

You Must Remember This Too

Classic Film Music Arranged For Guitar

Gregg Nestor,
Guitar

William Kanengiser,
Guitar

Jessica Pierce,
Flute

Francisco Castillo,
Oboe

Kevan Torfeh,
Cello

David McKelvy,
Harmonica

Anna Bartos,
Soprano





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

Album Produced by **Gregg Nestor**

Guitar Arrangements by **Gregg Nestor**

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Penguin Recording, Eagle Rock, CA
Engineer: **John Strother**

Tracks 6-11 Recorded at
Villa di Fontani, Lake View Terrace, CA
Engineers: **Jonathan Marcus, Benjamin Maas**

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Mr. Nestor's Guitars by
Martin Fleeson, 1981
José Ramirez, 1984 & Sérgio Abreu, 1993

Mr. Kanengiser's Guitar by
Miguel Rodriguez, 1977

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for access to the original scores for this project.

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and **Frank K. DeWald** for his invaluable contribution
and oversight to the accuracy of the CD booklet.*

*For **Ilaine Pollack***



Few things encourage artistic rediscovery so much as a change in perspective. The music represented on this album has endured in the memory of both filmgoers and music lovers; but in adapting these pieces for two guitars, in arrangements based faithfully on the composers 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.”

It can also create musical puzzles - solvable through a mix of musicianship and technical invention. The opening of Ernest Gold's **IT'S A MAD, MAD, MAD, MAD WORLD** (1963), transcribed from the movie's finale, leapfrogs teasingly from key to key, its equilibrium as unsteady as the film's money-mad protagonists. Since a guitar - a

well-tempered instrument - cannot be tuned for all keys simultaneously, each key change was recorded by the duo sectionally, then combined. Virtuoso glissando and pizzicato effects complement Gold's main theme, a jaunty, kaleidoscopic waltz whose suggestion of a merry-go-round is purely intentional.

The fanfare-like opening of Alfred Newman's **ALL ABOUT EVE** (1950), adapted from the main title, pulls us into another universe of intrigue: the theater. The players in Joseph L. Mankiewicz's classic may be manipulative and even cruel, but like the glittering world they inhabit, their words are literate and exhilarating - qualities reflected in Newman's propulsive overture, offset by a tender middle theme.

Cathy's Theme from **WUTHERING HEIGHTS** (1939) is one of Newman's best-loved compositions - and a piece which nearly wasn't written. That year, Newman left his longtime employer, producer Samuel Goldwyn, to become head of 20th Century Fox's music department. Goldwyn hired Newman back for the one film, confident that he could intensify the romantic elements needed to produce a hit (Goldwyn had originally rejected the project on the grounds that “I don't like stories with people dying in the end!”). Newman's haunting melody suggests not only the elusive spirit of Catherine Earnshaw (Merle Oberon), but the eternal quality of nature in which her love for Heathcliff (Laurence Olivier) blossoms.

DOWN TO THE SEA IN SHIPS (1949) was another, more adventure-driven 19th century tale scored by Newman, who researched period sea shanties before creating a memorable one of his own. His invigorating Hornpipe resurfaces throughout the film, an ode to the lure of the sea. Its vigorous contrapuntal lines are perfectly suited to a two-guitar arrangement; a sustained-note “chime” effect adds to the atmosphere, suggesting the bell of the New Bedford whaling harbor where much of the film is set.

Best-known for his action-adventure scores, Erich Wolfgang Korngold was no less a master of expressive vocal writing, as illustrated in his several operas and his occasional songs for film. *My Love and I* (with lyrics by Oscar Hammerstein II, and presented here for solo guitar) is one of Korngold's early screen compositions, a song written for the Paramount film **GIVE US THIS NIGHT** (1936). Its harmonic eloquence and the gentle

assuredness of its melody foreshadow the seriousness with which this “concert composer” would approach film.

Like Korngold, Miklós Rózsa found inspiration in later years by uniting both sides of his “Double Life” - the title of his autobiography - in a concert work inspired by his film music. Just as Korngold had incorporated themes from Warner Bros. scores in his 1945 Violin Concerto, Rózsa drew from five of his MGM-era movies to create the elegant **SUITE IN THE OLDEN STYLE**. Arranged by Rózsa's friend Christopher Palmer, and completed not long before the composer's death, the suite was written for flute, oboe/english horn, cello and harpsichord; it was dedicated to harpsichordist Marvel Jensen, Rózsa's music coordinator. For this recording, the harpsichord part has been adapted for guitar by Gregg Nestor, who has also added his own arrangement of the *Bourrée* from **MOONFLEET** (1955).

The courtly *Le Passepied de Vaubiessard* originally evoked the elegance - and hypocrisy - of mid-19th century France in Vincente Minnelli's screen version of **MADAME BOVARY**. The sunny *Bourrée* is a happy remnant of the ill-fated 18th century drama **MOONFLEET** (1955), directed by Fritz Lang and starring Stewart Granger; while *The Duchess of Brighton* recalls the comic ministrations of Margaret Rutherford's character in 1963's **THE V.I.P.S** (Rózsa's playful theme may have helped Rutherford win that year's Best Supporting Actress Oscar).

The next three movements - *Pavanne, Gaillarde, and Love Song* - derive from Rózsa's score for the 1956 romance **DIANE**, starring Lana Turner as 16th century French countess Diane de Poitiers, whose admirers include King Francis I - and whose foes include the murderous Catherine de Medici. (Observed Rózsa, “Lana Turner was, of course, as far removed from Diane de Poitiers as Sunset Boulevard is from Blois.”) More striking than the Cinemascope-lensed plots and counterplots is Rózsa's musical depiction of court life in two 16th century dance tunes (one of which is *Belle qui tiens ma vie*) and his setting of timeless passion in the *Love Song*.

The final movement, *The Prince of Wales*, harkens back to the story of **YOUNG BESS** - a.k.a the future Queen Elizabeth I - portrayed by Jean Simmons in MGM's 1953

lush historical fiction. This music was a Rózsa favorite from the score, but like its predecessors in the suite, no knowledge of its cinematic history is necessary to enjoy its craftsmanship and lyricism.

Bernard Herrmann's music for **PSYCHO** (1960) was audacious in its instrumentation. It was composed solely for string orchestra - complementing the black-and-white thriller with "a black-and-white sound," to quote the composer. Herrmann rose to the challenge, finding stunning variety in phrasing, rhythm and color.

In adapting the film's *Prelude* for two guitars (a duality Norman Bates might have appreciated), Gregg Nestor found the rhythmically charged piece, originally a showcase for string timbres, equally suited to the varied colors of guitar; but a small modification was required to make the languorous, descending chords of the film's first scene effective in the translation. "When played as block chords, as strings would play, the result sounded dull. It wasn't until we added a very gentle, harp-like arpeggiation that it made musical sense."

This moment of calm is deceptive; as the film's short-lived heroine Marion Crane (Janet Leigh) makes her escape on a rain-soaked highway, the jangling *Prelude* returns, which as Herrmann observed "tells the audience, who don't know something terrible is going to happen to the girl... that it's got to."

A very different tale of escape is told in **WATERSHIP DOWN** (1978), the animated film based on Richard Adams' British fantasy novel. This story of a tribe of highly intelligent rabbits and their quest for safety is not without its dark side, and like its source material it has a serious reverence for nature, as heard in Angela Morley's Elgarian Main Theme. Contrast comes in a giddy, intoxicated waltz, originally for saxophone and orchestra, that describes the seagull Kehaar (voiced by Zero Mostel).

Prior to Bernard Herrmann, Alfred Hitchcock's most frequent collaborators were Franz Waxman and Dimitri Tiomkin, the prolific Russian-born composer who is remembered as much for his film songs as his scores. The austere thriller **I CONFESS** (1953) was given fleeting moments of romanticism with Tiomkin's theme (originally for voice and orchestra, with lyrics by Ned Washington); it recalls, with otherworldly remoteness,

the long-ended affair between Ruth Grandfort (Anne Baxter) and Michael Logan (Montgomery Clift), a priest whose romantic past will implicate him in a murder.

A more famous Tiomkin song came from William Wyler's **FRIENDLY PERSUASION** (1956), based on Jessamyn West's stories about an Indiana Quaker family. Tiomkin's gentle melody *Thee I Love* (which was originally to be the film's title) is adapted here from Angela Morley's arrangement of the theme for the Boston Pops.

The suite **A PRESIDENT'S COUNTRY** (1966) was assembled by Tiomkin for a short film narrated by Gregory Peck that showcased southwest Texas, homeland of then-President Johnson. On its own, the music provides a robust yet poignant retrospective of Tiomkin's long association with the western in film and television, featuring themes from **RED RIVER** (1948), **DUEL IN THE SUN** (1946), **GIANT** (1956), **GUNFIGHT AT THE O.K. CORRAL** (1957), television's **RAWHIDE** (1959), **HIGH NOON** (1952), and **THE ALAMO** (1960). Originally written for small orchestra, the suite is presented here in Gregg Nestor's showpiece for solo harmonica (an instrument added for this arrangement) with two-guitar accompaniment.

Steven C. Smith

Author and Producer Steven C. Smith received the 1991 ASCAP/Deems Taylor Award for his biography A HEART AT FIRE'S CENTER: THE LIFE AND MUSIC OF BERNARD HERRMANN (UC Press). A four-time Emmy nominee, his television work includes the A&E series BIOGRAPHY and the 2009 Blu ray documentary PASSION, PREJUDICE AND SOUTH PACIFIC: CREATING AN AMERICAN MASTERPIECE.



ERNEST GOLD (1921 - 1999)

A child prodigy, Gold began composing at the age of five in his native Vienna. After the German takeover in 1938, he emigrated to the United States, first to New York, then Hollywood in the mid-1940s. Gold received the 1960 Oscar for his score for **EXODUS**; he is probably best known for his collaborations with

director Stanley Kramer, which include **INHERIT THE WIND** (1960), **JUDGMENT AT NUREMBERG** (1961) and **IT'S A MAD, MAD, MAD, MAD WORLD** (1963). Guitarists Gregg Nestor and Fred Benedetti have also recorded Gold's *Songs of Love and Parting* in an arrangement for voice and two guitars, for Cambria Records (CD-1062).



ALFRED NEWMAN (1901 - 1970)

One of Hollywood's most prolific and gifted composers, Newman wrote and adapted music for hundreds of films between 1930 and 1970, and won a record nine Academy Awards. As the head of 20th Century Fox music department (1939-1960) Newman was admired not only for his original scores but for his conducting and for his taste in hiring composers (among them Bernard Herrmann, Hugo Friedhofer and David Raksin). Newman's most famous scores include those for **STREET SCENE** (1931), **THE HUNCHBACK OF NOTRE DAME** (1939), **THE SONG OF BERNADETTE** (1943), **THE DIARY OF ANNE FRANK** (1959), and **THE GREATEST STORY EVER TOLD** (1965).

ERICH WOLFGANG KORNGOLD (1897 - 1957)

One of Vienna's most celebrated composers in the early 20th century, Korngold was considered a serious rival to his contemporary Richard Strauss, he composed many of his operas and concert works while in his teens and twenties. Korngold first came to America in 1934 to adapt Mendelssohn's music for Max Reinhardt's film of **A MIDSUMMER NIGHT'S DREAM**. The Nazis' invasion of his homeland a few years later convinced him to stay in Los Angeles, where he wrote romantic, highly influential scores for Warner Brothers films. He received Academy Awards for **ANTHONY ADVERSE** (1936) and **THE ADVENTURES OF ROBIN HOOD** (1938); his other films include **CAPTAIN BLOOD** (1935), **THE SEA HAWK** (1940) and **KINGS ROW** (1942).



MIKLÓS RÓZSA (1907 - 1995)

For over half a century Miklós Rózsa maintained a highly



successful career as both a concert and film composer. Born in Hungary, Rózsa studied in Leipzig and worked in Paris and London where he scored his first film, the British KNIGHT WITHOUT ARMOUR, in 1936. Other collaborations with its producer Alexander Korda followed, among them THE FOUR FEATHERS (1939), THE THIEF OF BAGDAD (1940), and JUNGLE BOOK (1942). In

Hollywood, Rózsa worked with such directors as Alfred Hitchcock (SPELLBOUND), Vincente Minnelli (MADAME BOVARY, LUST FOR LIFE), and Billy Wilder (DOUBLE INDEMNITY, THE LOST WEEKEND, THE PRIVATE LIFE OF SHERLOCK HOLMES and others). He received Oscars for SPELLBOUND (1945), A DOUBLE LIFE (1947), and BEN-HUR (1959). His concert works include a violin concerto written for Jascha Heifetz, a piano concerto, and a guitar sonata, written for and recorded by Gregg Nestor (BSX Records-BSXCD 8845).



BERNARD HERRMANN (1911 - 1975)

The son of Russian immigrants, Herrmann grew up in New York, where he attended Juilliard and New York University. In the early 1930s he joined the staff of CBS radio; as a CBS staff conductor (and later as chief conductor) he championed new and neglected music, including that of Charles Ives and Joachim Raff. In 1938 he became music director of Orson

Welles' Mercury Theatre on the Air; their association included the WAR OF THE WORLDS radio broadcast and Welles' first two films, CITIZEN KANE (1941) and THE MAGNIFICENT AMBERSONS (1942). Herrmann was a master at varying his music's instrumentation to suit the psychological and atmospheric needs of a film. His features include ALL THAT MONEY CAN BUY (1941) for which he received an Oscar, THE GHOST AND MRS. MUIR (1947), THE SEVENTH VOYAGE OF SINBAD (1958), and eight films with Alfred Hitchcock, including VERTIGO

(1958), NORTH BY NORTHWEST (1959) and PSYCHO (1960). His last score was for TAXI DRIVER (1976).

ANGELA MORLEY (1924 - 2009)

Angela Morley was born in Leeds, Yorkshire, England, the child of amateur singers. A saxophone and clarinet player, she toured the country in bands at age 16; by 20 she had settled in London, playing for live radio broadcasts. Two years later she began studies with Mátyás Seiber, a student of Zoltán Kodály, and with Walter Goehr, a student of Schoenberg. At age 29 she began scoring films, as well as arranging and conducting for such singers as Mel Tormé, Marlene Dietrich and Noel Coward. Her film credits include THE LOOKING GLASS WAR (1969), CAPTAIN NEMO AND THE UNDERWATER CITY (1969), WHEN EIGHT BELLS TOLL (1970), THE LITTLE PRINCE (1974) and THE SLIPPER AND THE ROSE (1976), the latter receiving Oscar nominations. She also won three Emmy Awards.



DIMITRI TIOMKIN (1899 - 1979)

Born near St. Petersburg, Tiomkin graduated from the St. Petersburg Conservatory of Music and St. Petersburg University; he also earned a law degree from the University of St. Mary's. He began his musical career in 1919 as a concert pianist and conductor; in 1925 he came to the United States, starting his film work in 1929. First associated with Frank Capra (on LOST HORIZON, YOU CAN'T TAKE IT WITH YOU, MR. SMITH GOES TO WASHINGTON and others), Tiomkin would give his melodic, often aggressively dramatic style to films by Hitchcock (SHADOW OF A DOUBT, STRANGERS ON A TRAIN, I CONFESS, DIAL M FOR MURDER), George Stevens (GIANT) and Fred Zinnemann (HIGH NOON). He won Oscars for HIGH NOON (1952), THE HIGH AND THE MIGHTY (1954) and THE OLD MAN AND



THE SEA (1958). His autobiography, *Please Don't Hate Me*, was published in 1959.

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 personal archives of the composers represented here. The results are arrangements as concise and accurate as possible to the composer's original intentions. For this CD, in duet with William Kanengiser, Mr. Nestor's guitar is heard on the left channel.



WILLIAM KANENGISER, guitar

Recognized as one of America's most brilliant guitarists, William Kanengiser has developed a unique repertoire for his instrument, ranging from dazzling arrangements of Mozart, Handel, and Bartók to his innovative excursions into the music of Eastern Europe, the Caribbean, and jazz. Mr. Kanengiser has performed in recital and as guest soloist with orchestras in virtually every major American city, ranging from New York City's Carnegie Hall to San Francisco's Herbst Theater, as well as throughout Canada, Europe, and Asia. The First Prize Winner of the Concert Artists Guild competition as well



as major international competitions in Toronto and Paris, his debut recording for GSP won an "INDIE" award for Best Classical Recording, and he records for Telarc as a member of the Los Angeles Guitar Quartet. For this CD, in duet with Gregg Nestor, Mr. Kanengiser's guitar is heard on the right channel.



JESSICA PIERCE, flute

Flutist Jessica Pierce began her studies in Northern California with Isabelle Chapuis and Mimi Carlson. Jessica attended Santa Clara University where she received a Bachelor's Degree in both music and French. During her time there, Jessica was a soloist with the Santa Clara

Orchestra as well as the Saratoga Symphony. She was accepted into the prestigious Academie Internationale d'Eté de Nice where she studied with Philippe Bernold, Christian Lardé and Claude Bolling. Her studies then brought her to Paris where she began a guitar and flute duo, AlmaNova, with guitarist, Almer Imamovic. The duo continues to perform to great acclaim. Jessica is currently Professor of Flute Studies at the South Pasadena Music Center and Conservatory.



FRANCISCO CASTILLO, oboe / english horn

Francisco earned his Masters in Music from the University of Southern California and in oboe, composition and conducting from the University of Costa Rica. Francisco is the principal oboe for the Redlands Symphony, the California Philharmonic and Professor of Oboe at the University of

Redlands, Pomona University, Pasadena City College, Los Angeles High School for the Arts and Idyllwild Arts Academy.

KEVAN TORFEH, cello

Kevan Torfeh works as a free-lance musician and



teacher in and around Los Angeles county. He is active playing recording sessions, concerts, and teaching. Previous accolades include having been principal and solo cellist for the L.A. Mozart Orchestra from 1978-1992, and playing with the Temianka Virtuosi from 1985-1990 (and touring with same group under the auspices of Columbia Artists Management). Mr. Torfeh's studies were completed at U.S.C., L'Accademia Chigiana in Siena, in England with William Pleeth, and in Salzburg at the Hochschule Mozartium.



ANNA BARTOS, soprano

Anna Bartos is an active recitalist in the United States, Canada, Mexico, the Caribbean and Russia. She is known for her poignant and thrilling performances of Spanish and Latin American song literature, among other repertoire. Since 1994, she has toured her original drama, *La Maja Olvidada*,

with the non-profit sponsorship of the New York Foundation for the Arts, and a grant from the Spanish Consulate. Ms. Bartos is on the vocal faculty of New York University and gives master classes and lecture-recitals for the College Music Society and other organizations.



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.



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1. IT'S A MAD, MAD, MAD, MAD WORLD 2:30
Ernest Gold

2. Overture: ALL ABOUT EVE 2:00

3. WUTHERING HEIGHTS 2:32

4. DOWN TO THE SEA IN SHIPS 2:17
Alfred Newman

5. MY LOVE AND I 3:48
Erich Wolfgang Korngold
Gregg Nestor - solo guitar

SUITE IN THE OLDEN STYLE

with Jessica Pierce, flute • Francisco Castillo, oboe/english horn • Kevan Torfeh, cello

6. Le Passepiéd de Vaubiessard (MADAME BOVARY) 3:08

7. Bourrée (MOONFLEET) 2:25

8. The Duchess of Brighton (THE V.I.P.S) 1:10

9. Pavanne & Gaillarde (DIANE) 2:09

10. Love Song (DIANE) 2:08

11. The Prince of Wales (YOUNG BESS) 2:51
Miklós Rózsa

12. Suite: PSYCHO 4:51
Bernard Herrmann

13. Suite: WATERSHIP DOWN 5:10
Angela Morley

14. MUSIC OF THE NIGHT 2:42
with Anna Bartos, soprano

15. FRIENDLY PERSUASION 3:26

16. Suite: A PRESIDENT'S COUNTRY 10:04
Dimitri Tiomkin
with David McKelvy, harmonica

Total Time 52:48



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