

Gregg Nestor, guitar
William Kanengiser, guitar

with

Robert Shulgold, flute
Francisco J. Castillo, oboe/English horn
David McKelvy, harmonica
Alex Iles, trombone
Dennis Karmazyn, cello

CLASSIC MANCINI

The Classic Film Scores of Henry Mancini
Arranged for guitar by Gregg Nestor

Henry Mancini



Album Produced by Gregg Nestor and Lance Bowling

Recorded at Penguin Recording, Eagle Rock, CA

Recorded and Mixed by John Strother

Digital Preparation by CMS Digital

Engineer: Robert A. Vosgien

Album Art Direction: Mark Banning

Mr. Nestor's guitar by Manuel Ramirez, 1987
courtesy of Jason Yoshida

Mr. Kanengiser's guitar by Miguel Rodriguez, 1977

Special Thanks to Henry Mancini for direct access to his
scores for this project and for all his encouragement.

*In memory of Henry Mancini, Tony Thomas
and David McKelvy*



Henry Mancini gave his autobiography, published by Contemporary Books of Chicago in 1989, the title *Did They Mention The Music?*, voicing the anxiety common to all composers of motion pictures. For no matter the long experience and the success, composers in this genre always wonder if what has been written for the screen will be noticed enough for anyone to comment upon it. After all, the art of scoring is largely subliminal – the music is meant to be felt rather than heard. However, in the case of Henry Mancini, it is an anxiety that applies less to him than to anyone who has ever written music for the screen. Even people who hardly ever notice music in the movies notice Mancini – in fact his is probably the dominant name that comes to the mind of most people when asked to name a film composer.

The reasons for Mancini's immediate identity go far beyond his skill

scoring films. What he has written has not only fulfilled the functions of scoring – the subtle process whereby a film is given another dramatic and emotional dimension – but so much of what he has produced has had a lasting appeal. He is a man gifted with that most sublime of musical gifts – melody, along with the ability to craft his creations so that they touch the listener in a direct manner.

It requires no knowledge of music to be moved by “Moon River”, to be amused by the theme for **The Pink Panther** or cheered up by “The Pie in the Face Polka” from **The Great Race**. Like a beautiful painting or a clear translucent sky this kind of music requires no understanding. The success of Henry Mancini transcends that of simply writing music for films. That may be the basis from which he operates but it is abetted by the fact that he has for many years been one of America's most prolific recording artists and that he has continually appeared as a conductor of concerts in many parts of the world. The Mancini persona and personality are part of the success story. Among Hollywood composers and conductors it is difficult to find any more affable and likable than Mancini, which may account for the fact that so much of his music is affable and likable. However, this is an album about Mancini the film composer and not the man himself. The man in this instance is guitarist Gregg Nestor, who has taken a wide spectrum of Mancini's oeuvre and arranged them for himself, his colleague William Kanengiser and for several other musicians in those cases where he felt a two guitar arrangement was not quite enough. Happily he has chosen not only pieces which are well known and loved but a few not so well known but which deserve to be loved.

Who is Killing the Great Chefs of Europe? (1978) - Main Title

The film may not have been quite the success its producers were hoping for but with the likes of Jacqueline Bisset, George Segal and Robert Morley rollicking their way all through Europe in a comedy-thriller it was bound to please most viewers. The title music, cleverly arranged for two guitars, easily captures the classically Mozartian aura and the feeling of playfulness the film calls for.

Dear Heart (1964)

In *Dear Heart* the wonderful Geraldine Page portrayed a spinster visiting New York for a convention and falling in love with salesman Glenn Ford. It was pure, sentimental romance, as its main waltz theme makes pleasingly obvious. The use of solo trombone gives the melody just a little more feeling of warm hearted sentiment.

The Molly Maguires (1970)

Theme from “The Molly Maguires” / Pennywhistle Jig

Many Mancini admirers regard the score for *The Molly Maguires* as being one of his most effective compositions for the screen. Set in the Pennsylvania coal fields in the 1870’s the drama tends toward the tragic and Mancini’s main theme speaks of remoteness and a wistful sadness. A lighter moment, when the coal miners play football in the street, is made merry by the “Pennywhistle Jig” – here transformed from its orchestral guise into a virtuosic display piece for two guitars.

The Great Race (1965) - The Sweetheart Tree

Director Blake Edward’s love for the slapstick comedy of Hollywood’s silent era was apparent in *The Great Race*, for which he was able to persuade Warner Bros. to put up a large budget and a big cast. In telling the tale of the first New York-to-Paris car race the film needed plenty of light hearted music. It also needed a beautiful love theme, which Mancini shaped into the song “The Sweetheart Tree”. In preparing his arrangement for guitar Gregg Nestor felt the addition of harmonica would give it an added sentimental quality.

Sunflower (1970) - Love Theme

Sunflower was a love story filmed in Italy and starring Sophia Loren, and as Mancini confesses, “What man can meet Sophia without feeling slightly shaken by the experience?” The question needs no answer but it might account for the beautiful lines of the love theme Mancini provided the film.

The Great Race (1965) - The Pie in the Face Polka

The comic highlight of *The Great Race* was the battle of the pies in a German castle, with many of the main characters pelting each other with

all manner of whipped cream, custard and fruit pastries in any orgy that dwarfed anything ever achieved in the days of the Keystone Kops and Mack Sennett. The Polka was the perfect sonic counterpoint to the visuals.

Visions Of Eight (1973) - Theme for the Losers

David Wolper’s production of *Visions of Eight* was his admirable attempt to cover the 1972 Olympics from the points of view of eight celebrated film directors, each taking a different segment of the games to tell a story. When asked which of his themes he felt most expressed his intentions the compassionate Mancini opted for his theme for those who lost. Two guitars weave contrapuntal lines suggestive of a Bach chorale, with an unexpected modulation of theme to B flat minor.

The Thorn Birds (1983)

The Thorn Birds Theme / Meggie’s Theme

Among the most successful films ever made for television *The Thorn Birds* told a long and complex story of various loves and much adventuring in the Australian outback, with forays into other parts of the world. Its main theme, somewhat Irish in feeling, is a minor masterpiece of mood setting, and the theme for Meggie is the perfect sound picture of a lovely girl. In preparing the arrangement Gregg Nestor included parts for both oboe and English horn, thereby adding to the mood of distant poignancy.

Mancini Chases Mancini

Punch and Judy from *Charade* (1963)

Shades of Sennett from *The Pink Panther* (1964)

They’re Off from *The Great Race* (1965)

Chase music has been a requisite of films ever since the dawn of the industry and Henry Mancini has never had any trouble inventing allegros and agitados for whoever and whatever was being chased. The charming Parisian-set *Charade* contained a cheeky “Punch and Judy” sequence; *The Pink Panther* needed some Sennett-like pursuits; and *The Great Race* clearly called for music to get the race off to a frantic start. The arranger can be forgiven for adding a few “sound effects” in keeping with the madcap chaos.

The Glass Menagerie (1987) - Blue Roses (Laura's Theme)

Paul Newman's direction of the exquisite Tennessee Williams play *The Glass Menagerie* called for music as gentle as the delicate ornaments collected by the fragile girl who dreams of love in her lonely life. A gentleman caller brings a moment of such love before drifting away. Mancini catches a sweet sadness in his theme for Laura, and the addition of the flute together with ample use of delicate octave harmonics complements this feeling.

Medley: Three by Mancini and Mercer

Days of Wine and Roses

Charade

Moon River from "Breakfast at Tiffany's"

Alistair Cooke once described the lyrics of Johnny Mercer as being little bits of Mark Twain; such was the expression of profoundly folksy Americana in the work of this southern gentleman of a lyricist. With Mancini, Mercer reached a peak of expression in the three songs which brought them two Oscars and a nomination: "Moon River", "The Days of Wine and Roses" and "Charade". The two men need to have done nothing beyond these pieces to have gained a place in American culture, but of course both are represented by far, far more. The golden warmth of the cello allows the music to be just that more touching.

Darling Lily (1970)

Whistling Away the Dark / The Girl in No Man's Land

Darling Lily was a grandly scaled love and espionage tale set during the first World War and starring Julie Andrews and Rock Hudson, along with a slate of songs by Mancini and Mercer. In short, all the ingredients for success – except that this time the parts were bigger than the whole. Somehow it all failed to add up. However, nothing can diminish the music; the lilt of "Whistling Away the Dark" remains, as does the sad nostalgia of "The Girl in No Man's Land".

Lifeforce (1988) - Theme (End Title)

Every film composer has written wonderful music for films which crashed at the box office. In 1988 it was Mancini's turn, with a sweepingly symphonic, dramatic, surging score for a space fantasy that simply

refused to fly. *Lifeforce* might have been Mancini's Star Wars if the picture had been good. Such was not his luck this time. Gregg Nestor and fellow guitarist William Kanengiser offer an energized interpretation of his propulsive end title.

Arabesque (1966) - Yasmin (Love Theme)

Any film which stars the beautiful Sophia Loren as a stylishly dressed espionage agent named Yasmin is bound to elicit a gorgeous melody from an Italian-blooded romantic named Mancini. Here the arrangement for guitars and trombone helps to further delineate the charms of the svelte and sinuous lady.

Suite from "The White Dawn" (1974)

Seal Hunt / The Lovers / Hornpipe /

"The White Dawn" Theme / Arctic Whale Hunt

Although far from being a box office success *The White Dawn* remains an extraordinary epic and one for which Mancini wrote a monumental score. The film emphasizes the awesome visuals of the Arctic expanses and the humor and drama in the adventures of three shipwrecked whalers living among the Eskimos. Says Mancini, "It was a film composer's dream because there were so many open sequences, with no sound but the wind. There was little dialogue, no cars crashing or people slamming doors to get in the way of the music. So the score ran an hour and twenty minutes in a two-hour picture." Also extraordinary is the arrangement Gregg Nestor has made for two guitars of what is essentially a symphonically-conceived score of greatly descriptive music. The composer has expressed his amazement and approval of this brilliant tour-de-force for what he feels is a generous overview of his contribution to the art of scoring for motion pictures.

**Tony Thomas
Burbank, California**



**GREGG NESTOR,
guitar**

Internationally acclaimed guitarist Gregg Nestor has built up a strong following for his abilities as soloist, accompanist and arranger. Finalist in the 1981 New York Concert Artists Guild Competition (one of 16 out of 2,800 competitors) held at Carnegie Hall, Gregg Nestor has recorded and broadcast in Holland, Belgium and Spain, and for the BBC (England). He was engaged by the British National Trust for a

series of summer concerts in Stately homes throughout England, and has appeared with members of the London Symphony and Royal Ballet. In his London debut, The Times critic commented on his being “uncommonly communicative, a real artist in timing and shading, in stylish fluency and tact besides wholehearted communication with his composers”.

Over 40 works arranged by Gregg Nestor for solo/duo guitars or with various ensemble have been published. “The arrangements bring together high-quality musicianship and the use of characteristic guitar-musical textures and devices” says John Duarte of England’s “Music and Musicians”. His “Twelve Folksong Arrangements”, an anthology of songs by Copland, Britten and Seiber is published by Boosey and Hawkes. On the lighter side, a new anthology of classic Gershwin tunes (called ‘BY GEORGE’) as well as his arrangement for two guitars of “CASABLANCA” SUITE by Max Steiner (as performed on You Must Remember This, Volume One) is published with Warner Bros. Music. Gregg Nestor’s first compact disc release (Pantheon D10761) features a new guitar sonata written in 1986 by Miklós Rózsa at Mr. Nestor’s request, and published by G. Schirmer.

For this recording he was allowed access to Mancini’s personal archives. The results are arrangements as true and concise as possible to the

respective composer’s original intentions and wishes. Mr. Nestor’s guitar is heard on the left channel.

**WILLIAM KANENGISER,
guitar**

Known worldwide for his talents as soloist and chamber musician, William Kanengiser was awarded First Prize at the 1987 Concert Artists International New York Competition. He received his Bachelor’s and Masters Degrees from the University of Southern California, and was twice named the Outstanding Graduate of the USC School of Music, where he is currently an Adjunct Professor of Guitar. In his Milwaukee debut, the Sentinel critic wrote of his being “a classic musician, performing with a manifest love for his instrument and an embracing sense of musical style”.



In 1981, he won First Prize in the Toronto International Guitar Competition, and in 1983 was awarded top honors in the Radio-France Competition in Paris with the late Andres Segovia as head juror. He has recorded with flutist Hubert Laws and pianist Chick Corea on Columbia Masterworks, and was classical guitar coach and double for actor Ralph Macchio in the Columbia Pictures film “Crossroads”. Mr. Kanengiser’s performing career as soloist and a founding member of the Los Angeles Guitar Quartet has taken him to concert venues throughout Europe and North America. He has played at the “Guitarstreams” International Festival at Carnegie Hall, the Toronto Guitar Festival, the Paca Peña Guitar Festival in Cordoba, Spain and at the Concertgebouw in Amsterdam. He has produced an instructional video, “Effortless Classical Guitar” and has been profiled in a feature interview of Guitar Player Magazine.

Also known for his expertise as an arranger, Mr. Kanengiser has

transcribed extensively for the Los Angeles Guitar Quartet. Their performance of his arrangement of the complete ballet “El Amor Brujo” by Manuel de Falla as well as other premieres is heard on a Compact Disc release (GHA CD 126001). His solo guitar arrangements of Mozart and Handel keyboard works are published by Guitar Solo Publications. Mr. Kanengiser’s guitar is heard on the right channel.



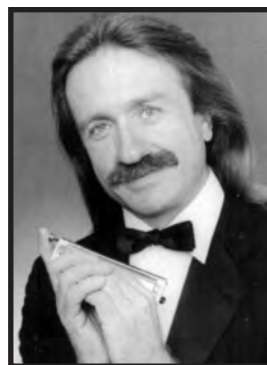
Robert Shulgold, flute

Robert Shulgold received his BFA from California Institute of the Arts in 1976. He continued studying the flute under the tutelage of Julius Baker, principal flutist of the New York Philharmonic. Mr. Shulgold freelances in the Los Angeles area, and has been principal flutist with

the Bakersfield Masterworks Chorale, Los Angeles Symphonia and the Beverly Hills Symphony. He is also on the applied music faculty of Loyola Marymount University.

Francisco J. Castillo, oboe

Francisco earned his Masters in Music from the University Of Southern California and a Licenciatura in oboe, composition and conducting from the University of Costa Rica. He was the winner of the Costa Rican National Prize (1979) for his orchestral composition Tupak-Amaru and his Quintet, Op. 22, No. 1 has been performed by the Los Angeles Philharmonic Woodwind Quintet. Francisco is principal Oboe for the Redlands Symphony, the Pasadena Pops Orchestra and Associate Professor Of Oboe at the University of Redlands as well as the Idyllwild School Of Music and the Arts. His principal teachers included: William Criss, Alan Vogel, David Weiss and Barbara Northcutt.



David McKelvy, harmonica

David McKelvy brings to this recording a background in film and television, and a concert repertoire ranging from Bach to Poulenc. His performance styles range from classical to country blues. He has worked with Van Dyke Parks, Mike Post, Arthur B. Rubinstein, Christopher Young and the late Nelson Riddle. David is the author of “The Instant Harmonica” instructional series, published by Hal Leonard.

Alex Iles, trombone

Alex has graduated from UCLA in 1983. Since then, he has been a free-lance trombonist in the southern California area. He has toured, recorded and performed with Woody Herman, Maynard Ferguson, David Benoit, the Pacific Symphony and the New Cal Art Twentieth Century Players. He is also active in the Los Angeles recording industry.



Dennis Karmazyn, cello

Dennis Karmazyn made his professional debut with the Los Angeles Philharmonic at the age of 16 which led to many engagements with the major orchestras of the U.S. and Europe. He began studying with such notable cellists as Gabor Rejto and Edgar Lustgarten, continuing his studies at the Paris Conservatory of Music in France. While at the Conservatory, under a full scholarship from the French government, he studied intensely with the renowned Paul Tortelier. He is also very active in chamber music, performing with many of the world’s finest artists and is a frequent guest artist at many of the major music festivals.



1. **Main Title** - from *"Who is Killing The Great Chefs of Europe?"* (2:20)
2. **Dear Heart** (2:12)
(With Alex Iles, trombone)
3. **Theme from "The Molly Maguires"** (2:19)
4. **The Pennywhistle Jig** -
from *"The Molly Maguires"* (2:31)
5. **The Sweetheart Tree** - from *"The Great Race"* (2:16)
(With David McKelvy, harmonica)
6. **Love Theme from "Sunflower"** 2:07
7. **Pie In The Face Polka** - from *"The Great Race"* (2:42)
8. **Theme for the Losers** - from *"Visions Of Eight"* (4:21)
9. **Theme from "The Thorn Birds"** (2:21)
10. **Meggie's Theme** - from *"The Thorn Birds"* (2:00)
(With Francisco J. Castillo, oboe/English horn)
11. **Mancini Chases Mancini** (5:22)
Punch and Judy (*Charade*)
Shades of Sennett (*The Pink Panther*)
They're Off (*The Great Race*)
12. **Blue Roses (Laura's Theme)** - from *"The Glass Menagerie"* (1:42)
(With Robert Shulgold, flute)
13. **Medley: Three by Mancini and Mercer** (5:31)
Days of Wine and Roses / Charade / Moon River (Breakfast at Tiffany's)
14. **Whistling Away the Dark** - from *"Darling Lili"* (2:50)
15. **The Girl in No Man's Land** - from *"Darling Lili"* (2:40)
16. **End Title** - from *"Lifeforce"* (3:42)
17. **Yasmin (Love Theme)** - from *"Arabesque"* (2:07)
(With Alex Iles, trombone)
18. **Suite from "The White Dawn"** (11:15)
Seal Hunt / The Lovers / Hornpipe / "The White Dawn" Theme / Whale Hunt

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