

from Wash. – please see to it that you go there before the 24th of March and have them show you the film many times and discuss everything with Helen. She has all the notes on how I imagine the function of the music in the diverse sequences. We have already discussed this. I will try to pay a flying visit to New York at the beginning of June, but the work shall not wait.³⁰

Thus, the rediscovery of the original soundtrack of the *Fourteen Ways to Describe Rain* offers a historical opportunity: Through concerted efforts, the ambitious experiment that Ivens, Helen van Dongen, Eisler, and the best musicians of the time co-operated and collaborated on can now be pulled out of the obscurity of its peculiar history – not merely as a remake, but by re-synchronising the original components of this experiment, the film montage of the Lichtveld version and the Kolisch recording of 1941. The result could appear even more beautiful than ever. The left margin of the picture, which is cropped in the Lichtveld version due to the early sound film format, can be restored by re-editing the respective shots from a high-quality silent version of RAIN; the improved sound reproduction of today's cinemas will show to advantage the remarkable quality of the Eisler soundtrack of 1941.

¹ I wish to thank the staff at the Archive Foundation of the Academy of Fine Arts [= SAdK] in Berlin, particularly Werner Grünzweig, director of the music archives, Helga Kühne, curator of the sound archive, and Helgard Rienäcker and Anouk Jeschke, the former and present archivists in charge of the Hanns Eisler Archive, for their help with research. In this article, the respective archival material has been published and reproduced by kind permission of the Archive Foundation of the Academy of Fine Arts in Berlin.

² This epithet was attributed to RAIN by French critics after the Paris Premiere. Ivens found it very appropriate given the lyric structure of his film. Cf. Joris Ivens, *The Camera and I* (Berlin: Seven Seas Book, 1969), p. 35.

³ See the undated Statement of Expenses, Rockefeller Archive Center (Sleepy Hollow, New York), Rockefeller Foundation Archives, Record Group 1.1, Series 200R, Box 260, Folder 3096 (New School for Social Research, Music Filming); quoted by kind permission of the Rockefeller Archive Center. I am grateful to the staff of the Rockefeller Archive Center, particularly Darwin Stapleton, director, and Erwin Levold, for their assistance and support.

⁴ Undated letter from Hanns Eisler to Rudolf Kolisch, Harvard University (Cambridge, Massachusetts), Rudolf Kolisch Papers, Series I. A. (209). My thanks go to Jürgen Schebera, the editor of the forthcoming publication of Hanns Eisler's letters, who allowed me to look at and make use of his transcription of these letters.

⁵ Cf. Theodor W. Adorno, *Gesammelte Schriften* vol. 18 (*Musikalische Schriften* V), ed. Rolf Tiedemann et al. (Frankfurt/Main: Suhrkamp, 1984), p. 576.

⁶ Cf. Bertolt Brecht, *Arbeitsjournal*, in *Journal 2 1941-1955*, Werke vol. 27, ed. Werner Hecht (Berlin, Weimar, Frankfurt/Main: Aufbau-Verlag & Suhrkamp Verlag, 1995), p. 293.

⁷ Berndt Heller, "Bericht über die Rekonstruktion der Filmmusik Eislers für 'Opus III', 'Regen' und 'Circus'", in Hanns Eisler – *Komposition für den Film. Dokumente und Materialien zu den Filmkompositionen Hanns Eislers. Materialien zur Filmgeschichte* no. 12, ed. Christian Kuntze (Berlin 1982), pp. 43-70. Berndt Heller, "The Reconstruction of Eisler's Film Music: 'Opus III', 'Regen' and 'The Circus'", in *Historical Journal of Film, Radio and Television*, vol. 18, no. 4 (1998), pp. 541-559.

⁸ André Stufkens, 'Four ways to describe RAIN. Joris Ivens and live-music performances', in *European Foundation Joris Ivens Newsmagazine* 8 (2002), p. 7.

⁹ Kees Bakker, 'Joris Ivens and Hanns Eisler – Film and Music', in *Kaze – A Joris Ivens Retrospective*, YIDFF '99, p. 17.

¹⁰ The following criticism of Berndt Heller's conception is not meant personally. I am good friends with Heller and very grateful to him that he shared my enthusiasm about rediscovering the autograph score for Eisler's alternative version of an excerpt from THE GRAPES OF WRATH, another experiment of Eisler's Rockefeller Film Music Project, which Heller recorded with the Saarland Rundfunk Orchestra (cf. Johannes C. Gall, 'Hanns Eislers Musik zu Sequenzen aus THE GRAPES OF WRATH: Eine unbeachtete Filmpartitur', in *Archiv für Musikwissenschaft*, vol. 59, nos. 1 & 2 (2002), pp. 60-77 & 81-103).

¹¹ Theodor W. Adorno & Hanns Eisler, *Composing for the*

Films (London & Atlantic Highlands: The Athlone Press), pp. 148-152.

¹² *Ibid.*, p. 149.

¹³ This missing characteristic may have been the reason why the shot was omitted for the revised montage of the Lichtveld version.

¹⁴ Adorno & Eisler, *Composing for the Films*, op. cit., p. 148.

¹⁵ Undated letter from Hanns Eisler to Theodor W. Adorno, [possibly 21st or 28th January 1942 or even 4th February 1942,] SAdK, HEA 4205, published as 'Falsche Flaschenpost?', ed. Johannes C. Gall, in *Eisler-Mitteilungen* 32 (June 2003), p. 11.

¹⁶ Adorno & Eisler, *Composing for the Films*, op. cit., p. 148.

¹⁷ For the comparison with the table of shots that Berndt Heller has commendably given in the *Historical Journal of Film, Radio and Television* vol. 18, no. 4 (1998), pp. 556-559, the following should be noted: 1.) Heller counts 2 shots for the opening credits first making his shot numbers of the MoMA version higher by 2 than in this article. 2.) Between '(51) Men shoving wheelbarrows' and '(52) Car ride', Heller skips a shot with raindrops making from this 'Car ride' his numbering just higher by 1 than in this article. 3.) The shot 'Car fender', Heller erroneously counts twice, once as (144) for the Lichtveld version and once as (153) for the MoMA version. From '(145) Street reflection with shadows', his shot numbers are thus again higher by 2 than in this article. 4.) Heller divides 1 identical shot into 2: '(146) Puddles, streetcar' and '(147) Puddles, reflection'. From '(148) Oildrums with water', his numbering is consequently higher by 3 than in this article. 5.) In this article, those shots of the Lichtveld version were omitted which only exist as single frames and cannot be perceived effectively.

¹⁸ Ivens, *The Camera and I*, op. cit., p. 37.

¹⁹ *Ibid.*, p. 36.

²⁰ Cf. Christian Kuntze-Krakau, 'Filmkomposition bei Hanns Eisler: Praxis und Theorie', in *Film und Musik*, ed. Regina Schlagnitweit (Vienna: Synema, 2001), p. 106.

²¹ Ivens, *The Camera and I*, op. cit., p. 37.

²² *Ibid.*, p. 38.

²³ I wish to thank Thomas Ahrend and Peter Deeg for referring me to the Eisler records in the Schoenberg Center. I am also grateful to Therese Muxeneder of the Schoenberg Center, who generously provided me with a complimentary CD copy of the records.

²⁴ *Schoenberg Institute Archives Preliminary Catalog C (Recordings, Text Manuscripts, Photographs)*, ed. Kathryn P. Glennan, Jerry L. McBride & R. Wayne Shoaf (Los Angeles 1986), p. 46.

²⁵ My thanks go to André Stufkens and Bert Hogenkamp who first drew my attention to this valuable sound positive.

²⁶ Letter from Jan de Vaal to Joris Ivens, 13th Januar 1964, European Foundation Joris Ivens, Joris Ivens Archives, Category 1.3 (32: 1964). I thank Huub Jansen for his kind transmission of this letter.

²⁷ Joris Ivens, 'Monolog auf Hanns Eisler', in *Sinn und Form*, special issue on Hanns Eisler (Berlin: Ritten & Loenig, 1964), p. 32.

²⁸ Heller, 'The Reconstruction of Eisler's Film Music: "Opus III", "Regen" and "The Circus"', op. cit., p. 546.

²⁹ I wish to thank Marceline Loridan-Ivens for permitting and supporting this reproduction.

³⁰ Letter from Joris Ivens to Hanns Eisler, 17th May 1940, SAdK, HEA 4120.



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Series of film stills from RAIN - umbrellas in crescendo © Joris Ivens Archive / EFJ