



The
William Borner
Collection

Music For Guitar
Arranged by Gregg Nestor

William Kanengiser
Raymond Burley
Gregg Nestor, Guitars

With
Francisco Castillo,
Oboe

Carole Kleister-Castillo,
Violin





Masterpiece by a Hollywood Star by Angelo Gilardino

Hungarian Miklós Rózsa, celebrated composer of soundtracks, wrote a Sonata for guitar that's a perfect example of good art: classic form, solid structure, clear definition of the particulars. He shied away from writing it so as not to clash with composer Mario Castelnuovo-Tedesco, his neighbor in Beverly Hills.

In 1972, while I was busily inviting composers who esteemed the guitar to write new pieces for the instrument, I happened to also think about a certain famous film composer that was sought after by Hollywood cinema producers.

Beyond his soundtracks that I knew since I was a child: Miklós Rózsa had put music to colossal epics like *IVANHOE*, *QUO VADIS?*, *EL CID*, *BEN HUR*, *KING OF KINGS* and others. I had the occasion to read the score of his concerto for violin, written for Jascha Heifetz, recognizing the hand of a master that could stand up next to the greats of the century. Miklós Rózsa, Hungarian-born in 1907, could seem from his Hollywood villa an unapproachable figure to the eyes of a young Italian guitarist, but the occasion came about to send him a message through a common Italian-American acquaintance that lived in Beverly Hills.

I wrote him, therefore, without fear, asking him to compose a piece for guitar. The response arrived on time, concise and courteous: "Dear friend", he said, "I would really like to accept your proposal, but I just don't feel ready to write music for an instrument of which I am not familiar with the technique and that I don't have time to study."

About 15 years later I had the pleasure to receive the recently published edition of *Sonata For Guitar* by Miklós Rózsa, published by Associated Music Publishers, linked with Schirmer. Dedicated to and accurately fingered by the Californian guitarist Gregg Nestor, it appeared right away to me as one of the best compositions for guitar that I had ever read: of classic form and extremely solid structure. It confirmed my initial response while reading the score for the violin concerto: Rózsa was a master that had perfectly assimilated the lesson of the classics and of his first, illustrious teachers, namely Bartók and Kodály. Beyond his admirable job as author of movie soundtracks, he knew how to create a strong and well defined poetic world. His famous Hollywood starkness had ob-

scured his art as symphonic and chamber music composer, but it hadn't impeded him to continually write good music: the *Sonata for Guitar* was an extremely valid example.

Recently, in an Internet discussion dedicated to the guitar, Gregg Nestor told the story of the composition: he had the occasion to get closer to Miklós Rózsa thanks to the favor of circumstance; and when as I had done before he asked him to write nothing less than a *Sonata for Guitar*, he felt himself opposed with a courteous refusal. But Nestor persisted and, making him listen to some pieces transcribed for guitar, managed to convince him.

I don't know how much Nestor had to work on the original Rózsa Sonata, to make it smooth, full and sonorous like it appears in the edition, but I have the impression that the Hungarian master had hit the target of the solution of the guitar-problem not less happily than his colleague Mario Castelnuovo-Tedesco. It's not necessary to institute comparisons – the style and the poetics of the two authors are incomparable – but it's certain that, from the reading of Rózsa's work, one leaves with the sensation of having entered in an authentic musical world, austere, delicate and clean.

Praise should go to Gregg Nestor for his mission accomplished and also for the album recording of the Sonata; I heard it in preview, and it's worthy of the dedication with which the composer honored him.

Angelo Gilardino
Sei Corde (Suonare News)
- June 2007

*Translated from Italian by
Stephen R. Figoni*



Few things encourage artistic rediscovery so much as a change in perspective. The music of Miklós Rózsa represented on this release has endured in the memory of both filmgoers and music lovers, its popularity confirmed by time; but in adapting these pieces for two guitars, in arrangements based faithfully on the composer's original scores, guitarist and arranger Gregg Nestor encourages us to both renew and rethink some old acquaintances.

“Andrés Segovia used to say that one is able to capture all the different fragrances of the orchestra on guitar, but viewed in a bottle, in miniaturized form,” observes Nestor. “A guitarist can produce tone-color changes on the strings; he can imitate qualities of a particular instrument. The challenge of these arrangements was to bring forward the most important elements from their orchestral guise. The guitar, being a plucked instrument, can expose individual voices, voices you might not

have heard before, and make them very clear and distinct. It focuses the basic substance and can highlight the structure of the music.”

According to Gregg Nestor, the music of Hungarian-born composer Miklós Rózsa (1907 - 1995) is especially suited for guitar adaptation, “because you hear someone who is always thinking orchestrally. His musical lines are not static; the canonic imitation and contrapuntal voices lie very well for guitar.”

The six beautiful miniature cameos of **KALEIDOSCOPE, Op. 19c (1946)** were written for the composer's two small children.

The first piece, *March*, is an almost Tchaikovskian miniature with military overtones, while the unmistakable Hungarian character of the *Zingara* is clearly in evidence (instructions for the guitar to play “like a cimbalom”); and in the *Musette* which cleverly imitates the bagpipe and also re-appears in the pastoral sequences in the score for the film **THE RED HOUSE**, composed at much the same time. The *Berceuse* is an exquisite lullaby with a gently modal melody over a lyrical pentatonic and rocking ostinato. The *Chinese Carillon* allows the use of delicate harmonics under a hypnotic melody reminiscent of Indonesian or Asian influence while the finale, *Burlesque*, highlights a rollocking and rhythmically engaging play between the two instruments. (It was originally written as the *First Sailor's Dance* for Jerome Robbins' ballet **FANCY FREE**, but Robbins decided eventually on a jazz-oriented score and the commis-

sion was passed to Leonard Bernstein.)

The **EL CID Overture (1961)** was its composer's third “epic” score in a row, after the equally majestic **BEN-HUR** and **KING OF KINGS**. Although the music of **EL CID** is unmistakably its composer's own, it was shaped by Rózsa's careful study of music from the film's period, eleventh century Spain. The opening fanfare, with its polytonal chords spread between the two players, sets the excitement of the scene. With the appearance of the **EL CID** theme, a castanet effect is created by one guitarist strumming the accompaniment on the lower strings, while his fingernails add a percussive rhythm.

EL CID's Love Theme (presented here for oboe, violin and two guitars) is also a seamless blend of ancient Phrygian harmonies and Rózsa's more opulent style, with its trademark sequential motifs and echoing voices; yet this sensual Moorish theme, as Nestor observes, “sounds as if it has existed forever.”

THAT HAMILTON WOMAN (1941) was a typically lavish Alexander Korda production chronicling the love affair of Emma Hamilton and Admiral Horatio Nelson. It was the favorite film of Winston Churchill, who never failed to weep during Nelson's death scene; with all due respect to stars Laurence Olivier and Vivien Leigh, we may guess that Rózsa's tender love music was no less a catalyst to the emotions. The theme's middle section, with its fragile, delicate harmonics, seems especially suited to the guitar.



Throughout his film career, particularly during his years at MGM (1949 to 1962) Rózsa contributed distinguishing scores to a variety of “costume” films. Two charming examples – the droll *The King’s Diary and Finances* from **YOUNG BESS (1953)**, and the lovely *Le Passepied de Vaubiessard* from **MADAME BOVARY (1949)**, both based on seventeenth century dance forms – demonstrate Rózsa’s gift for conveying a sense of period without sacrificing his own dramatic voice.

In feature films source music (in this case music written for underscoring to provide atmosphere in a nightclub or restaurant scene) are often treated as second class citizens. But Miklós Rózsa always gives them the same detailed care and attention that he devotes to the main body of the scores, turning them from potentially mundane items into sparkling gems.

For this release, which is essentially a bouquet in honor of the composer, Gregg Nestor chose to arrange three waltzes from Rózsa film scores used as source music: “*The Boat House Waltz*” is from the 1948 drama **A WOMAN’S VENGEANCE** starring Charles Boyer and Ann Blyth, with a script based on an Aldous Huxley novel; “*Valse Crèpusculaire*” (“*Twilight Waltz*”) is from the score Rózsa wrote in France for the 1977 Alain Resnais film **PROVIDENCE**. Rózsa described this haunting waltz as “expressing not only the nostalgic feeling of the film but my own memories of Paris in my youth.” The “*Tokyo Tea Room Waltz*” (subtitled “*Waltz for Cagney*”) comes from the 1945 James Cagney melodrama **BLOOD ON THE SUN** set in pre-World War Two Japan. Three additional film themes have also been arranged for solo guitar - the theme from **GREEN FIRE (1954)**, a *Bourrée* from **MOONFLEET (1955)** and “*The Happy Idiot Waltz*” from **TIP ON A DEAD JOCKEY (1957)**.

Rózsa has also composed several of the screen’s most sophisticated and enchanting waltzes (not to mention cinema’s most brilliantly relentless one, the “*neurotic*” waltz of **MADAME BOVARY**). Perhaps his most romantic one is found in **LYDIA (1941)**, another Alexander Korda production featuring the producer’s then-wife Merle Oberon as an aging benefactress who recalls the four great loves of her life. This arrangement, which includes the score’s playful *Harlequin* sequence, is adapted from Rózsa’s own 1977 suite.

Concluding this Rózsa mini-concert is a suite from **CRISIS (1950)**, a political thriller that marked writer Richard Brooks’ directorial debut. Cary Grant stars as a surgeon held captive by an ailing South American dictator (José Ferrer); Rózsa establishes tension and a sense of menace immediately in the severe march (*Viva La Revolución*) that opens the film, followed here by a delightfully capricious dance (*Paso Doble*) heard in a nightclub scene. This score is also noteworthy for being almost fully composed for two guitars, both originally played by Vicente Gomez – one of the few Hollywood scores conceived in this manner.

Steven C. Smith

Steven C. Smith is the author of A Heart At Fire’s Center: The Life And Music Of Bernard Herrmann (University Of California Press, 1991) and Film Composers (Lone Eagle Press, 1990).





GREGG NESTOR,
guitar

Internationally acclaimed guitarist Gregg Nestor has built a strong following for his abilities as soloist, accompanist and arranger. Finalist in the 1981 New York Concert Guild Competition held at Carnegie Hall, Gregg has recorded and broadcast in Holland, Belgium, Spain and for the BBC in London. 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.”*

Many works arranged by Gregg Nestor for solo/duo guitars or with various ensemble have been published. For this recording he was allowed access to Miklós Rózsa’s personal archives. The results are arrangements as concise and accurate as possible to the composer’s original intentions.

For this release, in duet with William Kanengiser and Raymond Burley, 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 Guild International New York Competition. He received his Bachelor’s and Master’s Degrees from the University of Southern California and was twice named the Outstanding Graduate of the USC School of Music where he served as an Adjunct Professor of Guitar.

Also known for his expertise as an arranger, Mr. Kanengiser has transcribed extensively for the Los Angeles Guitar Quartet. His solo guitar arrangements of Mozart and Handel keyboard works are published by Guitar Solo Publications.

For this release, in duet with Gregg Nestor, Mr. Kanengiser’s guitar is heard on the right channel.

RAYMOND BURLEY,
guitar

Raymond Burley is one of Britain’s



most experienced guitarists having performed solo concerts, concertos, on film scores, radio, and television and in virtually every possible guitar ensemble combination.

As a soloist he has toured extensively throughout the UK, Europe, the USA, South America, Canada and the Far East, and has appeared many times at London’s Wigmore Hall, the South Bank Centre’s Purcell Room, and Birmingham’s Symphony Hall. Raymond has been featured on BBC Radio, and worked with many of England’s foremost orchestras including the BBC Symphony, the Philharmonia, the English Chamber Orchestra and the Royal Philharmonic.

For this release, in duet with Gregg Nestor on KALEIDOSCOPE, Raymond Burley is heard on the right channel.

FRANCISCO CASTILLO,
oboe

Francisco earned his Masters in Music from the University of Southern California and in oboe, compo-



sition and conducting from the University of Costa Rica.

Francisco has served as 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.

CAROLE KLEISTER-CASTILLO,
violin

Carole began her violin studies at the age of fourteen, and later continued her musical training with Manuel Compinsky - earning her Bachelor of Music degree from California State University, Northridge. She is a member of the distinguished Los Angeles Chamber Orchestra, Pasadena and Long Beach Symphonies and performs regularly with the Los Angeles Opera Orchestra. Carole is an active studio musician and devoted teacher.

Executive Album Producers for BSX Records:
Ford A. Thaxton and Mark Banning

Album Produced by Gregg Nestor

Guitar Arrangements by Gregg Nestor

Recorded at Penguin Recording, Eagle Rock, CA

Engineer: John Strother

Digitally Edited and Mastered by
James Nelson at Digital Outland

Album Art Direction: Mark Banning

Mr. Nestor's Guitars by
Martin Fleeson, 1981 & José Ramirez, 1984

Mr. Kanengiser's Guitar by Miguel Rodriguez, 1977

Special Thanks to the Miklós Rózsa estate
for access to the original scores for this project.

BSX Records wishes to thank Gregg Nestor,
The Miklós Rózsa Society, Jon Burlingame
and Mike Joffe



The

Miklós Rózsa
Collection

KALEIDOSCOPE, Op. 19c (1946):

- | | |
|---------------------|--------|
| 1. March | (1:17) |
| 2. Zingara | (1:47) |
| 3. Musette | (2:12) |
| 4. Berceuse | (1:56) |
| 5. Chinese Carillon | (1:07) |
| 6. Burlesque | (1:38) |

SONATA FOR GUITAR, Op. 42 (1986):

- | | |
|----------------------------------|--------|
| 7. Moderato | (5:52) |
| 8. Molto Moderato, quasi Canzone | (5:59) |
| 9. Allegro Frenético | (4:35) |

EL CID (1961):

- | | |
|--|--------|
| 10. Overture | (3:23) |
| 11. Love Theme | (5:18) |
| 12. THAT HAMILTON WOMAN (1941):
Lady Hamilton - Love Theme | (4:08) |
| 13. YOUNG BESS (1953):
The King's Diary and Finances | (2:51) |
| 14. MADAME BOVARY (1949):
Le Passepied de Vaubiessard | (3:09) |
| 15. A WOMAN'S VENGEANCE (1948):
The Boat House Waltz | (2:11) |



Music For Guitar
Arranged by Gregg Nestor

William Kanengiser
Raymond Burley
Gregg Nestor, Guitars

With
Francisco Castillo, Oboe
Carole Kleister-Castillo, Violin

- | | |
|--|--------|
| 16. PROVIDENCE (1977):
Valse Crèpusculaire | (3:58) |
| 17. BLOOD ON THE SUN (1945):
The Tokyo Tea Room Waltz | (1:52) |
| 18. GREEN FIRE (1954): Theme | (2:03) |
| 19. MOONFLEET (1955): Bourrée | (2:27) |
| 20. TIP ON A DEAD JOCKEY (1957):
The Happy Idiot Waltz | (2:06) |
| 21. LYDIA (1941): Suite | (4:48) |
| 22. CRISIS (1950): Suite | (2:24) |

Total Time: **67:05**

Tracks 1-6 with Raymond Burley, Gregg Nestor - guitars

*Tracks 10-14, 21, 22 with William Kanengiser,
Gregg Nestor - guitars*

*Track 11 with Francisco Castillo - oboe,
Carole Kleister-Castillo - violin*

*Tracks 7-9 (written for Gregg Nestor)
with Gregg Nestor - guitar*

Tracks 15-20 with Gregg Nestor - guitar



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