

REVIVING RÓZSA: A STUDY ON RECEPTION HISTORY AND PERFORMATIVE INTERPRETATION OF THE VIOLIN CONCERTO, OP. 24.

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Received: 2 August 2025

Revised: 9 December 2025

Accepted: 11 December 2025

Published: 30 December 2025

Citation:

Tan, Kylie., (2025). REVIVING RÓZSA: A Study on Reception History and Performative Interpretation of the Violin Concerto, Op. 24. PULSE: Journal for Music and Interdisciplinary Practices, 6(2), 68-105. https://so18.tci-thaijo.org/index.php/pulsejournal/article/view/vol6no2_4/kylietan

Abstract

This research initiates a historical discussion regarding the reception history and the evolving interpretations of Miklós Rózsa's Concerto for Violin and Orchestra, Op. 24 (1953), written for virtuoso violinist Jascha Heifetz. The concerto displays a fusion of artistic virtuosity and lyrical nuances – qualities that later captured the attention of Hollywood film director Billy Wilder, who adapted Themes from the concerto for his 1970 film *The Private Life of Sherlock Holmes*.

A key focus on how individual performers have shaped its artistic legacy and how perceptions of the work have shifted over time presents an opportunity to understand the evident potential of this work to stand alongside more frequently performed works. Data were collected from concert reviews, critical writing, and recorded interpretations spanning over half a decade, tracing the concerto's journey from its successful premiere to its current status within the violin repertoire.

This research examines the interplay of factors – ranging from stylistic interpretation to performance

challenges and historical context – that may have influenced its more limited presence in mainstream programming. Despite its evident potential to stand alongside more frequently performed works, the concerto has not achieved the widespread recognition seen in some contemporary works. Rather than characterizing this as an underrated work, the research highlights the concerto's artistic value and its potential for renewed interest among performers and scholars alike.

Keywords: Miklós Rózsa, violin concerto, reception history, performative interpretation

Miklós Rózsa and his Violin Concerto

The 19th century revival of Bach's music demonstrates that artistic reputation is historically contingent rather than permanent; in the same way, Miklós Rózsa's concert works that are long overshadowed by his film career, invites reconsideration and potential for a Rózsa revival that comes from renewed performances, scholarship, and advocacy. As Brackenborough (2015a) suggests, an art form demonstrates its continued relevance when provoked by passionate advocacy and critical debate. In this context, a revival of Rózsa's music would require not only the renewal of performances but also active engagement in both endorsement and contention, within today's Musical discourse.

Among the notable contributions to twentieth-century violin literature is Miklós Rózsa's *Concerto for Violin and Orchestra*, Op. 24, which stands as the most compelling case for a Rózsa revival, a work that epitomizes his dual identity in film writing and concert-hall writing. It was composed for the renowned violin virtuoso Jascha Heifetz, a Russian-American child prodigy who established himself as a superstar violinist upon giving a Berlin concerto debut at age eleven, collaborated closely with Rózsa in shaping this technically demanding and expressively rich work (Haylock, 2022).

Composed during a break from his prolific Hollywood film career, Rózsa's violin concerto stands as a compelling synthesis of classical form and cinematic expressivity within its Hungarian roots. The concerto's three movements display a

variety of dramatic flair and compositional mastery: the first movement's cadenza showcases its demanding virtuosity – a reminder that the work was written for Heifetz, the second movement highlights its romantic lyricism, and the work concludes with an energetic finale (McConell, 2024).

In 1970, the concerto's Themes were adapted for Billy Wilder's film *The Private Life of Sherlock Holmes*, with Rózsa reworking its recurring thematic materials into leitmotif-like cues associated with individual character and emotions (McGregor, 2022). Quarterman (2019) corroborated that the second movement's melodic material resembles much with his love Themes from the cinema. This fusion of concert and cinematic language has played a part in the concerto's evolving performative interpretation, blurring the line between concert and film music.

Despite its Musical content and the stature of Heifetz, the concerto, a brilliant work that had no reason not to attract great soloists today, has remained on the border of standard repertoire. However, rather than viewing it as any Musical shortcoming, this study considers factors like its unplayability and its historical reception that may have caused an underappreciation of the concerto. Through the examination of critical reviews, performance history, and recordings, this study aims to reaffirm the concerto's artistic significance and its potential to claim a more prominent place in contemporary violin literature. Brackenborough (2015b) suggests that when an artist gets forgotten, the loss of a unique perspective leaves our culture diminished by the absence of one mind and one worldview.

Rózsa (1907–1995) was a Hungarian American composer who practically led a 'double life' between his classical inventions and his Hollywood career. He is best known for his Oscar-winning film scores, but also celebrated for his contemporary classical compositions. Despite being a celebrity film composer at that time for award-winning films like *Ben-Hur*, *Double Life*, and *Spellbound* during the 'Golden Age of Hollywood' (1927–1969), Rózsa always had greater interest in composing contemporary classical works (Duffie, 1987). Oliver (1995) observes that, even though Rózsa's film scores and recordings were financially rewarding, he remained dedicated to composing symphonies and chamber works. In his autobiography, Rózsa (1982a, p. 190) stated that working in the cinema was not for the sake of artistic fulfilment or great interest, but simply for the source of income it generated.

Before Op. 24, Rózsa had composed a violin concerto at the age of twenty-one during his time in the University of Leipzig, which was never published. That concerto was considered an immature concerto, because unlike other great composers, he did not have any violinist in mind (Rózsa, 1982b, p. 161). In 1953, he once again attempted to write a mature concerto during his three months summer break from the cinema. Rózsa had Heifetz in mind as he began work on his violin concerto, despite only meeting him once briefly at a concert that Heifetz was giving at the Hollywood Bowl.

Although its reception was successful around the time of its premiere, Heifetz only worked on the concerto, premiered it, recorded it, and never touched it again. During his lifetime, Heifetz commissioned and premiered six contemporary concert violin concertos, in which he encouraged young promising composers to write concertos that displays genuine emotion as well as technical display (Takeda, 2000a, p. 20). All six composers were classically trained, composing concert works, before becoming film composers. Out of all the six violin concertos, Rózsa's violin concerto had the least number of recordings with only seven notable recordings up to date.

Most research on Rózsa have shown in-depth studies on his award-winning film music, and some of his other popular concert works, like the *Concerto for Viola and Orchestra*, Op. 37, and *Theme, Variations and Finale*, Op. 13. However, despite the high standing of the violin concerto within Rózsa's concert-hall compositions, it lacks detailed studies and research, which forms the gap of Rózsa's already limited literature. The current literature provided valuable insights into Rózsa's works and his Musical life, the question of why the violin concerto has yet to receive its permanent place in the repertoire remains unanswered, highlighting the need for further research. Korngold's Violin Concerto and Walton's Violin Concerto was also premiered and commissioned by Heifetz, but they are now becoming or have already become standards in the violin repertoire list due to its popularity and demand (Takeda, 2000b, p. 2). With limited studies, performances, and recordings done on Rózsa's violin concerto, this study provides an as-yet underutilised resource for violinists and musicians to expand their violin repertory. The discussion on this violin concerto intends to identify the reason of its underrated status in violin

literature, even though it had favourable responses during its premiere.

Though performance studies have increasingly turned to Rózsa's concert works, his violin concerto remains underexamined from a performer's perspective. This study explores interpretive strategies conveyed by Rózsa's film background through comparative recordings by various artists over the 21st century. By illustrating the stylistic interpretation embedded in the concerto, this study contributes to discussions on genre hybridity and performative interpretation, supporting the revival of this work to encourage more performances and by introducing this lesser-known repertoire to listeners and musicians. According to Longyear (1970, p. 167), underrated Musical repertoire can be described as music that is good, but fails to receive its fair share of performances. Repertoire outside the standard repertoire list should regain its rightful recognition despite the lack of popularity compared to standard repertoires that is played many times over. This study intends to promote and increase knowledge of Rózsa's violin concerto through an examination of its reception history, defined by Martindale & Hardwick (2015) as the study of reading, interpretation, and re-fashioning of the work, as well as how it has been perceived from its premiere in 1953 to 2018. This study also examines other aspects, including the adaptation of the concerto into the film *The Private Life of Sherlock Holmes*, and the canonical discourse surrounding Rózsa's place in 20th century music.

Miklós Rózsa in the Concert Hall: Contextualizing the Violin Concerto

In his autobiography *Double Life: The Autobiography of Miklós Rózsa*, named after his Academy Award-winning 1947 film *A Double Life*, Rózsa (1982c, p. 9) wrote about his life and career, emphasising the 'double life' he led as both a film composer and a concert-hall composer. The autobiography dates to his childhood days in native Hungary to his days in the University of Leipzig, Paris, London, and finally to Hollywood. His days in Europe were with his true passion and interest, composing concert works. Publishing his works with Breitkopf & Härtel, was the kickstart of his career as a composer. In the 1940s, he was introduced to film composing in Hollywood, which he worked freelance with multiple films before signing with Metro-Goldwyn-Mayer (MGM). Following his return to Hungary, he

continued his career as a freelance composer in which he finally could compose to his own liking. In the autobiography, Rózsa briefly recounted the writing of the violin concerto in collaboration with Jascha Heifetz and its later adaptation for *The Private Life of Sherlock Holmes* with Billy Wilder.

Jascha Heifetz played a pivotal role in the violin concertos of the time as an influential Hollywood figure during the 20th century. He was a particularly meticulous violinist, and many had known that he rejected the full work of Schoenberg's violin concerto despite initially approving of the first movement. Heifetz joked that he would need an extra finger if he were to play it; this aside, he simply did not like how the concerto sounded (Sciannameo, 2016a, p. 150). After rejecting Schoenberg, Heifetz was left to commission a work by Rózsa to produce "a violin concerto of sensational appeal" (Lai, 2022). Many contemporaneous concertos that Heifetz commissioned and premiered were specifically written to show off his unique style and virtuosity. In the first chapter of Takeda's dissertation *The Secrets of Jascha Heifetz' Playing Style*, Takeda (2000c, p. 4) examined the relationship between composers and performers, and the evolution of the composer-patron-performer relationships from the Baroque period to the 20th century. The composer-performer dynamic is therefore crucial in playing a decisive role in audience engagement, whether as endorsement or even contention, positioning the performer as an intermediary through whom the reception of the work is interpreted and conveyed to the listeners of the time – patrons. Heifetz was a compositional collaborator with six contemporary composers of the time – Mario Castelnuovo-Tedesco, William Walton, Louis Gruenberg, Erich Wolfgang Korngold, Miklós Rózsa, and Franz Waxman. Among these collaborations, some have entered the standard repertoire while others have remained in the shadows, among them Rózsa's violin concerto.

Rózsa wrote his violin concerto in 1953 during the three months of his unpaid summer break from MGM in Rapallo, Italy, having approached Heifetz with the help of Emmanuel Bay, Heifetz's long-time accompanist. Soon after, Heifetz responded with interest and had Rózsa write out the first movement of the concerto. Rózsa thought it was a rather risky move as Heifetz was known to reject a number of commissions after approving of it, an unfortunate case that happened

with Schoenberg's violin concerto. Inspired by beautiful Rapallo, ideas flowed naturally from every corner, and the work was completed within six weeks (Rózsa, 1982d, p. 162). Following his return to Hollywood, Heifetz remained silent for six months, despite his initially favourable reaction upon seeing the concerto. Rózsa thought Heifetz had changed his mind, as had happened with Schoenberg's violin concerto, but was surprised by an unexpected phone call from Heifetz regarding the collaboration. The two then worked together on the violin concerto together for over eighteen months, and the piece was finally scheduled to premiere in 1956. Rózsa and Heifetz's longstanding collaborative relationship were like that of Johanne Brahms and Joseph Joachim during the making of the Brahms' violin concerto. This often results from the collaborative process between composer and performer during the creation of a new work, where the composer-performer relationship proves vital, but so is the composer-audience relationship.

The audience functions as the receiving party, while the composer and performer stand occupy the giving role. Reception is, by definition, an act of receiving. In responding to a work, the responsibility lies primarily with the audience as the receivers. Audience preferences evolve along with time and its trends, playing a crucial role in determining the reception of a particular work, even though the work may be brilliantly written or considered a 'good' work. Lillehaug quoting Alfred Reed (1969, p. 13), observed that "the acceptance of the audience on the history of a composition and its performances (including critics, academic, and different social classes) forms an integral part of music history." Lillehaug further identifies a longstanding gap in the composer-audience relationship over the past three hundred years, suggesting that the function of Musical criticism can help accelerate its closure.

This introduces the relationship between the composer and the performer, which would act as the creative interpreter of the composition. As Feinberg (2025) says, "The word *performer* does in fact express the essence of the artistically significant and intensely creative process of Musical interpretation. He is not an executor of another's will; rather the mind of the composer should become the performer's own, and blend with the individual traits of his talent, with his own artistic aspirations."

Feinberg's repeated use of the term *interpreter* to describe the performer highlights that their role is not merely to execute a work mechanically, but to interpret and convey the composer's ideas with the dynamism of an individual's artistic insight to convey a performative interpretation to their target audience. The interpreter must also consider the target audience in the aspects of language, tastes, and preferences, and alter their performative interpretation accordingly to convey the composer's intention effectively. The performing style will evolve due to changes in tastes and moods of the time, endlessly responding to the demands from new audiences, resulting in the development of individual style and qualities in each artist's performance. Therefore, the study in the development of performative interpretation of Rózsa's violin concerto is vital in understanding the difference in artists' personal interpretation and reception over the years.

A comprehensive study by Meyer (2019, pp. 47-57) examined the relationship of the 1970 Holmes film and the violin concerto. It analysed the film chronologically on the specific scenes where the music is implemented into the film. The main Theme from the first movement reflects Sherlock Holmes, the second movement is the love Theme Holmes has written for the mysterious lady Gabrielle Valledon, and the last movement connects to the mystery of the Lochness Monster. This film's influence may have played a part in the development of the violin concerto's performative interpretation to be played in either styles of film music or absolute music.

The violin concerto had an artistic journey throughout the years, from the premiere by virtuoso violinist Jascha Heifetz to its adaptation in a Hollywood film, so what could be the reason for its underrated status today? According to Bridle (2021), "If there is any reason why the Rózsa is underappreciated, however, it is probably because of its incredible technical difficulty present in the work." In Sciannameo's Chapter 9 of his book *Experiencing the Violin Concerto* (2016b, p. 150), Schoenberg's work was deemed *unplayable* and infamously dubbed as Brahms' violin concerto of the twentieth century. A few other classics that were deemed unplayable due to its sheer technical difficulty includes Brahms' violin concerto and Tchaikovsky's violin concerto. In a video interview with Anastasia Khitruk (GalaNYC, 2011), who was Grammy nominated for her album recording of Rózsa's violin concerto, also mentioned that the work was "written to be as

difficult as possible.” It is plausible that the concerto’s level of difficulty, which may be viewed as unplayable, has discouraged frequent performances thereafter. Most studies examined and discussed about Rózsa’s double life, drawing a line between his film compositions and his serious compositions, yet research on the reception history of his violin concerto remains extremely limited. Research focused on Rózsa’s violin concerto can acknowledge the controversies and debates while closing the gaps in existing literature. The violin concerto represents a significant yet underrated piece of twentieth-century repertoire for the instrument. Although the standing of the violin concerto within the violin repertory will only be determined by time and personal preferences, this study shall allow the impartial discussion of the reception history of the violin concerto through the distribution of detailed and comprehensive research.

Analytical Approach

This qualitative study adopts an interpretive approach by carrying out a thematic analysis, a process of identifying Themes in the data which capture meaning that is relevant to study the reception history of Rózsa’s violin concerto, with the aid of secondary resources, by analysing existing documents with detailed historical context (Willig, 2014, p. 147). The data collected follows through the background and the origins of Rózsa and his violin concerto, including public’s critiques and reviews, which were compiled from resources obtained and mentioned in the literature review. The resources include interviews, journal articles, books, blogs, and website articles on the related topics surrounding this study to further validate and support this topic. Certain access to resources or documents may be limited due to the lack of funds in accessing some scholarly works which could be accommodated in this study.

The purpose of the historical background is to recount the segments of Rózsa’s life that were most relevant to the creation and the premiere of the violin concerto. These segments include the where, when, and how within the context of Rózsa’s career, and his collaboration with Jascha Heifetz and Billy Wilder. Album recordings and film’s reviews and comments were utilized to examine public’s opinions of the concerto in the twentieth century. Moderate score analysis was

conducted on Rózsa's violin concerto, Op. 24, all three movements, obtained from Breitkopf & Härtel edition. The 1970 Billy Wilder film *The Private Life of Sherlock Holmes* were discussed as the violin concerto was adapted for the film. Critiques and reviews of the film were taken into discussion for the reception of the violin concerto.

Seven notable recordings of Rózsa's violin concerto were produced by virtuoso violinists: Jascha Heifetz (1956), Igor Gruppman (1997), Robert McDuffie (2000), Anastasia Khitruk (2007), Matthew Trusler (2009), Jennifer Pike (2012), and Baiba Skride (2018). All seven recordings were compared aurally and reviewed from a violinist's perspective by adopting the method of recording reviews. According to Alessandri, Baldassare, & Williamson (2022, p. 3), recording reviews is "a form of reasoned evaluation focused on recorded music as the result of the interpreter's performative choices, by assessing the aesthetic qualities of the performance, but also go beyond that to evaluate the Musical output as the result of the artist's achievement and its importance in the wider music market." The comparison of the recordings will examine each artist's individual reception and their perspective in interpreting the violin concerto artistically, by the chronological development of performative interpretation from Heifetz to Skride.

The recordings span about seventy years of development, and the possibility of the film's influence on the personal artistic interpretation by different artists may evolve with similarities and differences. The recording comparison aims to identify any nuances and artistic elements that may pose an influence on the development of performative interpretation to the violin concerto, from its stylistic viewpoint of absolute music to film music. To limit the endless variables in the comparison of these seven recordings, only the three main Themes from each movement used in the film were compared – Sherlock Holmes, Love Theme, and Lochness Monster. Each Theme was played three times; first impression listening, followed by a second and third listening to search for the evolving nuances from each artistic reception of the violin concerto. During the process of the recording review, it was already limited during the third listening, as the review is only focusing on performative artistic interpretation, instead of a detailed stylistic analysis of the recordings. The recording review only account for the aural representation of

performative interpretation, without any visual representation, due to the focal area of reviewing the seven album recordings available on the violin concerto.

The comparative study of all seven recordings is central to this study, as it reveals how the evolving influence of Rózsa's film career has shaped successive performative interpretations of his violin concerto. By tracing the similarities and differences from Heifetz's seminal 1956 recording to later recordings, this analysis demonstrates how changing audience tastes and cinematic associations have continuously alter the concerto's reception and interpretive tradition. This study shows a discussion on the violin concerto's reception history, the unplayable aspects, the development of its performative interpretation, and the future standing of the concerto.

Critical and Public Reception on the Violin Concerto

Rózsa's violin concerto is made up of a typical concerto form consisting of three movements in a fast-slow-fast manner, with a virtuosic cadenza present in the first movement. All three movements have a recurring thematic material which is used throughout the movement. Rózsa is a twentieth-composer who implements some contemporary compositional techniques into his concert works. However, due to the big influence as a film composer, his works are not typical of twentieth-century compositional techniques, without any notion of atonality and serialism, to name a few. It is apparent that Rózsa implemented significant Musical thematic ideas in the concerto, which moulded the foundation of the concerto.

The Rózsa violin concerto received favourable responses from its premiere on January 15, 1956 in Dallas, Texas, alongside conductor Walter Hendl. There was a standing ovation at the end of the concert premiere, and reviews of the premiere were very enthusiastic. According to Rózsa (1982e, p. 163), "the Dallas critic John Rosenfield wrote of a historic premiere, and the following concert at Fort Worth was also equally well received." Rosenfield acclaimed that Rózsa was a "modern composer who can see a lyrical Theme through and his violin concerto exhibited 'wild passions' and 'a thorough exploitation of colour resources'" (Tobin, 2008).

In *The Dallas Morning News*, Rosenfield writes, "There is no astigmatism of the soundtrack about this concerto. From the fine opus we would judge that he

is contemporary without being avant-garde. There is nothing radical about a three movement concerto of fast-slow-fast arrangement” (Meyer, 2019b, p. 49). The review made by Rosenfield shows a divergence between Rózsa and the works of more ‘avant-garde’ composers of the time. In twentieth-century concert works, there are usually less coherent use of tonality and melodic elements, whereas Rosenfield praised Rózsa in his sense of lyricism employed in the violin concerto. Rosenfield continues, “What is different is Rózsa’s ability to fashion melodious and compelling lyricism in phrases neither too long or too intervallically distorted. Craftsmanship is there profusely but why notice it when there are things to listen to?”

The peak of the violin concerto is the enchanting lyrical and thematic ideas that override the transparency of virtuosity intended from the work. The review made by Rosenfield discusses the memorable melodic elements Rózsa implemented in the concerto while maintaining the virtuosic amenity. Moreover, E. Clyde Whitlock’s (Meyer, 2019c, p. 49) appraising review of the Fort Worth Star-Telegram wrote, “The piece has none of the horrors of atonality, being definitely based on key centers. It has a definite and recognizable thematic basis and fascinating rhythmic devices, especially in the final movement.” The witness in the accounts of both Rosenfeld and Whitlock is an important point in the reception of Rózsa’s violin concerto during its premiere. It is undoubtedly an emphasis made on his commendable compositional writing skills in its contemporary style without being overly unconventional and atonal. As mentioned by Whitlock, he is referring to avant-garde composers of the time such as Schoenberg and Webern. Sciabarra (2025a) also conceded that the melodies are modally coloured with hints of harmonic acerbity, illustrating Rózsa’s firm belief in the tonality of Western music. Due to his Hungarian roots, Rózsa’s concert works were heavily influenced by Hungarian music elements similar to that of Béla Bartók – sharp-cornered rhythms and strong modal colouration.

Meyer (2019d, p. 49) claims that “one approaches a contemporary violin concerto with misgivings. However, in Rózsa’s case there was less apprehension, since a composer who has put out several successful motion picture scores must have his feet on the ground.” The latter part of the review made by Whitlock displays the widespread response in favour of the violin concerto during its premiere,

with Rózsa's name in the industry kickstarting its reception. The piece was then recorded by Heifetz alongside Hendl and the Dallas Symphony Orchestra soon after Heifetz had finished his tour. The recording also received ample great reviews and the concerto immediately won an international success (Rózsa, 1982f, p. 163). Following its international success, the concerto continued to be performed around Europe at Baden-Baden, and in America by Spivakovsky at Franz Waxman's Los Angeles Festival. Since its premiere, the concerto had received a total of over 100 performances (Rose, 1970a).

Shortly after that, the concerto however, was not recorded for more than forty years, until the second recording of the concerto by Robert McDuffie in 1996, despite its international success and its widespread reception from audiences. In opposition to Rosenfield and Whitlock, Bernheimer (1988) writes a disappointed piece on the second performance of Rózsa's viola concerto, which is closely associated to the violin concerto because of their similarities. He commended Rózsa on his film music scores, but a contradiction risen with Rózsa's concert works. "His symphonic pieces, however, have proven less endearing, and, thus far, less enduring. Divorced from the elaborate screen images, Rozsa's ultraconservative Musical ideas and impulses tend to sound banal."

The opposing review expressed by Bernheimer reveals differing opinions and mixed reception on Rózsa's concert works. Rózsa's idea of composing with higher restraint for his concert works may therefore result in a less appealing outcome and reception as compared to his film scores. Due to the lack of performances, the concerto's standing and recognition dropped from its international success, leaving many to have little to no knowledge of the work. This results in the possible reasons which may have catered to the violin concerto's dropping popularity – the concerto's technical difficulty or Rózsa's devoid popularity? It can be concluded, however, that the concerto had a successful premiere, but was underappreciated due to the lack of performances which was caused by the level of difficulty in the violin concerto.

Underrated or Unplayable?

Despite his prominence as a film composer, the concert works of Miklós Rózsa remain in uncertainty. They are rarely performed, recorded, and highly dismissed. The underrated reception of his concert works stands in a significant contradictory state of his notoriety as a Hollywood film composer, with many award-winning film scores secured to his name. He rose to fame upon writing for film music, and is considered one of the sought-after film composer of the Golden Age of Hollywood. Nevertheless, the inclination that Rózsa remains renowned to this day may be disputable, unlike the interminable fame of other Hollywood film composers of the time, such as John Williams, Ennio Morricone, and Erich Wolfgang Korngold. Many have heard of these composers, while seldom have heard of Rózsa. Rózsa had won numerous prestigious awards, including three Oscars for *Spellbound* (1945), *A Double Life* (1947), and *Ben-Hur* (1959), and seventeen Academy Award nominations for his other film works. Sciabarra (2025b) added, “Despite Rózsa’s traditionalism, his work for the concert hall was often ignored and dismissed by critics simply because he was a composer of film music.”

Heifetz is known precariously for his perfection and coolness in his playing. Unlike many prominent soloists of his time, Heifetz never played to catch the audience’s eye, consistently refusing to exaggerate the music’s emotional content (McLellan, 1987). This resulted in constructive criticisms and debates over Heifetz’s Musical style and stage presence. However, despite that, most musicians and violinists agreed that Heifetz was the most technically perfect violinist of the twentieth century. The outstanding praises does not only come from today’s generation of violinists, but great virtuoso violinists of the time like Leopold Auer (Heifetz’s teacher), Fritz Kreisler, Isaac Stern, Sir Yehudi Menuhin, Mischa Elman, and many more (Timnick, 1987). His impeccable violin techniques was unmatched, allowing him to rise to fame and become the highest-paid violinist at just eighteen years old, surpassing even Fritz Kreisler. Both Rózsa and Heifetz experienced a mixture of acclaim and criticism throughout their careers, influencing perceptions of their artistic output. The reputation of Hollywood stars Miklós Rózsa and Jascha Heifetz influenced the standing and the reception of the violin concerto. According to Teachout (2001a), “Although his concert music was admired and performed by

distinguished artists like the violinist Jascha Heifetz, the cellist Gregor Piatigorsky, and the conductors Pierre Monteux and Bruno Walter, it was taken for granted by the vast majority of classical-music critics that a composer who wrote for Hollywood could not possibly be first-rate.”

Fellow contemporary concert and film composer of the time, Erich Wolfgang Korngold, also suffered the same backlash from critics on his concert works. In another article written by Teachout in 1996, he stated that both Korngold and Rózsa had been viewed as notable composers before Hollywood, but it was difficult for them to cater their concert music to audiences afterwards. Film composers of the time are not truly regarded as concert-hall composers, but mainstream film composers. During his time, contemporary concert-hall composers began to experiment with serialism, atonality and other avant-garde compositional techniques, but Rózsa refused to bow down to postwar fashion (Teachout, 2001b). This resulted in Rózsa’s diminishing status within the industry. Despite Rózsa’s international success and prominence as a Hollywood composer, his concert works including the violin concerto was greatly underappreciated at the time.

During the time of Rózsa, Korngold also had Heifetz commission a violin concerto. The Korngold violin concerto was dedicated to Alma Mahler, the widow of Gustav Mahler, and was premiered by Heifetz in 1947. The concerto has now reached its permanent place in the violin repertory, while Rózsa’s violin concerto still remains quite underrated. Korngold’s violin concerto was written and premiered earlier than Rózsa’s, despite both being commissioned by Heifetz. Although they both share film music elements in their composition, the difference is that Korngold implemented the thematic materials from his films into the concerto, while Rózsa’s concerto was adapted later for a film. Both Korngold and Rózsa’s concerto are unbelievably technical as usual of Heifetz, but to have more performances of Korngold sets the idea that Korngold may be somewhat more manageable than Rózsa. It is in many ways a sister score to the Korngold, but perhaps that very similarity doomed the concerto to always live in the Korngold violin concerto’s shadow. It could be deduced that the concerto is underrated due to the overshadowing popularity of Korngold’s violin concerto, which resulted in a lack of concert-hall performances of Rózsa’s violin concerto over the years.

Throughout his life, Heifetz served as an inspirational figure to countless musicians and artists, prompting many composers to write and dedicate works to him, including Joseph Achron, Mario Castelnuovo-Tedesco, Louis Gruenberg, Miklos Rozsa, Cyril Scott, and Sir William Walton. Many young contemporary concert-hall composers hoped that Heifetz would play their works, but Heifetz he remained highly selective. In addition to Schoenberg's violin concerto, he also rejected Arnold Bax's violin concerto in 1938, because the pieces were not virtuosic enough (Jung, 2007, p. 7). This further supports the view that Rózsa's violin concerto is technically demanding and virtuosic, well-suited for Heifetz's unsurpassable technical ability, which contributed to its reputation as unplayable.

Transcending Virtuosity: Heifetz's Technical Extremes

According to the Merriam-Webster dictionary, the term unplayable refers to music so complex that it is not capable of being played. Rózsa (1982g, p. 163) expressed that "Heifetz's tone was unsurpassable, and his technique the most dazzling since Paganini." Due to the incredible technical demands found in the violin concerto, it was performed less frequently, as most violinists could not equal Heifetz's technique required to tackle it (Clements, 2021). The following examples highlight particularly demanding passages that contributes to its reputation for being exceptionally difficult to perform.



Figure 1. Rózsa's Violin Concerto, 1st movement., mm. 64-80

Figure 1 illustrates the frequent changes in meter, layered with rapid string crossings and position shifts found throughout the work, where the alternating time signatures between bars present significant challenges for the performer in maintaining accurate rhythmic placement, particularly during extended notes and rests. Khitruk also notes the absence of tempo markings as an additional challenge in the concerto (Niles, 2009a). Comparable demands can be found in Korngold's violin concerto, particularly in the opening movement (Figure 2), where rapid string crossings and position shifts mirror the technical intricacy of Rózsa's semiquaver figurations. However, Rózsa intensifies these gestures by embedding them with sharper rhythmic asymmetry and more irregular meters at almost every measure, and requiring them to be executed entirely under multiple slurs, thereby increasing both rhythmic instability and the interpretive tension of sustaining a seamless legato across multiple string-crossings.

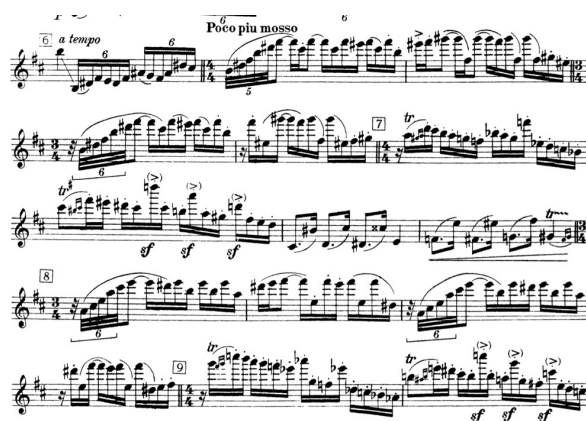


Figure 2. Korngold's Violin Concerto, 1st movement., mm. 39-52

On a recent occasion where Tianwa Yang performed Rózsa's violin concerto with the Buffalo Philharmonic Orchestra in October 2023, Hall (2023) recounted, "She knows her way around a fiddle. Good thing, because the exciting 1953 violin concerto by Hungarian émigré (known to many as a Hollywood composer) Miklós Rózsa was all over the fingerboard." Why compose a concerto so difficult? Because it was written for the great violinist Jascha Heifetz. Back in the day, the name Heifetz was synonymous with the best.

While appearing like an undemanding semiquaver figuration, Figure 3 poses a technical difficulty due to the complex fingerings required to achieve necessary clarity and articulation as intended by Rózsa. Korngold's risoluto passage in Figure 4 demonstrates similar semiquaver figurations in sixths that appears undemanding, alternating between triplet-semiquaver transitions. Despite both being technically challenging, Rózsa's extensive 'over the fingerboard' element remains apparently demanding on its own.



Figure 3. Rózsa's Violin Concerto, 1st movement., mm. 174-201



Figure 4. Korngold's Violin Concerto, 1st movement., mm. 113-117

Figures 5 and 7 demonstrates some of the most technically demanding passages in Rózsa's violin concerto, spanning the full range of the fingerboard. Figure 5 features a sequence of sixths in a high register, which can result in tonal instability or unintended sound distortion if not executed with precise bow contact point. A similar passage (Figure 6) found in Korngold displays double-stopping semiquaver figuration, that includes sixths, thirds, and octaves. As if to prolong the virtuosity of the passage, Rózsa returns with an ascension of double-stopping chords including tenths (Figure 7), even further up the fingerboard, where the shortened string length presents additional challenges in intonation and control.



Figure 5. Rózsa's Violin Concerto, 1st movement., mm. 268-285



Figure 6. Korngold's Violin Concerto, 3rd movement., mm. 395-409



Figure 7. Rózsa's Violin Concerto, 1st movement., mm. 387-392

Figure 8 presents a passage that features a down-bow ricochet followed by a sequence of double-stopped fifths. The successful execution of such passages requires precise articulation and clarity to convey the intended virtuosic character reflective of Heifetz's style. As discussed by the examples, the concerto consists of a fair amount of common technical challenges found in violin works: octaves, tenths, thirds, running passages at a swift tempo, ricochet bowing, and others. Moreover, the constant presence of chords, double stops, and high registers integrated together contributes to the difficulty of the concerto.



Figure 8. Rózsa's Violin Concerto, 3rd movement, mm. 145-160

The relative underrepresentation of Rózsa's violin concerto in mainstream programming can be attributed to a combination of factors: the concerto's technical demands and its modern aesthetics. In contrast, Korngold's violin concerto, reached standard programming during the time when audiences hunger for idiomatically rich, tonal music, providing relief from the modernistic cultural landscape. Its complexity may have contributed to fewer performances and recordings over time, but rather than being an impediment, this challenge can pose as a valuable addition to expanding the frontier of advanced violin repertoire. While other highly demanding concertos have secured a place as a standard, Rózsa's concerto offers similar depth of virtuosity and expressive ranges. With growing interest in rediscovering overlooked twentieth-century works, this concerto presents an invitation to violinists seeking repertoires to further enhance their technical abilities and interpretative qualities. The unplayability should not be viewed as a barrier, but as an opportunity for newer generation artists to present its brilliance in mainstream programming.

Adaptation and Identity in The Private Life of Sherlock Holmes

At a Christmas party in 1971, Billy Wilder met with Rózsa and discussed on using his second violin concerto in a Sherlock Holmes picture which he was going to produce. Wilder felt it befitting to implement his violin concerto into the film, which associates Sherlock Holmes to his character as a virtuoso violinist. The film was originally set to have four separate episodes and adventures, and it was over three hours long including an intermission. However, it was later shortened to under two hours and left with only two episodes, because the American directive from

United Artists stated that they only needed one big picture. According to Rózsa (Kraft, 1982a), the first two episodes that was cut out were more exciting than the episode of the Lochness Monster that is now left intact in the film. It was supposed to begin with the characterization of the relationship between Holmes and Watson, followed by a murder scene on a cruise and an upside down room. With exciting bits of these episodes taken out, the film is now left with two episodes – Holmes and his sexuality, and the mystery of the Lochness Monster.

The Private Life of Sherlock Holmes failed to be a big Hollywood hit during its release, which may have caused the failure in boosting the popularity of the concerto. In the interview with David and Richard Kraft (1982b), Rózsa said, “From 4 episodes they made one episode. You can’t do that. It wasn’t written that way. But United Artists decided they needed only one big picture. So out came a very mediocre picture. The film was made in West Germany with tremendous publicity, a big press reception; all the Munich papers were there. They were expecting a Billy Wilder film. It hardly was and the public didn’t come to see it. In America it was no better.”

The film has received unfavourable responses from the American critics, despite the excited ravings from audiences in London and Paris. Rose (1970b) iterated that the disapproving reception of the film had to do with the episode cuts made, leaving only one and a half stories out of four episodes, with most of the interesting parts taken out. Besides that, the misconception audiences had towards Wilder’s intent of the film poses contribution to unfavourable responses. Rózsa stated that Wilder’s intent of the film was misunderstood by audiences, having the idea that Wilder wanted to make Holmes as a homosexual.

The flop of the film was caused by the majority of Holmes’ cases in which Holmes took about half hour longer to solve the case than it took the audiences. Ebert (1971) brought out that the movie would have been better if the cases were more interesting. However, Rózsa’s adaptation of the violin concerto for the film significantly enhanced its emotional atmosphere, elevating the narrative whenever it showed signs of flagging (Travers, 2013). The only factor that prevented the film from becoming a hit was its complicated plot, which tested viewers’ concentration. Consequently, due to the film’s poor reception, the concerto’s popularity continued to decline, further contributing to its already underrated status.

Performing Rózsa: Interpretive Approaches to the Violin Concerto

Performative interpretation serves as a means to examine each individuality produced by different artists interpreting the same work, and how such differences contribute to the evolution of artistic interpretation, influenced by factors ranging from historical context to the influence of film music. The cinematic adaptation of the violin concerto can influence modern reception and performative interpretation. However, interpretation is a subjective idea, in which it could refer to many angles from stylistic preferences, passages, or throughout an entire performance. While recording the concerto for the 2007 Naxos album, Khitruk stated, “There is something very satisfying – scary, but satisfying – about taking something which only exists on the page and actually creating your interpretation, where you have no guidelines” (Niles, 2009b).

In the film, Rózsa (1982h, p. 195) adapted his violin concerto based on the thematic materials found in each movement, “the first Theme of the first movement was used for Holmes’ cocaine-addiction, the second movement for the love Theme; the turbulent last movement became Lochness Monster music.” Rózsa implemented the compositional technique of writing and adapting leitmotifs from his violin concerto. The thematic materials derived and taken from the main Themes of the concerto shows the fusion of film music and concert music elements that Rózsa brought in to combine his double-life career. The adaptation of Rózsa’s violin concerto for film has led many to perceive it as film music, programmatic in nature, even though it was originally intended as absolute music. Listeners and musicians were clearly aware of the film adaptation as soon as they encountered the concerto, as evidenced by Keller’s (2003, p. 30) mention of it in the program for Rózsa’s violin concerto during the 2003 debut of the work with New York Philharmonic. This also affects later recordings and performances in the artists’ performative interpretation of the violin concerto.

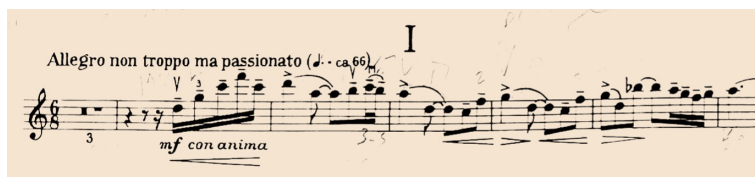


Figure 9. Rózsa’s Violin Concerto, 1st movement: mm. 4-9

The three thematic materials adapted into *The Private Life of Sherlock Holmes*, represents the medium of comparing the performative interpretation from different artists, ranging from Heifetz, to Erich Gruenberg (a solo violinist for *The Private Life of Sherlock Holmes*), and twenty-first-century artists. There are numerous performative interpretations of the three thematic materials from each movement, and comparing these renditions serves as a catalyst on the development of the violin concerto's performative interpretation from 1956 to 2018. The performing styles of the violin concerto has developed over the years, kickstarting the second album recording in 1996 by Gruppman nearly after 40 years, and the twenty-first-century recordings proves vastly distinctive from Heifetz and Gruenberg's performing style. Figure 9 shows the main Theme from the first movement, which can be heard throughout the concerto as recurring Themes and reusable Musical ideas. In *The Private Life of Sherlock Holmes*, this main Theme is used to describe Sherlock Holmes as a character and his cocaine addiction.

In Heifetz's recording of the concerto, the tone produced were slightly brusque and harsh to prevent the tendency of exceeding lyricism, despite its Musical thematic melodies. Heifetz's first album recording of the violin concerto in 1956, reveals the work played strictly in time, which suppresses any space for a sentimental line, with an added hint of crisp in his tone. Atypical of old-style violin playing similar to contemporaries like Yehudi Menuhin and David Oistrakh, Heifetz's tone exemplifies a Musical style which is vastly different from modern violinists. This can be heard in the rhythmically and technically precise execution of the violin concerto in his recording, with little tempo fluctuations, and a clear, powerful display of the Themes, albeit the lyrical line.

The twenty-first-century performative interpretation of the concerto tends to produce an inclination to render the work more sentimentally. Kozinn (2003) writes: "Maintaining textural clarity was never an issue for him, but in this work particularly, the lure toward an episodic soupiness can be hard to resist. Heifetz, for whom the work was composed, avoided that lure by adding an acerbic touch to the sweet solo violin line." In contrast to Heifetz's strict and virtuosic 1956 interpretation, Gruppman's (1996) recording, the first since Heifetz, adopts a slower tempo and an expansive legato style, reflecting the influence of the 1970 film

adaptation and the late twentieth-century shift toward an emphasis on a lyrical, narrative performance style rather than its virtuosity.

Khitruk's (2007) recording of this Theme poses similar parallelism to Heifetz's musicianship and technical skills. There were less tempo fluctuations, and the energy level was always anticipated, accompanied with a bright tone which emphasised less on the gravity of the strained opening (Schwartz, 2010). Distinctive from Heifetz's brusque tone, Khitruk's tone portrays a broader warm tone, accompanied with perfect intonation that fits well with Rózsa's lyrical but technical composition (Warby, 2025). The performative interpretation might differ among individual artists due to cultural Musical identities, as Khitruk remarked, "Americans like a very straight and even sound. For me this was profoundly inorganic. In Russia, the sound of a violin breathes, and it has a tear in it" (Houdouchi, 2013). Similarly, Skride emphasises on its considerable lyrical materials while not missing on its punchier gestures (Blumhofer, 2018).

Figure 10 shows the main Theme from the second movement, which is a sequential material used throughout the second movement. In the film, this Theme occurs whenever Sherlock Holmes was with Gabrielle Valledon, the mysterious woman involved in his detective case, which portrays the second movement as a love Theme for Sherlock's unrequited love for Gabrielle. Khitruk plays the second movement with intense passion while maintaining firm control over the Musical emotions, by pushing and pulling the listener over the edge (Sutton, 2025). The film music influence had Khitruk portraying the second movement with a gentle, unhurried interpretation to emphasise on the melancholic love Theme, before growing into a climactic peak. The tempo of the overall concerto was leaning on the slower side, but reflected both the duality of concert music and film music.



Figure 10. Rózsa's Violin Concerto, 2nd movement: mm. 5-15

The slow movement is gorgeous and exploits Skride's lyric gifts to the full. McDuffie (2000) played with sovereign tone and agility. Gruenberg's film-adapted version of the violin concerto ranks as the most similar to Heifetz's recording, with a strictly precise approach to rhythm and tempo was strictly precise, despite the concerto's current association to film music. The famous love Theme from the second movement was played with hints of increased melancholic elements to support the narrative of the film, but was evenly matched with Heifetz's performative style.

Figure 11 shows the main Theme of the third movement, less likely to occur throughout the movement. However, thematic ideas and materials are revolved around the main Theme, with its turbulence and intensity representing the Lochness Monster. Music critics often associate fast tempos with Heifetz, noting that "Heifetz's preference for fast tempos was encouraged by his technical virtuosity" (Sarlo, 2010, p. 78). Heifetz executed every note and detail on the score with technical perfection and accuracy that is unsurpassable by any other. McDuffie plays as if his life depended upon it, while Pike's recording of this Theme appears cooler and more contemplative (Dalkin & Anderson, 2025). Druce (2013) adds that "although she plays the brilliant passages extremely well, she lacks something of Heifetz's manic energy and his ability to make each movement a single passionate utterance." Pike's (2012) sound evokes a silvery agility, enhanced by a narrow, moderately fast vibrato. What sets Pike apart from Heifetz is her gentle strokes, enhanced dynamic range, and seductive playing during the lyrical sections. While Heifetz emphasises the relentless virtuosity of the third movement, Pike delivers a lighter, more dynamic interpretation of the finale's dance rhythms.



Figure 11. Rózsa's Violin Concerto, 3rd movement: mm. 71-88

There were evident distinctive changes and development in the performative interpretation of the violin concerto from its premiere to the present. Heifetz's performative interpretation stand by the closest to the composer's intention, given the collaborative work between Rózsa and Heifetz on the concerto. However, artists in the twenty-first century tend to adopt a common performative interpretation of the violin concerto that strays away from Heifetz's approach, by leaning towards the emotional and programmatic side. The influence of looking at the concerto from the perspective of film music and Rózsa as a film composer constitutes the concerto as film music today. Rózsa had said in an interview with Vallerand (1982), when asked if one has to see the film to understand the music, "This is dramatic music. But Wagner's music too is dramatic and when we give *The Ride of the Valkyries* in a concert, nobody needs to see the action to understand. We hear it in the music and it's enough."

The influence of Rózsa's film adaptation on the interpretation of his violin concerto cannot be dismissed as circumstantial. As Rózsa (1982h, p. 156) himself asserted, "There was no difference in my Musical language between the concert hall and the film studio, only in their purpose and scale." If Rózsa himself saw no separation between his film and concert works, then later performers that recorded his work would at least have the invitation to interpret the concerto through that shared cinematic perspective. For instance, the second movement, which is later adapted as the love Theme in the film, inevitably reshaped how audiences and performers approach the concerto. Ever since Gruppman's recording, a gradual shift toward broader phrasing and increased expressivity aligned more closely with Rózsa's cinematic aesthetics. The discussion of evolving interpretive approaches suggests that the film's cultural resonance indirectly guided the performative interpretation of the concerto, transforming it from a concert work of technical into one of narrative expressivity.

Concluding Thoughts: Reviving Rózsa's Concert Voice

A deeper look into the reception history of Rózsa's violin concerto is the foundation to answering the questionable state of his violin concerto in the violin repertory today. Critiques and reviews serve as a catalyst in the understanding and

reflections of any scale of production, which reflects on the responses from the audiences on the receiving point of the violin concerto. A notion on the written analysis of the concerto's reception history from 1953-2018 while examining the unknown and unplayable aspects, to its adaptation of the violin concerto into the Billy Wilder film *The Private Life of Sherlock Holmes*, associates with the general reception from the receiving audiences on the concert work.

It is a state of transparency that Rózsa's concert works are underrated within the Western art music industry despite his prominence as a Hollywood film composer. Reception history is not only catered to the listening audience but to each musician and artist's individual interpretation of the work. The study of the development of the performative interpretation of the concerto's main Themes demonstrates how artists and violinists, as receiving audiences, perceived the work between 1953-2018, concluding that the concerto's obscurity is due to its unplayability and Rózsa's disparity as a concert-hall composer.

This study has been ambitious in its scope, attempting to initiate an acquaintance with a work that has a complicated yet unaddressed history. This study has bridged the literature gap by scoping out the reception history and the reasons of the violin concerto's underrated status based on critiques and reviews, and the development of performative interpretation throughout the years of recording. Potential criticisms of such discussion leaves space for future research and discussion in which this research may not have covered. The discussion presented in this study are largely drawn from what is found noteworthy on its reception history. This approach introduces readers to Rózsa violin concerto, a little-known work with limited discourse, encouraging readers to create their own path of enquiry.

Future Standing of the Violin Concerto

The study on the reception of Rózsa's violin concerto poses yet another question looking at the future of the work, whether it will become a standard repertoire in violin literature. The answer seems to be debatable, but with possible chances of entering the standard repertory in the future. The prompt of further performances and awareness would raise its status among musicians and audiences,

increasing the chances of becoming a standard. With the need of further studies and research on Rózsa and his concert works, his violin concerto may soon be on its way to becoming a standard in violin literature.

More performances into mainstream programming of the violin concerto would be a stepping stone for it to become more known and popular within violinists and musicians. Rózsa's violin concerto deserves inclusion in the standard repertoire not merely for its technical brilliance, but for its synthesis of virtuosic concert form, Hungarian idioms, and cinematic expressivity, qualities that serve as a compelling bridge between past concert traditions and modern narrative aesthetics. In addition, the concerto offers contemporary techniques and interpretive possibilities that are crucial for the need of advancing contemporary violin pedagogy (Workman, 2025, p. 3).

The concerto's reception history showcased how changing cultural and aesthetic tastes, from the influence of the film and the evolution of performative interpretation, have shaped its interpretation over time. Reviving this concerto within standard programming not only restores Rózsa's reputation as a concert-hall composer, but also broadens the understanding of twentieth century's syncretical modern aesthetics in violin literature.

The research pathways that can be further explored from this initial study are extensive. Detailed analysis of the film, *The Private Life of Sherlock Holmes*, would be useful to both film music and Western art music students on being exposed not only to the relevant compositional practice, but also how they are adapted for different musical purposes. Besides that, a detailed analysis of the concerto itself could deepen the understanding of Rózsa's harmonic language, orchestrating practices, and his Hungarian influences, which would stimulate performers to experiment with their performative interpretations. Further empirical research would be required to address these literature gaps on this violin concerto.

This study also highlights a gap in the scholarship of Rózsa's contemporaries, commissioned by Heifetz, beyond the works of Rózsa and Korngold. The other violin concertos should also be warranted further research and studies, as limited resources and performances detracts both the status of the works and the reputation of the composer. These neglected violin concertos could be the next standard on the violin repertoire if the awareness from audiences are gained from studies and research.

As a closing thought, Rózsa's violin concerto might be the next famed standard within the violin concerto repertory, as the advanced and technical challenges acts as a platform for violinists to further hone their technical skills in violin playing. Rózsa and his concert works are unquestionably underrated which constitutes losses for the Western art music scene. Rózsa's revival through the study of his violin concerto offers significant academic, aesthetic, and cultural benefits. Academically, it expands the body of knowledge by situating Rózsa more firmly within twentieth-century concert music. Aesthetically, it reasserts the significance of Rózsa's compositional style, a synthesis of concert-hall and film elements, and in terms of cultural conservation in the revival of Miklós Rózsa and his works.

APPENDICES

Table 1: Jascha Heifetz’s Albums on Rózsa’s Violin Concerto

YEAR	ARTIST	ALBUM	Label
1956	Jascha Heifetz	HEIFETZ	RCA Victor Seal
	• Walter Hendl (conductor)	<i>Rózsa – Violin Concerto</i>	
	• Dallas Symphony Orchestra	<i>Spohr – Concerto No. 8</i>	
1964	Jascha Heifetz	HEIFETZ	RCA Victor Seal
	• Walter Hendl (conductor)	<i>Rózsa Concerto for Violin and Orchestra</i>	
	• Dallas Symphony Orchestra	<i>Benjamin Romantic Fantasy</i>	
1988	Jascha Heifetz	HEIFETZ	RCA Victor Seal
	• Walter Hendl (conductor)	<i>Korngold – Violin Concerto, Op. 35</i>	
	• Dallas Symphony Orchestra	<i>Rózsa – Violin Concerto, Op. 24 / Theme and Variations, Op. 29a Waxman – “Carmen” Fantasy</i>	
1992	Jascha Heifetz	HEIFETZ	RCA Victor Seal
	• Walter Hendl (conductor)	<i>Korngold Concerto Rózsa Concerto/</i>	
	• Dallas Symphony Orchestra	<i>Tema con variazioni Waxman “Carmen” Fantasy</i>	
2008	Jascha Heifetz	The Original	Sony/BMG
	• Walter Hendl (conductor)	Jacket Collection: Jascha Heifetz	

Table 1: Jascha Heifetz’s Albums on Rózsa’s Violin Concerto

YEAR	ARTIST	ALBUM	Label
	• Dallas Symphony Orchestra		

Table 2: Available Recordings on Rózsa’s Violin Concerto

YEAR	ARTIST	ALBUM	Label
1996	Igor Gruppman	Miklós Rózsa	Koch
	• James Sedares (conductor)	<i>Concerto for Violin and Orchestra</i>	
	• New Zealand Symphony Orchestra	<i>Concerto for String Orchestra</i>	
		<i>Andante for Strings</i>	
2000	Robert McDuffie	Miklós RÓZSA	Telarc
	• Yoel Levi (conductor)	<i>Concerto for Violin and Orchestra</i>	
	• Atlanta Symphony Orchestra	<i>Concerto for Cello and Orchestra</i>	
		<i>Theme and Variations for Violin, Cello, and Orchestra</i>	
2007	Anastasia Khitruk	Miklós Rózsa	Naxos Records
	• Dmitry Yablonsky	Violin Concerto,	

Table 2: Available Recordings on Rózsa’s Violin Concerto (Continue)

YEAR	ARTIST	ALBUM	Label
2009	(conductor)	Op. 24	Orchid Classics
	• Russian	Sinfonia	
	Philharmonic	Concertante, Op.	
	Orchestra	29	
2012	Matthew Trusler	Rozsa – Korngold:	Chandos
	• Yasuo Shinozaki	Violin Concertos	
	(conductor)		
	• Düsseldorfer		
2018	Jennifer Pike	Miklós Rózsa:	Orfeo
	• Rumon Gamba	Orchestral Works,	
	(conductor)	Volume 3	
	• BBC Philharmonic	Violin Concerto	
		Concerto for String	
		Orchestra	
		Theme, Variations	
		and Finale	
	Baiba Skride	A M E R I C A N	
	• Santtu-Matias	CONCERTOS	
	Rouvali	Bernstein	
	(conductor)	Korngold	
	• Tampere	Rózsa	
	Philharmonic		
	Orchestra		

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