

score, to the sequences 10 and 10a. An 'Etude (quasi Passacaglia)' for piano solo – the instrument that has been associated mainly with the splashing sound of raindrops since the second way – stages with its motoric strictly three-part setting a climax – pouring rain. On the rediscovered recording, Eduard Steuermann plays this presto section with exemplary precision and virtuosity according to a click track with 10 frames per click (= ca. 134 bpm, the sheet music's tempo mark of 132 bpm again representing the closest value on the Mälzel metronome scale). As film music, the piano etude functions in support of the purpose Ivens mentions in *The Camera and I*, i.e. that he intended to have 'the screen dripping with wetness – mak[ing] the audience feel damp and not just dampness. When they think they couldn't get any wetter, then I double the wetness [...] make it super-wet.'²¹

No. 11) The 10th way to describe rain – music to the shots 115-122 (MoMA version: 119-123, 125-127), i.e., according to the autograph score, to the sequences 11 and 12. Eisler specifies the function of the music as 'transition and cadenza': synchronous to the famous, involuntary funny shot of the soaked puppy, where the montage makes it seem to have been spat out of a drain, the violin and shortly after the cello continue the repetitive crotchet triplets of the solo piano now resting during the entire 10th way. In the film, the puppy is followed by another view of a water surface with raindrop ripples, a series of shots taken through a window of a travelling train, views of misty canals, and lastly a pan over rooftops. Eisler's musical comment is a contrapuntal duet of the muted strings, the 'hasty, rushing, shadowy' figures of which are apparently supposed to be gestures interacting to the fleeting impressions of objects rushing by the train window as well as the raindrops and rivulets drawn sideways on the window by the movement of the train.

Nos. 12-14) The 11th-13th way to describe rain – music to the shots 123-147 (MoMA version: 128-142, 150, 143-144, 146, 145, 149, 148, 147, 156, 151), i.e., according to the autograph score, to the sequences 13-15. Beginning with a shot in which light cuts through dark skies, Eisler's music follows the gradually weakening rain (11th way), the last scattered raindrops (12th way), and the impressions of the remnants of the rain – glittering puddles, damp pavements, and moist objects granting mysterious mirror views (13th way).

No. 15) The 14th way to describe rain – music to the shots 148-152 (MoMA version: 152, 154-55, 153, 157), i.e., according to the autograph score, to sequence 16. In an analogy to the 'strange dreamy yellow light'²² in the ending of RAIN, Eisler forms a calm, fatigued lingering conclusion, which corresponds in character to the beginning of the *Fourteen Ways to Describe Rain*, the music to the opening credits. Incidentally, the clear divergence that the end of the Lichtveld version shows from the silent film in respect of the montage may derive from the endeavour to make the gradual increase in twilight even more compelling and e.g. not to interrupt it by the comparatively bright image of a bridge railing reflecting in a canal (i.e. the second last shot in the MoMA version). In addition, a shot which was wrongly edited showing the motion picture upside down and in reverse time (MoMA 153), has been 'corrected' just as another shot in the 2nd way.

Not seldom do new discoveries

show the way to further finds previously undreamed of. This was no different upon the rediscovery of the Kolisch recording of the *Fourteen Ways to Describe Rain*: Hardly was the supposedly unique specimen able to give pleasure to its discoverers, when another one could be located among the holdings of the Arnold Schoenberg Center in Vienna.²³ It obviously represents a copy of the two records in the estate of Louise Eisler-Fischer. Eisler must have given the recording to his revered teacher Schönberg when dedicating the *Fourteen Ways to Describe Rain* to him in honour of his 70th birthday on 13th September 1944. Today, both these records are in a far better condition than the fairly scratched prototypes, which had to endure an adventurous odyssey (New York – Los Angeles – Vienna) and were apparently played frequently. Incidentally, a clue to the records in the Schönberg estate has been in the *Arnold Schoenberg Institute Archives Preliminary Catalog*, volume C for decades. In the section 'Recordings', it says: '[Rain] [Sound recording] / Eisler. -- [1940?]. 2 sound discs: 78 rpm, mono.; 10 in.'²⁴

However, the records held by the Schoenberg Center are even surpassed in preciousness by the optical sound positive on 1941 Kodak film stock that is archived under B 1875 in the Nederlands Filmmuseum in Amsterdam.²⁵ It is apparently a well-preserved lavender of the Kolisch recording. From its original archival location in the New York Museum of Modern Art, it was transferred to the Nederlands Filmmuseum in the 1950. Jan de Vaal, then curator of the Nederlands Filmmuseum, wrote to Ivens early in 1964, two years after Eisler's death: 'Furthermore, we have RAIN + a separate sound reel (14 different musical versions on a reel?). These we obtained on your advice from Dick Griffith [i.e. Richard Griffith, then curator of the MoMA Film Library] some time ago. How I am to synchronise this sound reel, is a mystery to me!²⁶ Ivens' marginal notation on the same letter suggests that he was, however, optimistic about cracking the synchronisation puzzle: 'Regen (14 Eisler) prem mondial'. Apparently, Ivens considered a public screening of the *Fourteen Ways to Describe Rain*, which, notwithstanding his friendship and temporary proximity to Eisler, he had never been able to see or hear. This potential screening he believed to be a world premiere. Yet he could not solve the synchronisation problem either. In his *'Monologue on Hanns Eisler'*, he related, though, the deep impression which Eisler's music had made on him when listening to it in the projection room of the Nederlands Filmmuseum: 'This was so good that it was difficult to listen to, now that you aren't here anymore.'²⁷

Some fifteen years later, when Berndt Heller was working in West Berlin on his reconstruction of Eisler's sound version, Jan de Vaal sent him an open-reel tape recording of the sound positive. Presumably because Heller had already committed himself to his divergent conception, he however thought the audio tape was a 'recording for a later chamber music production', 'which Eisler [had] sent to the Netherlands Museum.'²⁸ Some years later, in 1994, film scholar Bert Hogenkamp once again pointed out the significance and potential of the sound positive on the occasion of his comparative report on the various versions of RAIN: 'Sound positive B 1875 dates from 1941 (Kodak); it can be presumed that Eisler himself was engaged in the performance of his composition; problem: qua length, B 1875 is too short for the MoMA version of RAIN; [...]



Johannes Carl Gall, Mark-Paul Meyer and Bert Hogenkamp trying out the original sound positive of the *Fourteen Ways to Describe Rain* © André Stufkens



The adaptation of the sound positive to the Lichtveld version of RAIN reveals some witty moments of audiovisual interaction © André Stufkens



Continuing work in a digital environment © André Stufkens

suggestion: In *Composing for the Films* by Adorno and Eisler, pp. 171-181, a part of the score is dealt with comprehensively; perhaps the help of a musicologist can be called in to synchronise image and sound; if not, contact Hanns Eisler Archive in Berlin.'

It has taken another decade before Hogenkamp's visionary suggestion is now followed, albeit firstly induced by a different find. In co-operation with the Ivens Foundation, the International Hanns Eisler Society and the author, Mark-Paul Meyer, curator of the Nederlands Filmmuseum, is working on a 35mm reproduction of Eisler's experimental sound version.²⁹ Its premiere is scheduled for the next film biennale in Amsterdam. As one of three versions of RAIN (silent, Lichtveld, Eisler), this reproduction will furthermore be included on the forthcoming Ivens DVD box set compiled by the Ivens Foundation and on the DVD edition of Eisler's Rockefeller Foundation-funded film music study which the Eisler Society will release in 2005.

These joint projects by the Netherlands Film Museum, the Ivens Foundation and the Eisler Society also have a special symbolic power. For many years, the *Fourteen Ways to Describe Rain* were a constant bone of contention between Ivens and Eisler adherents. This was all the more regrettable given that in reality, Eisler and Ivens stimulated and influenced one another and always thought their collaboration very close. A letter Ivens wrote to Eisler in 1940 may reveal that, contrary to previous assumptions, Eisler also did not compose his experimental score of RAIN without consulting his friend about his artistic ideas and intentions – although the reference is not clear: 'Hanns, Helen [van Dongen] will write you