompaniment draws the ear more readily to the thematic presentations of the solo cello. Rózsa's ostinati also serve to either intensify or modify the character of the themes that they accompany. For example, the hemiola ostinato which accompanies the A material lends a slightly off-kilter quality to an otherwise dancelike theme. The ostinati found in the B and C sections intensify their corresponding thematic characters. The polymetric accompaniment of the B material adds further disorder to an already rhythmically complex theme, while the unremitting, rocking eighth notes that accompany the C theme amplify the nervous unease of the movement's middle section.

Writing for Cello

The breakneck allegro vivo tempo is the greatest technical hurdle to the solo cellist in the third movement. Here, Rózsa vividly displays his knowledge of the cello and aptitude in virtuosic writing for the instrument. The running eighth notes in mm. 87-97, mm. 264-273, and 285-288 are all marked by prominent major-seventh string crossings that leap about the cello in parallel motion. More idiosyncratically techniques can be found in the false harmonic statement of the C theme in mm. 227-232 and in the bariolage string crossing passage in mm. 337-350, which once again recalls Walton's Concerto composed in 1956. Rózsa reserves his most technical fireworks for the movement's coda, which is dominated by rapid arpeggiated figures that traverse the entire range of the cello. The movement closes with a distinctive technique borrowed from the concertos of Dvořák and Prokofiev: the slurred, ascending scale in double-stop octaves. Rózsa undoubtedly intended to bring the concerto to an exhilarating conclusion with this moment of instrumental triumph.

Chapter Five

Toccata capricciosa for Cello, Op. 36

Historical Context

The Toccata capricciosa, Op. 36 for solo cello is Miklós Rózsa's last composition for the instrument. Composed between 1974-1978, it is a work heavily influenced by Rózsa's previous works for cello, particularly the Concerto, Op. 32, and his relationships with several leading cellists of the twentieth century. The Toccata, Op. 36 comes from a period in Rózsa's career when his compositional output was waning, especially in the realm of film music. Under no contract with a studio, the only film project Rózsa undertook between 1974-78 was the score for Alain Resnais's 1977 movie *Providence*. During this time, one also notices a trend in Rózsa's concert work output toward smaller forms and instrumentations. After the successes of his major concertos in the late 1960's, he only composed two more works for orchestra in the remainder of his life: the Tripartita, Op. 33 (1972) and the Concerto for Viola and Orchestra, Op. 37 (1979). Rózsa states, "Musicologists tell me that the origins of my music in folk song—which in its pristine state is of course unaccompanied—account for the success of my works for unaccompanied instruments: the Sonata for Two Violins, the Sonatina for Clarinet Solo and my latest, this *Toccata Capricciosa* for cello."¹ All of Rózsa's final compositions, completed between 1983-88, are written for solo instrument. These include works for clarinet, flute, guitar, oboe, ondes Martenot, violin and viola. The Toccata capricciosa, Op. 36 can be seen as belonging to, if not instigating, this pattern of compositional focus on the solo instrumental voice that defined the final stage of Rózsa's career.

¹ Rózsa, *Double Life*, 215.

The first draft of the Toccata, Op. 36 is dated “Santa Margherita Ligure / Sept. 15th 1974.”² Although Rózsa was no longer working consistently in Hollywood at this time, he maintained his residence there while also continuing his tradition of summering and composing in the Italian Riviera. In the late summer of 1974, Rózsa accepted an invitation to conduct a concert in Hungary featuring his compositions.³ This trip was his first return visit to his native land since 1931, and must have either interrupted or immediately preceded Rózsa’s earliest work on the Op. 36 Toccata. Presumably, Rózsa’s visit to Hungary, then a satellite state of the Soviet Union, had an influence on the musical content of the Toccata, Op. 36. In July 1974, Janos Starker wrote to Rózsa, “I would expect that your reaction will be somewhat similar to mine; an upset stomach seeing our once beloved country, and an appreciation for the still existing rather high musical standards.”⁴ Rózsa’s autobiographical writing indicates that he left Hungary in 1974 with mixed feelings of disappointment, nostalgia and gratitude. He states:

Had they changed in forty-three years? Did the small-mindedness, the petty rivalry and the conviction that in Hungary everything is better than anywhere else still prevail? ...

I got no answer because I met very few members of my profession. The conductors who had performed my works ... came to hear me, but I was longing to meet also the composers, my brothers-in-arms, as I was to meet my French colleagues six years later in Paris. ...

I found the statues of Bartók, Kodály, Ady and the other heroes of my youth. ... My public had taken me to their hearts, but as far as my

² Miklós Rózsa, “Toccata capricciosa,” score, September 15, 1974, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

³ Rózsa, *Double Life*, 211.

⁴ Janos Starker to Miklós Rózsa, July 29, 1974, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

fellow Hungarian composers were concerned I might as well not have existed.⁵

At the heart of Rózsa's frustration is his ongoing struggle for equal respect and acceptance as a composer of works for the concert hall. In Hungary, where Rózsa might have expected to be welcomed into the storied compositional tradition of his homeland, he met a public that was enamored with a screening of *The Thief of Baghdad* and was barraged with telephone calls from individuals seeking employment in Hollywood.⁶ He was unendingly appreciative of the Hungarian audiences that welcomed him home as a titan of Hollywood, but it is to be inferred that he left Hungary in 1974 dissatisfied with his experience.

The relative obscurity of the toccata in twentieth-century composition made it an unusual choice for Rózsa's 1974 solo cello work, given his past preference for either sonatas, concertos or variations as musical vehicles to feature solo instruments. However, the idea of borrowing a Baroque form would have been a familiar concept for him, due to his extensive knowledge of Max Reger. Reger was Rózsa's compositional "grandfather" and himself the composer of several toccatas for organ. Rózsa was also most likely familiar with the toccatas of the twentieth-century French organists Charles-Marie Widor (1844-1937) and Marcel Dupré (1886-1971) who were both members of his social circle in Paris during the 1930's. The most plausible reason for Rózsa's choice of the toccata is that it provided the perfect platform for virtuosic writing.

The creation of the Toccata capricciosa, Op. 36, a process that lasted nearly four years, involved the collaborative efforts of several leading cellists of the twentieth

⁵ Rózsa, *Double Life*, 211-212.

⁶ Rózsa, *Double Life*, 212.

century. The previously undocumented circumstances surrounding the genesis of the Op. 36 Toccata has led the misconception that the work was composed in memory of Piatigorsky. The final version of the work bears the inscription “*Gregor Piatigorsky in memoriam,*” although it is unlikely that Rózsa began his composition in 1974 with the intent to memorialize Piatigorsky, who died two years later in 1976. Rózsa wrote of the Op. 36 Toccata, “The work is not an elegy: rather does it reflect something of Piatigorsky’s incomparable vitality, open-heartedness, buoyancy and bravado, qualities which he shared with his teacher, Julius Klengel (to whom my Cello Duo is dedicated), and which are sadly missing in many performing artists today.”⁷ Rózsa’s autobiography makes no mention of the chronology of the gestation of the Op. 36 Toccata, which has led several authors to misrepresent the work.

Another cellist with ties to the Op. 36 Toccata is Janos Starker. On July 29, 1974, Starker, the dedicatee of Rózsa’s Concerto for Cello and Orchestra, Op. 32 wrote to the composer:

I do hope along the way the muses will hit you and the cause of the solo cello piece will be furthered, to put it mildly. I just received a letter from U.C.L.A. that they accepted the cello solo recital idea. Well?⁸

This letter, written two months before the first draft of the Toccata, Op. 36 was completed, indicates that there had been an ongoing discussion of the possibility of Rózsa composing a solo cello work for Starker to perform. Rózsa apparently sent notification, upon or nearing completion of the Toccata, Op. 36 once again to Starker, who replied on September 28, 1974:

⁷ Rózsa, *Double Life*, 217.

⁸ Janos Starker to Miklós Rózsa, July 29, 1974, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

Hurray! I'm anxiously waiting for your cello piece for three hands and two heads (how about glasses?).⁹

After receiving the composition, Starker wrote to Rózsa on February 16, 1975, "I keep traveling with the Toccata, but I won't have really a chance to work on it until June."¹⁰

The absence of extant manuscript revisions or correspondence concerning the Op. 36 Toccata between 1974 and 1977 suggests that neither Rózsa nor any cellist paid much attention to the work during this time. On January 22, 1977 the cellist Gary Hoffman (b. 1956), then a student of Janos Starker, wrote to Rózsa, "Mr. Starker and I have gone over the Toccata Capricciosa and we propose some changes and cuts in the work."¹¹

Hoffman's letter lists a series of suggested alterations to the first draft of the Toccata, Op. 36, all of which Rózsa incorporated into the final version of the work, either exactly or with slight modifications of his own. The majority of these suggestions are either modifications to double-stop passages to facilitate the playability of the work, or else cuts to repetitive phrases. Attached to the letter is a sheet of staff paper on which Starker, who identified the handwriting as his own, composed an alternate ending to the Op. 36 Toccata and transitional bar into the work's slow, middle section.¹²

Gary Hoffman gave the first documented performance of Rózsa's Toccata capricciosa, Op. 36 in a student recital at Indiana University on April 14, 1977. At the

⁹ Janos Starker to Miklós Rózsa, September 28, 1974, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

¹⁰ Janos Starker to Miklós Rózsa, February 16, 1975, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

¹¹ Gary Hoffman to Miklós Rózsa, January 22, 1977, Miklós Rózsa Papers, Special Collections Research Center, Syracuse University Library.

¹² Janos Starker, interview by author, Bloomington, IN, December 7, 2010.

time, the work was unpublished and still under revision. Although the striking resemblance in musical language to the Cello Concerto, Op. 32 and the correspondence between the two men suggests that Rózsa may have composed the Op. 36 Toccata with Janos Starker in mind, Starker himself never performed the work. Starker recalls:

He wrote the Toccata and some of it is straight out of the Concerto. But the fact is that he wrote such stretch requirements that I had to say that my hand is not built for this piece.¹³

The American cellist Jeffrey Solow (b. 1949) made the first recording of the final version of the Toccata Capricciosa, Op. 36 in 1978, and performed the work's official world premiere at the Gregor Piatigorsky Memorial Seminar for Cellists held at the University of Southern California in the summer of 1979. In December 1979 he performed the New York Premiere in Lincoln Center's Alice Tully Hall. A student of Piatigorsky, Jeffrey Solow is also responsible for editing the final version of the Toccata, Op. 36, which was published by Breitkopf & Härtel in 1979.

Musical Analysis

Thematic Content

As its title suggests, the Toccata capricciosa, Op. 36 is a work in which themes are treated in a spontaneous and quasi-improvised style. Highly developmental and spun-out writing marks each of its formal sections. Three primary themes emerge, which are detailed in the paragraphs below. The characteristics of these themes, while varied, mostly fall within the boundaries of Rózsa's mature style previously discussed in this study in relation to the Sinfonia Concertante, Op. 29 and Concerto for Cello, Op. 32. Indeed, the similarity between these works at times becomes so acute that the difference

¹³ Janos Starker, interview by author, Bloomington, IN, December 7, 2010.

between direct thematic quotation and individual compositional style becomes difficult to decipher.

The first theme of the Op. 36 Toccata, which this study will refer to as the A theme, is stated immediately in the work's first bars. The A theme establishes a frenetic and at times discordant character that remains throughout much of the work, and can be more easily described as a series of gestures than as a traditional melody (see Example 5.1).

Example 5.1. Toccata capricciosa for Cello, Op 36, mm. 1-4, Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

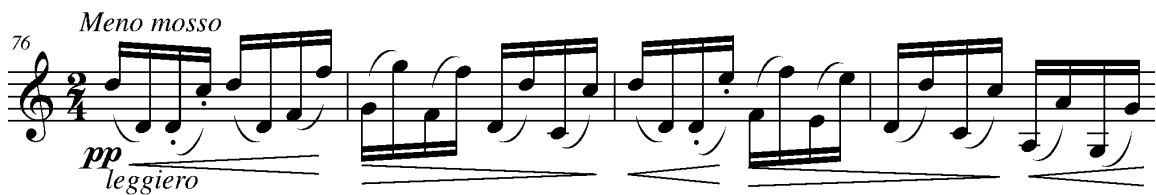
The Toccata, Op. 36 begins with an assertive, fortissimo *con fuoco* upbeat gesture reminiscent of the openings of both the Sinfonia Concertante, Op. 29 first movement and the third movement of the Cello Concerto, Op. 32. The sixteenth-note gestures that follow have a distinctly octatonic melodic language and seem directly related in spirit to material from the first movement of the Cello Concerto, Op. 32 (see Example 5.2).

Example 5.2. Concerto for Cello and Orchestra, Op. 32, Mvt I: mm. 203-204 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

The A theme is marked by both angular leaps and more linear scalar fragments. Its development, which occurs over the span of the work's first twenty-five bars, seems continually frustrated by halting pauses and dissonant roadblocks.

Rózsa contrasts the harsh intensity and dissonance of the A material with the more folk-like B theme, which is first stated in mm. 76-79 (see Example 5.3).

Example 5.3. Op. 36, mm. 76-79, Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



Example 5.4. Op. 36, mm. 76-79 (Reduced to primary melodic pitches).



While the B theme undergoes a number of transformations within the work, its first statement, marked pianissimo *leggiero*, communicates a gentle simplicity and dance-like character. The melodic language is mainly pentatonic, into which Rózsa inserts passing scalar notes that also suggest the Dorian mode. In either case, the folk music connotation of the theme's sonority is clear.

The central slow section of the Toccata, Op. 36 features the work's third main idea, the C theme (see Example 5.5). It is the most lyrical of the work's themes, and, like the B theme that precedes it, has features that suggest the influence of folk music.

Example 5.5. Op. 36, mm. 114-118, Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

114 *Più lento*

p espr. e cantando

Like the C theme in the third movement of the Cello Concerto, Op. 32, the Op. 36 Toccata's C theme has a certain episodic otherworldliness that is removed from the character of the surrounding thematic material. The melodic language, while inconsistent, is distinctly modal due to the prominent use of $\flat \hat{7}$. In addition to its modal sonority, the C theme's folk character is augmented by its distinctly Hungarian short-long rhythm (m. 115). While these folk elements are prominent, the C theme is also infused with lyricism. It is marked throughout by longing, upward intervallic leaps and expressive appoggiaturas.

As Rózsa develops the C theme throughout the middle section of the Op. 36 Toccata, a motive emerges that once again recalls his earlier works for cello. In the following examples, one notices the nearly identical gestures found in three of the composer's works

Example 5.6. Op. 36, mm. 133-135, Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.

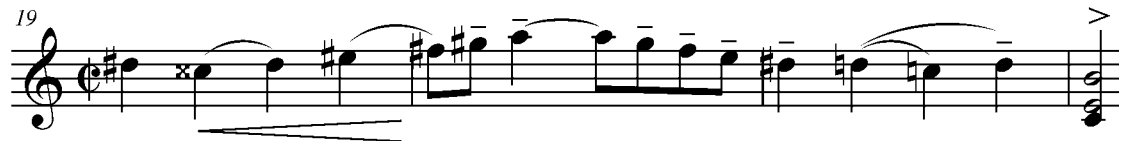
133

mf

Example 5.7. Concerto for Cello and Orchestra, Op. 32, Mvt. I: mm. 59-60 (Solo Cello), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



Example 5.8. Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29, Mvt. I: mm. 19-22 (Solo Violin), Copyright by Breitkopf & Haertel, Wiesbaden – Leipzig, Reproduced with permission of the publisher.



The appearance of this gesture in three separate works suggests that Rózsa used this for a specific effect each time. The motive is of relatively little significance within the overall thematic content of each composition, yet it becomes a hallmark gesture. Each example of this motive is extracted from a passage devoted to thematic *fortspinnung*, a process in which Rózsa frequently indulges and that is marked by a character of implied improvisation. As Rózsa does not specifically highlight this motive, it is more likely a whimsical gesture that appears in moments of developmental spontaneity.

Form

The Toccata capricciosa, Op. 36 is written in a sectional form that also possesses certain principles of sonata form design. If one were to chart the form of the Op. 36 Toccata based only on thematic deployment, the result would be a sonata rondo form (ABACBA) that is closely related to the form found in the third movement of the Concerto, Op. 32. However, due to the relative insignificance and brevity of the restatements of the A material throughout the work, the sonata rondo label does not

adequately describe the form. Mapping the form based on tempo, which results in a simpler fast-slow-fast ternary form (ABA¹), proves more successful.

	A			B	A¹		Coda
Thematic Content	A	B	A	C	B	A	(A)
Meas.	1-25	26-95	96-113	114-183	184-262	263-275	276-285
Tonal Center	D (°7 Patterns)	D→E→A (Modal/Pentatonic)	D (°7 Patterns)	C #	D→F→G→D→ F#→C#→D (Modal/Pentatonic)	D (°7 Patterns)	D

The table above divides each of the large formal sections into smaller segments that are based on the previously discussed thematic deployment. This notion of the form acknowledges both the large-scale ternary design that is palpable even from a cursory hearing of the work, as well as the lower-level sectionalism, which is more in line with the traditions of toccata form.

The first large A section (mm. 1-113) is itself a ternary form, as it contains both the introduction and first return of the A theme, as well as a central section devoted to the introduction of the B theme. The opening statement and subsequent development of the frenetic A theme mark the work's first sixteen bars. The character of this opening is one of frustration; the undulating sixteenth-note passagework seeks out the relative stability of the opening statement's D tonal center, yet consistently lands on C #, just one half-step short of its goal. After a brief restatement of the A theme in G in mm. 17-20, the frustration mounts and the A material closes with a bitter, unresolved dissonance.

The introduction of the Op. 36 Toccata's B theme is somewhat atypical within Rózsa's works for cello. Developmental material builds up to the B theme, rather than the more common spinning out from a prior theme. Between mm. 26-74, this motivic building process can be seen in three distinct stages. The first stage, from mm. 26-42, introduces both a dancelike character, in the form of steady eighth note pizzicati, and the

modal tonal language that will eventually feature prominently in the B theme. The second (mm. 43-57) and third (mm. 58-75) stages build upon the first, at times bordering on the frustration of the work's opening as they strive towards the arrival of the theme.

The lighthearted B theme finally emerges in m. 76 as a kind of cathartic event, given the general mood of strife of the work up to this point. It is initially ornamented with octave string crossings, and then undergoes various transformations following its first statement. Lightheartedness turns to triumph in m. 84, as the B theme, marked by grandiose chords and double stops, is stated in E, one step higher than original tonal center of D. The energy of this statement sparks the flurry of virtuosic pentatonic sixteenth notes that transition the section back to the A material. The return of the A theme in m. 96 marks the beginning of the third segment of the Op. 36 Toccata's first A section. As he did in the opening, Rózsa develops the theme in a searching manner. The effect of mm. 110-113 is to transition the work to its slow middle section. The outwardly spinning sixteenth-note pattern coupled with Rózsa's indicated *ritenuto* and *diminuendo* give the impression of wandering into unknown territory or falling into a dreamlike state.

The central B section of the Op. 36 Toccata is likewise divided into three segments, although each of them features the C thematic material. The C theme is stated and expanded in mm. 114-126. The middle segment, from mm. 127-153, is marked by varied statements of the C theme embellished by arpeggiated sextuplets and a descent into the rich, lower register of the cello. The sudden upward flourish in mm. 152-153 returns the register to its original height and segues the B section into its final segment. Although the third segment of the B section opens like the first, with a statement of the C theme in its original register, it continues to build to one of the work's grandest

expressive climaxes. Beginning in m. 161, Rózsa expands upon the idea of the C theme's upward reaching gestures construct an ascending sequence that reaches its height in m. 167. The remainder of the B section diffuses this fortissimo arrival, both in its dynamics and in terms of register. The closing bars (mm. 181-183) feature the distant sounds of the cello's false harmonics.

The B thematic material is favored heavily in the A^I section of the Toccata, Op. 36. The onset of the section in m. 184 is identical to the material that first built up to the B theme in m. 26, and is reminiscent of the Rózsa's tendency to begin recapitulatory sections with secondary thematic material. What is surprising is the disproportionate weight placed upon the B material in the work's final main section. Whereas the A section was itself a ternary form that introduced both the A and B themes, the A^I section more closely resembles a variations form focused on exploring the potential of the B theme.

In the A^I section, the B theme appears in slightly varied guises. However, these variants still directly correspond to previous statements of the theme in the work. The forte statement in double-stop octaves in mm. 208-211 correlates to the more gentle, first statement of the B theme in mm. 76-79, while the triumphant chordal variation in mm. 216-219 was previously stated in mm. 84-87. In mm. 224-262, Rózsa introduces three additional B theme variants. The first, in mm. 224-233, is distinguished by its expansive triplet motion and fortissimo dynamic. A more aggressive rhythmic variation is found in both mm. 234-246 and mm. 255-262. Finally, there is a light, quasi-scherzando statement in mm. 247-255. As Rózsa rapidly cycles through this multiplicity of characters, the toccata spirit is in full display.

When the A theme finally reemerges in m. 263, Rózsa immediately answers it with low sixteenth-note gestures derived from the preceding B material. A triumphant return to the work's primary theme is thwarted as Rózsa does not linger on the A material for long. The trajectory of the A¹ section builds continually towards this moment. The addition of the A theme instigates the work's sudden, manic climax. The A material culminates in the ascending sequential passage in mm. 268-272, which is followed by a dramatic chromatically ascending gesture in double-stop octaves. The brief coda (mm. 276-285) features dissonant rhythmic gestures and a final statement of the A theme's head motive that is finally allowed to end conclusively on D.

Tonality

The tonal language of the *Toccata capricciosa*, Op. 36 is not unlike that of the other mature works of Rózsa discussed in this study, namely the *Sinfonia Concertante*, Op. 29 and *Concerto for Cello*, Op. 32. The tendency noticed in these earlier works for tonal centers to be determined by melodic content also holds true for the Op. 36 *Toccata*. Rózsa's melodic tonality in the *Toccata*, Op. 36 can be categorized into two broad groups: the octatonic/diminished-seventh and the pentatonic/modal. As the octatonic scale is comprised of two diminished seventh chords, these descriptions are grouped together, while the latter group acknowledges the composer's tendency to fill out pentatonic constructions to form modal scales. In general, the inherent chromaticism of Rózsa's octatonic writing allows for an ease of motion between tonal centers suited to the developmental spinning out of themes, while his modal writing imbues the work with folk-like characteristics. Within the *Toccata*, Op. 36, Rózsa's octatonic language is associated primarily with the A theme, while both the B and C themes are more modal.

The overall tonal plan of the Toccata, Op. 36 is, as might be expected from a sectional, non-sonata-form work, fluid and at times unpredictable (see Table 5.1). However, in other ways the work's large-scale tonal structure is more conservative than those seen in the sonata-form movements of the *Sinfonia Concertante*, Op. 29 and *Concerto*, Op. 32. For instance, the Op. 36 Toccata has a clear primary tonal center: D, which is implied in the work's opening statements of both the A and B themes, and reaffirmed in its final bars. Throughout the work, tonal center movement by minor third is common. The work's central B section is the most tonally free. After opening with a distant tonal center of C #, the B section moves through multiple tonal regions before closing in E.

Texture

When compared to the other works in this study, Rózsa's textural resources in the *Toccata capricciosa*, Op. 36 are limited due to the fact that it is unaccompanied. While the *Toccata*, Op. 36 is a work for solo cello, and thus its texture is primarily monodic, Rózsa uses several techniques to imply polyphony using the capabilities of the instrument. The use of double and other multiple-stop chords fills out the texture. For example, in mm. 58-75, the profuse usage of double and triple-stop chords not only provides tonal support and interest, but also enriches the sonority of what would otherwise be a monodic thematic statement. A slight variation of the double-stop technique can be seen the phrase which immediately follows the previous example. In mm. 76-79, which is the first statement of the Op. 36 Toccata's B theme, Rózsa writes the theme not in double-stops, but in an octave pattern that is executed as a string crossing by the solo cellist (see Example 5.3). The result is virtuosic and more texturally

rich than a monodic thematic statement. Other instances of implied polyphony are based upon the idiomatic technical possibilities of the cello. One method is the bariolage pedal point, which consists of a moving melodic line that alternates with a static pitch on a different string. This technique is common in the unaccompanied works of J. S. Bach, and further relates Rózsa's Toccata, Op. 36 to Baroque influences. Examples of bariolage in the Op. 36 Toccata can be found in the sixteenth-note passages from mm. 28-50, as well as in the passages from mm. 80-83 and mm. 208-215, which combine the multiple-stop and bariolage techniques.

The Op. 36 Toccata's central B section contains two kinds of implied polyphonic melody plus accompaniment textures. The first, seen in mm. 114-120 and mm. 154-160, features plucked, open string accompanimental pitches, which are executed by the solo cellist's left hand while the melody is simultaneously played with the bow. The more subtle second example occurs in mm. 127-131. Here, the arpeggiated sextuplet figures, which are reiterated throughout the phrase, mimic a chordal accompaniment by an instrument such as a guitar, harp, or keyboard.

Writing for Cello

The Toccata capricciosa, Op. 36 is a highly virtuosic work for solo cello that poses unique challenges for the performer. Many of these challenges arise from the textural demands placed upon the solo cello. Multiple-stop or bariolage passagework is nearly constant in the Op. 36 Toccata's A and A¹ sections, much of which demands awkward stretches or contortions of the solo cellist's left hand. Rózsa wrote multiple passages of parallel double-stop fifths and octaves, both of which are notoriously difficult

for intonation and physically taxing on the hand. The execution of these challenges at the work's demanding tempo results in a grandiloquent virtuoso display.

Conclusion

The primary goal of this study is to add a dedicated exploration of the cello works of Miklós Rózsa to the existing body of relevant scholarship. These compositions—the Rhapsody for Cello and Orchestra, Op. 3; Duo for Cello and Piano, Op. 8; Sinfonia Concertante for Violin, Cello and Orchestra, Op. 29; Concerto for Cello and Orchestra, Op. 32 and the Toccata capricciosa for Cello, Op. 36—represent a serious and considerable segment of twentieth-century repertoire for the cello deserving of scholarly treatment. Previous research only includes incomplete discussions of this collection of Rózsa’s work. Insufficient research has led to instances of misunderstanding and neglect of these compositions. The dissemination of accurate information relevant to Miklós Rózsa’s works for cello will make possible their fair consideration as a prominent component of the instrument’s repertory.

The findings contained in this study will have practical applications for performers, scholars, and even a more general audience. In the investigation of the history of these five works, several previously undocumented or inconsistently documented elements emerged. The most prominent of these findings are the issues of revision and dedication of Rózsa’s first and last works for cello: the Rhapsody, Op. 3 and Toccata capricciosa, Op. 36. The information found in this study will hopefully lead to the correct representation and identification of these works in future concert programs, recording liner notes, and scholarly texts.

Performers and pedagogues of the cello will be interested to find a singular and comprehensive output of research dedicated to Rózsa’s works for cello. While Rózsa’s mature works—the Sinfonia Concertante, Op. 29; Concerto, Op. 32 and Toccata

capricciosa, Op. 36—continue to gain acceptance as a part of the contemporary cellist's repertoire, the early Rhapsody, Op. 3 and Duo, Op. 8 remain relatively unknown to performers. Ironically, it is these early works that have received the most attention in previous scholarly writing while the later compositions have remained unexamined. His works for cello should be of particular interest to performers due to his collaborations with twentieth-century luminaries of the instrument, namely Hans Münch-Holland, Julius Klengel, Gregor Piatigorsky, and Janos Starker. In addition to chronicling these relationships, this study offers a broader historical context and detailed musical analyses that will provide performers with a greater understanding and appreciation of these important works.

The unfortunate typecasting of Miklós Rózsa as a Hollywood film composer has dissuaded performers, critics and audiences from the serious consideration of his concert works. As a composer, Rózsa strove to keep his “double lives” as separate as possible and hoped that listeners would avoid hastily stereotyping his concert works. While this study avoids any specific judgments of Rózsa's style, it does consider the included compositions as serious works of art music. The increased circulation of such discussions will hopefully lead to a greater understanding of his life and music.

The final goal of this study is to serve as a starting point of continuing research into Miklós Rózsa's compositions for cello. The musical analyses contained in this study are the views of a single author and may hopefully be used in future scholarly debates and discussions. Future scholarship might include more detailed explorations of the specific influence of composers such as Reger, Debussy, and Bartók on the cello works of Rózsa. The analyses of the Sinfonia Concertante, Op. 29 and Concerto for Cello, Op.

32 might also serve as a component of a focused comparison of all of Rózsa's mature works for solo instrument and orchestra. While this study provides the first dedicated examination of Rózsa's works for cello as a body of repertoire, it by no means exhausts the potential of research into this topic.

Appendix

An Interview with Janos Starker

Date: December 7, 2010

Location: Indiana University Jacobs School of Music; Bloomington, IN

Jonathan Ruck: Rózsa wrote that he met you in New York after a performance of the Jean Martinon Concerto (March 10, 1966 CSO in Carnegie Hall, Martinon Conducting). Is that correct?

Janos Starker: Must be. Although I recall meeting him after a concert in Los Angeles, with the Philharmonic, playing the Dvořák Concerto. I think it was with Georg Solti. He gave a party afterwards, and I recall that that was the first time we met—when I was at the party. There were a number of Hollywood composers, among others, there was Castelnuovo-Tedesco, and that's why he sent me his harp and cello piece, which I played here with the *grande dame* [Susan McDonald]. I do not really remember the New York meeting, but I did play the Martinon Concerto with Martinon conducting the Chicago Symphony in Carnegie Hall.

Ruck: Were you very familiar with his compositions at this point?

Starker: The only composition of his that I was familiar with at that time was *Ben-Hur*, which, strangely enough, I saw in Johannesburg. On a concert trip to South Africa there was a free day. I don't know why because I think in our married life we've gone to movies four times in fifty years, and that was one of the times. It was a tremendous joy to hear. He's one of the few recognizable composers in films. After we met, he came to Bloomington, and I went to visit him in Italy and I gradually became more familiar with

his works. No, wait a minute! The first work of his I knew was the violin concerto—the Heifetz recording which is so stunning and has been, ever since, one of the great joys of music making and music writing. That I knew. Eventually I listened also to the double concerto. But, at the time we met, I was not too familiar with the majority of his works.

Ruck: Do you recall if this note dated September 2, 1966 is your original request for Rózsa to consider composing a cello concerto for you?

Starker: Yes. It says, (translates note from Hungarian) “It’s time that there is a cello concerto to be learned and to be played from Rózsa; how about it?” Aitay’s letter says, “We came down to visit our friends, and with great joy we played through the Sinfonia Concertante with Starker and Sebők. From this occasion, I send you my fond greetings.” Sebők says, “It’s a great pleasure to play a Rózsa opus again. Last time it happened in 1932, and I still remember the music and its nice blue cover. With many greetings, Sebők.”

Ruck: Rózsa composed the concerto during the summers of 1967 and 1968. He wrote that you visited him in Italy in 1968 to work on the concerto. What was this experience like?

Starker: Rózsa was one of those composers who listened to those for whom he wrote the pieces. So, we needed lots and lots of cuts, rearrangements, octave doublings, octave eliminations, because the first script of the concerto was much longer. There’s a memorable story of Rózsa coming to Bloomington from New York, having just heard the cello concerto of Lukas Foss. Lukas Foss wrote the piece for me actually, and wanted me to play it. I spent about four hours in Los Angeles asking him to explain what the hell he meant in this thing. This is the concerto where the entire second movement is an F# or

something—a variety of F’s or F#’s, I don’t remember—and even though he was a dear friend, I had to tell him “no, it’s not for me.” Rostropovich played it, and as usual, he played everything without music immediately, as he had an incredible memory.

Rostropovich had one of those almost photographic memories. Rózsa told me at one point Rostropovich got completely lost in the piece and started improvising, and Lukas took the music and put it in front of him and said, “here!”

Ruck: The premiere of the concerto was October 6, 1969 in Berlin. Was the work well received by both the musicians of the orchestra and the public?

Starker: It was one of those memorable concerts because the day after, I premiered the Bernard Heiden Concerto, in Paris. My suitcase didn’t arrive, and I had to go out and buy a clean shirt. I had a sports jacket but didn’t feel comfortable on stage, so I had to say “*Excuse Moi*” and take it off. But it was a memorable time—two European first performances in two days, one in Berlin and one in Paris. I had a funny life! I think the Rózsa was one of the most successful ones of all the things that have been written for me. Actually it’s the most attractive—very difficult, no question about it, but my attitude towards composers is I don’t care if it’s difficult, because then we have to practice it. But if you play it right, and yet it doesn’t sound, then you need to change it. So if a passage on the D string isn’t heard, it should be moved an octave higher to a more audible range. Rózsa writes figures, which repeat themselves many times and modulate to different keys, but you can cut it—take out two bars here and two bars there and it doesn’t upset the work. He was perfectly willing, because that was his movie training. Because in film, he would write sequences that could be cut or repeated depending on what the action demanded. This is what it was like working with composers. To paraphrase Dorati, who

wrote the liner notes to my recording of his concerto, “Starker was my Joachim, I wish I could have been his Brahms.”

Ruck: Was the concerto difficult to put together for the first time?

Starker: No, because Rózsa was an incredibly gifted orchestrator. There were very few problems of getting it together and the conductors knew the score. Every time you play a concerto that isn't Haydn or Dvořák it causes some problems. After the performance Rózsa's concerto in Chicago, with Solti conducting, Rózsa gave me a pair of gold cufflinks, which I wore every single concert I played afterwards.

Ruck: From your letters it seems that you were trying to arrange the recording of the concerto for at least five years after its premiere. Do you recall this being a difficult process?

Starker: At that time I wasn't under a recording contract. My EMI contract finished in 1960, and the Mercury contract ended in 1963, I think. I felt, with Mercury, that I had by that time recorded things like the Beethoven sonatas twice, three times the Bach suites, this sort of thing; so being under a contract was preventing me from things like recording *Don Quixote* with the Chicago Symphony. Reiner wanted to do it with me. So, some idiot in the Chicago Symphony, instead of calling me, spoke with EMI who said, “No, he can't do it, he's under contract, so we can't let him do it.” That's why Janigro did the recording instead of me. And with Mercury I felt it was enough; I had already done the six suites and I don't know how many concertos: Saint-Saens, Schumann, Dvořák and all kind of things, so it's better if I'm free. It was not a good idea! Do you know why? Because then you are not under publicity budgets, which means they stopped advertising that your recordings are available. So that was the time I was free to record with whomever until

the nineties when I signed again with BMG. So that's why the Rózsa recording took place in Munich. In Munich the owner of Vox records was the one who published it with the Piano Concerto. So it was what they call in German a *Mittschnitt*, where they record the general rehearsal and then the concerto performance, so they can fix anything that needs it. I don't know if they did—I usually played pretty damn well!

Ruck: You performed the Sinfonia Concertante with Josef Suk and Charmian Gadd. Were there performances with other violinists?

Starker: That was one of the darndest things that I've always been mad about, or mad against Josef, who's an incredible violinist and musician. I asked him to come to Budapest to play Brahms "Double" and Rózsa "Double." He said, "Please, no recording." It was broadcast but there was no recording so I never heard it. But it was a terrific performance, because he was such a superb violinist. And a superb violist! His greatest pride was that he sent his recording of *Harold in Italy* to Primrose, who responded by writing, "Finally there is a violist who doesn't sound like a violinist."

Ruck: In your experience, did you find that performances of the Sinfonia Concertante were more or less successful or well received than those of the Concerto?

Starker: The only great difference is that the variation movement of the double concerto is based on a Hungarian style—not a folk-song. It's the same thing as in the Dorati Concerto—it's Hungarian in spirit and in style because Dorati was a Kodály student. Rózsa was not a Kodály student, but like most of us transplanted Hungarians—although Rózsa usually stated that he was American, and spent the first part of his adulthood in Germany—he used Hungarian style things like the (sings Hungarian short-long dotted rhythm) "da-daam, da-daam" rhythm. This is the only thing that makes the variations not

quite the same as anything in the cello concerto. But Rózsa's music is very recognizable, in spite of the fact that he never wrote anything "classical" in Hollywood; he only wrote it in Italy. In Hollywood he wrote scores with astonishing speed. He was one of the great professionals of film.

Ruck: You wrote to Rózsa in 1974, "I do hope along the way the muses will hit you and the cause of the solo cello piece will be furthered, to put it mildly." Did you request him to compose the work that became the Toccata capricciosa?

Starker: He wrote the Toccata and some of it is straight out of the Concerto. But the fact is that he wrote such stretch requirements that I had to say that my hand is not built for this piece. So Jeffrey Solow is the one who first learned it and played it, and later Tsuyoshi Tsutsumi and Gary Hoffman played it. So that's why it's not dedicated to me.

Ruck: It seems that you received a copy of the Toccata in late 1974 or early 1975. In 1977 Gary Hoffman sent a series of revisions to Rózsa. Were these your revisions, or did you and Mr. Hoffman work together on the piece? Are the musical sketches for possible revisions in your handwriting?

Starker: Yes, that's my handwriting. There were also a number of double stop changes.

Ruck: When did you decide not to perform the Toccata? Did this cause any friction between you and Rózsa?

Starker: No, not at all. It's a very good piece, but with a lot of stretches. There are Hungarian rhythms right out of Kodály. It's tough, and the main thing it requires the solo cellist to take a lot of liberties.

Ruck: Critics predictably write that Rózsa's concert works are overly influenced by elements of movie music. Do you feel there is any truth to that or are they simply taking aim at an easy target?

Starker: Easy target. It's stating the obvious that we might recognize some of the elements he used in his movie music, so it's silly for critics to write this. They should know more about composition than the composers themselves. I've written for many years about how critics will pretend to know more than someone who has played a piece hundreds of times by criticizing the tempo or something.

Ruck: There are several thematic similarities between many of Rózsa's compositions. One person may say all of his music sounds the same while another will say he wrote in a unique and recognizable style. Do you feel he had any limits as a composer?

Starker: Signed, "Starker," for the first part.

Ruck: Your wife wrote on January 29, 1971, "Jani also discussed the concerto in Budapest and many are strongly in favor—and then there are those Hungarians, but you know why." Also, in 1973, you wrote "Budapest was interesting, to say the least, and I had fun telling them off, especially on my favorite subject, the music of Miklós Rózsa." Could you comment on the musical atmosphere of Hungary at this time and its sentiments towards Rózsa's works?

Starker: He had his fan clubs and then there were those who said it was movie music.

Ruck: Rózsa spoke passionately about Hungarian influence in his compositions. As a Hungarian, do you feel Rózsa's music carries with it a national spirit or identity in the same way as works of Bartók and Kodály?

Starker: It is much more like Kodály, because Bartók was very international in his approach to music. Although, Bartók certainly had recognizable Hungarian influence in his music. The least recognizable of all was Dohnanyi, who was very German in his education and his leanings—very much post-Brahmsian writing.

Ruck: Are you familiar with Rózsa's earlier works for cello—the Duo, Op. 8 and the Rhapsody, Op.3? Did you ever consider perform them or consider performing them?

Starker: I just know about the other works, so I'm not really familiar with them. In my existence, those decades didn't really allow me to search into the other aspects of someone who wrote a piece for me even though I played both of his major works.

Ruck: Although we are currently experiencing something of a rebirth of interest in the music of Rózsa, I'm not sure if any of his works can be considered part of the standard cello repertoire. Could you share your thoughts on why this might be?

Starker: I can only state it from a historic point of view, that certain works—for instance, in my eleven years as an orchestra player I never once played a Mahler symphony or a Bruckner symphony—are just not popular at that time. Only once in my five years in Chicago did I play the Mahler *Das Lied von der Erde*, and once with Bruno Walter we played the Bruckner *Te Deum*. Then when I started traveling and I would meet I conductor who I never heard of who was reengaged to conduct my concert, they would say, "Oh, he was here before and it was wonderful!" What did he conduct? Mahler, Bruckner, everywhere. Rózsa is one of those composers who had his time, and I'm completely convinced that unless classical music—because everything in music is getting too loud—is forbidden by law, Rózsa's time will keep coming. Not all of the things that he wrote, but I'm sure the concertos will be part of the repertory

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