

## MASTERING EQUIPMENT

*Merging Technologies  
Hapi Digital Converter  
Antelope Audio Isochron 10M*

*Weiss Saracon Sample Rate Conversion Software*

*Weiss POW-r Dithering Software*

*Analog: Studer 810 Reel to Reel with  
Custom by JRF Magnetics & Siltech wiring  
Nagra 4S custom by JRF Magnetics*

*Aria tape head pre-amp by ATR Services  
Dehavilland Tube Tape Pre-amp  
Retro Instruments 2A3 Dual-channel tube program equalizer*

*Merging Pyramix Audio Software*

*Power Sources: PS Audio P10 Power Plant  
and Power Plant 300*

*Power Cords: Purist Audio Design, Essential Sound Products,  
Speltz Anti-Cables*

*Vibration Control: Symposium Acoustics Rollerblocks,  
Ultra platforms, Svelte shelves*

*Sonic Studio CD.1 Professional CD Burner  
using Mitsui Gold Archival CD's*

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Charles Gerhardt conducted with the National Philharmonic Orchestra included the 14 LPs of the Classic Film Scores series for RCA, issued 1972-1978. This started with the 1972 release "The Sea Hawk: The Classic Film Scores of Erich Wolfgang Korngold." The whole series was notable especially for Gerhardt's own, extremely careful, preparation of the scores. Recordings were made in the acoustically outstanding Kingsway Hall and engineered by Kenneth Wilkinson. The producer of the series was George Korngold, the composer's son. The series continued with albums devoted to Max Steiner, Miklós Rózsa, Franz Waxman, Alfred Newman, Dimitri Tiomkin, Bernard Herrmann and John Williams as well as albums devoted to music in the films of Bette Davis, Humphrey Bogart, and Errol Flynn. A number of additional pieces were recorded but remain in the vaults.



The Classic Film Score Of Miklós Rózsa

# SPELLBOUND

Charles Gerhardt conducts the National Philharmonic Orchestra

The Hungarian Miklós Rózsa (1907–95) had already created quite a stir as a composer in the Billy Wilder classic *Double Indemnity* (1944) for Paramount. The startlingly different treatment of music in this film, with its asperity of harmony and texture, constituted a dissonance that had not hitherto been heard in the movie studios. A recognizable Rózsa theme—stark and angular with bitter harmonic clashes—incurred the wrath of the studio's music director, leading to a disagreement between Buddy de Silva and Wilder, and a major musical breakthrough being accomplished.

Hitchcock approached Rózsa to do the music for his 1945 film, *Spellbound*. Hitchcock, who was familiar with Rózsa's work, wanted him to produce a distinctive tonal quality in his composition which would be the musical equivalent of John Ballantine's amnesia-paranoia and impress upon the audience by virtue of its unfamiliarity. Rózsa, a keen folk music enthusiast, hit upon the theremin, an instrument having an upright sound-sensitive pole, which produces sound from the motion of the hand in the space around it. Invented in Russia in 1920 by Lev Sergeyevich Termen (1896–1993), it sounds one note at a time, has a range of five octaves and produces a diversity of tone colour. The theremin, first heard on a motion picture soundtrack in Hitchcock's *Spellbound*, provided, in fact, the exact musical complement to the dream sequences designed by Salvador Dalí.

' . . . the original novel, *The House of Dr Edwardes*, was about a madman taking over an insane asylum. It was melodramatic and quite weird . . . But I wanted to do something more sensible, to turn out the first picture on psychoanalysis,' Hitchcock would later say in an interview to François Truffaut, 'So I worked with Ben Hecht, who was in constant touch with prominent psychoanalysts. I was determined to break with the traditional way of handling dream sequences through a blurred and hazy screen. I asked [David] Selznick if he could get Dalí to work with us and he agreed, though I think he didn't really understand my reasons for wanting Dalí. He probably thought I wanted his collaboration for publicity purposes. The real reason was that I wanted to convey the dreams with great visual sharpness and clarity, sharper than the film itself. I wanted Dalí because of the architectural sharpness of his work. Chirico has the same quality . . . the long shadows, the infinity of distance, and the converging lines of perspective . . .'

The unfamiliar notes of the theremin are introduced within a few seconds of the opening sequence, immediately after the Selznick signature theme. The visual setting for the title sequence—a tree in Fall—symbolically links images of dry falling leaves with memory and nostalgia. It relates to the amnesiac state of Ballantine's mind. It also suggests obliquely the burial of memory in snow with the advent of winter. It weaves a rich matrix of symbols and associations: the colour white (the colour of memory) that Ballantine cannot tolerate, because that is where his memory lies buried: in a ski-resort; the parallel lines: memory of childhood accident, ski tracks, also shovel/pitchfork which digs up buried things. The two strands: the thing that buries/hides, and the tool that retrieves become an intriguing motif in the film, held together by some of the most beautiful music ever written.

The love theme for Petersen and Ballantine is memorable for one of the loveliest moments in Hitchcock—the opening of the

doors following their kiss. The primary theme on a solo cello begins with Dr Constance Petersen's insomnia, expanding into a fuller, polychromatic scheme as Constance approaches the door of Ballantine's room. As the door opens, the theme is taken up by a solo violin, heightening the expectation of a romantic interlude. The theme continues through their first kiss till he is unnerved by the lines on Constance's white dressing gown until the theremin again sounds his amnesia, the monochromatic theremin theme being thrown in sharp relief with a subsidiary theme, this time on a snare drum, to symbolize the inscrutable force/ spell that binds him.

After the enormous success of *Spellbound* and *The Lost Weekend* the following year, a crop of similar films came his way, all related to the 'psychological melodrama' genre—*The Strange Love of Martha Ivers* (1946), *The Macomber Affair* (1947), *Kiss the Blood Off My Hands* (1948), *The Red House* (1947) and *The Secret Beyond the Door* (1948). Rózsa's compositions

for Mark Hellinger's film noir trilogy—*The Killers* (1946), *Brute Force* (1947) and *The Naked City* (1948)—were marked by his pathbreaking experimentation with hard accents, splintered rhythms, flurried snatches of theme, repetitive figures and phrases, evoking a dark, tortured professionally brutal world of the asphalt jungle, whose rawness is rarely tempered by human feelings.

His MGM phase was distinguished by some of the most memorable compositions in film music history, commanding a range and variety that can be the envy of a creative artist. Rózsa's memoirs [named *Double Life* after the film] remind us that his 'double life' has been the story of an artist's struggle to maintain his integrity and self-respect in a world where art is invariably expected to play a subservient role to commerce. Among his acclaimed non-film music compositions, his *Concerto for Strings* (1943), *Piano Sonata* (1949), *Violin Concerto* (1953) composed for, premiered and recorded by Jascha Heifetz deserve special mention.

After retirement from MGM, during the last years of his life he wrote four concertos for piano, cello, violin and cello, and viola, a *Tripartita* for orchestra, a second *String Quartet*, and a number of sonatas for unaccompanied instruments. Classical in conception, his music is essentially romantic. His music for films had a lyricism intense and almost elegiac—deriving its inspiration from the Magyar peasant lamentation. An exile for over fifty years, Rózsa would return again and again to his musical roots, to draw on the inexhaustible charm of the music of his homeland in Northern Hungary. The archetypal melodic formations of the folksong can be discerned in all his major compositions. 'I have always tried in my work to express human feelings, assert human values,' said Rózsa in his autobiography *Double Life*, '. . . tonality means line; line means melody; melody means song, and song, especially folksong is the essence of music because it is natural, spontaneous and primordial expression of human expression.' There, perhaps, lies the importance of Rózsa's contribution in the context of film music and the special intensity of response that it often appears to invoke.

The Classic Film Score Of Miklós Rózsa  
Charles Gerhardt conducts the National Philharmonic Orchestra

# SPELLBOUND

1. The Red House
2. The Thief Of Bagdad
3. The Lost Weekend
4. The Four Feathers
5. Double Indemnity
6. Knights Of The Round Table
7. The Jungle Book
8. Spellbound
9. Ivanhoe

Transferred from a RCA 4-track tape • Producer - George Korngold • Engineer - Kenneth Wilkinson

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HD TT disc receives during its very demanding manufacturing process.



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