



YOU MUST REMEMBER THIS

The Classic Film Scores of Franz Waxman and Max Steiner
Arranged for guitar by Gregg Nestor

Gregg Nestor, Guitar
William Kanengiser, Guitar

Gordon Halligan, Flute
Jordan Dardov, Violin

CD booklet notes by Tony Thomas

Album Produced by Gregg Nestor

All Arrangements by Gregg Nestor

Recorded at Penguin Recording, Eagle Rock, CA

Recording Dates: May 20, 22, 24 1986, June 8, 9 1987

Engineer: John Strother

Microphones: AKG 460 CK1 / Neumann KM 84

Digitally Recorded on F1

Digital Preparation by CMS Digital

Engineer: Bill Giolando

Album Art Direction: Mark Banning

Mr. Nestor's Guitar by Martin Fleeson, 1981

Mr. Kanengiser's Guitar by Miguel Rodriguez, 1977

Special Thanks to Danny and Joel Franklin at Warner Bros Music for access to Steiner's scores and to John Waxman for access to his father's scores.

*With gratitude and appreciation to the memory of
Tony Thomas, author extraordinaire.*

May 10th, 1988 will mark the centenary of Max Steiner's birth. It is therefore most timely that Gregg Nestor and William Kanengiser collaborate to produce a recording honoring Max Steiner and Franz Waxman on this occasion. The selections Mr. Nestor has chosen for his two guitar renditions are most appropriate, since they represent the wide breadth of their musical vocabulary. This recording will be well received by Franz Waxman and Max Steiner fans around the world.

**Albert Bender, Director-Founder
The Max Steiner Memorial Society - May, 1988**

The musical art is almost as integral a part of the motion picture as is the art of photography. Even "silent" films had some form of musical accompaniment, while the vast majority of all sound films rely heavily on music to enhance their emotional ambience. Yet pity the poor film composer. Almost always under considerable pressure, he or she writes an extended "score", generally containing some thirty to forty-five minutes worth of music, although sometimes considerably more, which then gets edited into an art form where the rule of thumb is that music is to be "seen" and not heard. To make matters worse, once the film disappears, its music disappears with it, unless it makes its way to a "soundtrack" (actually music track) recording or, on infinitely rare occasions, gets performed in a concert suite. What we hear on this recording, however, is precisely that: concert arrangements, of various lengths, for two guitars (with occasional flute or violin), by guitarist Gregg Nestor, from scores by two of the earliest practitioners of this specialized art form, Franz Waxman and Max Steiner.

FRANZ WAXMAN (1906-1967)

Franz Waxman was born in 1906 (the same year as Dmitri Shostakovich) in Upper Silesia, then a part of Germany but now annexed to Poland. Waxman began working in film at the very beginning of the sound era. While still in Germany, he orchestrated and conducted Frederick Hollander's score for Josef von Sternberg's famous *The Blue Angel*. In 1934, at the age of 28, he followed Erich Pommer, then head of Berlin's UFA Studios, to Hollywood as arranger for the film musical, *Music In The Air*, with a score by Jerome Kern and Oscar Hammerstein II. Waxman's first original score for Hollywood, *The Bride Of Frankenstein* (1935), stands as one of the most innovative and appropriate musical

accompaniments for early sound film. It reveals Waxman not only as a composer of memorable themes but also an expert creator of mood via dark, chromatic harmonies and frequently offbeat instrumentations.

For the next thirty-two years, Franz Waxman composed and conducted 144 motion picture scores in Hollywood; he was nominated for the Academy Award 10 times and won twice in a row in 1950 and 1951. In 1947, Waxman founded the Los Angeles International Music Festival, presenting over seventy World, American and West Coast premieres by such composers as Bernstein, Mahler, Poulenc, Schoenberg, Shostakovich, Stravinsky, Vaughan Williams and Sir William Walton. He frequently guest-conducted orchestras in the United States, Europe, Israel and in 1962 was chosen to be the first American, as part of the cultural exchange program, to conduct the major orchestras of the Soviet Union.



THE MUSIC OF FRANZ WAXMAN

1. "HUCKLEBERRY FINN" OVERTURE (2:23)

Huckleberry; On The Mississippi; Huckleberry (Reprise)
Waxman composed *Huckleberry Finn* for a 1939 Metro-Goldwyn-Mayer movie showcasing young Mickey Rooney as Huck and Rex Ingram as Jim. The "Overture" that opens this recording, however, is based on an arrangement by orchestrator Christopher Palmer from a piece Waxman had put together from his score to be used as a radio promotion for the film. The opening and closing sections of this overture features a quasi-banjo, hoe-down type of theme that immediately evokes the American South while also, in its jauntiness, painting a portrait of Mark Twain's famous character. The central episode, on the other hand, is a barcarolle

that musically portrays Huck and Jim's meanderings on the Mississippi. After a Grand Pause, the jaunty theme returns; the two guitars playfully descending in chromatic parallel scales before their final exuberant summation.

2. "PEYTON PLACE" SUITE (7:02)

Introduction; Going To School; Main Title; 'Peyton Place' Theme ("The Wonderful Season Of Love"); Hilltop Scene; First Kiss; Constance (Fugato)

Of all Waxman's film scores, *Peyton Place* is probably the best known. Penned in 1957 for the film adaptation, produced by Jerry Wald and directed by Mark Robson, of Grace Metalious' soap-opera roman-à-clefs, the music was described by its composer as "essentially in the 'youth' character: it is simple in invention, simple in its harmonies and simple in its development and orchestration. I have tried to capture the atmosphere of the New England landscape by actually using melodies from the New England folklore for many of my themes. The others were composed with the idea of coming as close as possible in character and invention to this folklore." In the suite recorded here, we first hear the solemn, marcato figure that introduces the main titles; in its demanding two-guitar arrangement, it has an even "folkier" sound to it than in its orchestral guise. This is followed by a snippet from the scherzo-like theme "Going To School" that appears at several points in the film. Following the rather heroic "Main Title", the *Peyton Place* theme, a nostalgic, very romantic tune popularized as "The Wonderful Season Of Love", makes its appearance- its poignancy further emphasized with supported notes played campanella (ringing bell-like tones) in the second guitar. The introduction theme quietly re-emerges played in delicate artificial harmonics, setting up the Coplandesque return of the scherzo for the "Hilltop Scene". For "The First Kiss", naturally the romantic theme resurfaces in a more harmonically complex fashion. The three-voice fugato "Constance" that closes this suite brings back the scherzo theme: the opposing voices of the music parallel the opposing sides of mother and daughter in the film.

An interesting side-note is that Mr. Nestor edited the final recording of this suite during a week spent in Camden, Maine - the actual town featured as *Peyton Place* in the film.

3. KATSUMI LOVE THEME FROM "SAYONARA" (3:13)

With Gordon Halligan, flute

Sayonara (1957) is based on James A. Michener's bestselling novel of two opposing cultures. Marlon Brando gives a sensitive performance; however it is Miyoshi Umeki (Katsumi) and Red Buttons' Oscar winning performances (Best Supporting Actress/Actor) as the star-crossed lovers caught in anti-Japanese prejudice by the American army in Tokyo during the Korean War that were Waxman's inspiration for the "Katsumi Love Theme." Waxman was reluctant at first to accept the assignment to compose the score for *Sayonara* because Irving Berlin had already written the title song. However producer William Goetz and director Joshua Logan gave him complete artistic freedom. He created one of the most tender scores and, as Warner Bros.' Music Director Ray Heindorf predicted, one of the most memorable melodies which became an international standard.

After a brief introduction, solo flute introduces the theme accompanied by incidental figures in the music strongly evoking the film's Japanese settings. The work eventually modulates the key of B Major, this time set against the flowing harmonies and pizzicato accompaniment before its quiet and soulful conclusion.

Irving Berlin graciously congratulated Waxman not only on the arrangement of his song in the film but on the beauty of the "Katsumi Love Theme."

4. "PHILADELPHIA STORY" SUITE (3:22)

Main Title; 'The True Love' Theme

Franz Waxman's versatility can be easily appreciated when you consider that he wrote the scores for both *Rebecca* and *Philadelphia Story* almost simultaneously in 1940. George Cukor's delightful film version of Philip Barry's play (which later became the Cole Porter musical film *High Society*) was a tour de force for the star-studded cast of Katherine Hepburn, Cary Grant and James Stewart. Stewart won the Academy Award and both Hepburn and Cukor were nominated respectively for Best Actress and Best Director.

A virtuosic flourish dramatically heralds "The True Love" Theme – a

bluesy tune in a Gershwinesque vein which takes its name from the sailboat on which Tracy Lord (Hepburn) and C.K. Dexter Haven (Grant) spend their honeymoon. It is Waxman at his most sophisticated and stylish.

5. THE WISHING STAR FROM “TARAS BULBA” 2:42

Gregg Nestor, solo guitar

Nikolai Gogol’s drama of the Cossacks’ fight for freedom in Sixteenth-Century Russia is the background for J. Lee Thompson and Harold Hecht’s production starring Yul Brynner and Tony Curtis. Waxman received his tenth Best Score of the Year Academy Award nomination for this epic.

During “The Wishing Star” sequence in the film, Andrei (Tony Curtis) and Natalia (Christine Kaufmann), daughter of the Polish governor, meet secretly and declare their love. The purposely simple setting movingly played here by Gregg Nestor has an exotic quality created principally by the use of a modal scale in the melody.

6. ROSANNA’S THEME FROM “HEMINGWAY’S ADVENTURES OF A YOUNG MAN” (3:36)

With Jordan Dardov, violin

Like *Taras Bulba*, *Hemingway’s Adventures Of A Young Man* contains some of Waxman’s most haunting and dramatic music. Richard Beymer plays Hemingway surrogate Nick Adams as he wanders from adventure to adventure, several of them set in Italy during the First World War. As with Katsumi’s Love Theme, the ethnic origins of the music are not as apparent in the melody itself as in the accompaniment- here, it is the quasi-mandolin figures, actually played by mandolins in the full score, that give away the film’s Italian locations.

The “Rosanna” of the music heard here dramatically etched on violin is an Italian nurse with whom Nick has a tragic love affair. As the ‘bridge’ part of the theme is heard, Rosanna shows Nick her family archives, and talks of her childhood. A dramatic five-note motif heard in both guitars followed by a mournful commentary on violin interrupts the flow as Rosanna shows Nick the tomb of Juliet (both the music and the allusion to the Shakespearean play foreshadow the tragedy to come). Rosanna’s Theme returns in a brief rhapsody for guitars before the violin again overtakes the theme and carries it to a spiritual and emotionally

overpowering conclusion.

Hemingway’s Adventures Of A Young Man and *Taras Bulba* were to be among the last scores by Franz Waxman, who died in Hollywood in 1967.



MAX STEINER (1888-1971)

If Franz Waxman came onto the film music scene early on in the history of the “talkies”, Maximilian Raoul Walter Steiner came in solidly on the ground floor. Born in 1888 in Vienna (Richard Strauss was Steiner’s godfather), he studied at the Imperial Academy Of Music with Gustav Mahler, among others. Steiner arrived in 1914 in the United States,

where he undertook a career in the musical theater, arranging, orchestrating and conducting various Broadway shows at the request of Florenz Ziegfeld. At the point where the use of music in sound films was at an absolute nadir, Steiner signed on with RKO not only as a composer but as head of that studio’s music department (a similar position that Franz Waxman held at Universal). He worked on RKO’s most famous musicals like the Astaire and Rogers’ *Top Hat*, *Flying Down To Rio* and *Follow The Fleet*. But it was the extraordinary excitement caused by his scoring of *King Kong* that firmly established Max Steiner in the foremost ranks of film-music composition. From that moment on, Steiner, in addition to overseeing the scoring of movies made by various studios, including, finally, Warner Bros., became one of the most prolific film composers in history. By the time of his death in 1971, Steiner had provided music for over 300 Hollywood films, in addition to his famous Warner Bros. fanfare logo, first heard in *Tovarich* (1937).

THE MUSIC OF MAX STEINER

7. “ROME ADVENTURE” MAIN TITLE (2:03)

Scored in 1962 towards the end of Steiner’s career, *Rome Adventure* tells the story of a young American (Troy Donahue), who pilots his motor scooter in and out of the love lives of Angie Dickinson and Suzanne Pleshette in a jigsaw romance through the Italian Alps, Florence and Venice. The “Main Title” for this lavish production is classic Steiner; a big romantic theme in which nothing, not even the kinds of chromatic harmonies one hears in Waxman’s scores, stands in the way of the melody.

8. LOVE THEME FROM “SUGARFOOT” (3:31)

The 1959 *Sugarfoot*, later retitled *Swirl Of Glory*, is a Randolph Scott Western. The “Love Theme”, which opens with a moody introduction featuring atmospheric parallel chords typical of many of Steiner’s best efforts is, for all of its romanticism, a much less ‘open’ sounding theme than *Rome Adventure*.

9. WALTZ FROM “JEZEBEL” (2:04)

William Wyler’s 1938 *Jezebel* represented, among other things, Warner Bros.’ attempt to undercut the Selznick Studios’ *Gone With The Wind* by casting Bette Davis, who had been under consideration for the role of Scarlett O’Hara, as a Scarlett-esque, scheming Southern belle (Davis won her second Oscar for her efforts). In *Jezebel*’s famous swirling waltz, Davis dances with Henry Fonda, having scandalized all of New Orleans society by showing up in a shocking red gown. For the Vienna born Steiner, of course, writing waltzes was all but second nature.

10. “THE TREASURE OF THE SIERRA MADRE” SUITE (4:26)

Sierra; Pardners; Martyr (The Letter); Texas Memories; Pardners (Reprise)

Steiner’s music for the late John Huston’s 1948 classic *The Treasure Of The Sierra Madre*, immediately evokes the film’s Mexican setting with some quasi-Flamenco flourishes. The unlikely trio of Humphrey Bogart, in an out-of-type role as Fred C. Dobbs, Tim Holt and Walter Huston, is portrayed in the bouncy rough-and-tumble “Pardners” tune, while the more darkly hued strains and poignant melody of “Martyr” accompany

the reading of a letter carried by a murdered Texan who has wandered into the “Pardners” camp. “Texas Memories” is a lilting piece of Mexicana (with the guitars imitating the sound of mandolins used in the full score). The gloomier mood in the final reprise of “Pardners” depicts the ironic conclusion of the film. The gold that Dobbs has so zealously guarded and ultimately died for is blown away by desert winds back to the mountains from whence it came- a sardonic twist of fate.

11. LOVE THEME FROM “SINCE YOU WENT AWAY” (2:00)

Since You Went Away, whose World-War-II-at-home screenplay was written by none other than producer David O. Selznick, won Steiner, in his last score for Selznick, the 1944 “Best Score” Oscar (his third); interestingly, Selznick had called in Steiner at the last minute after rejecting a complete musical treatment by Alexandre Tansman (long associated with the guitar through his longstanding collaboration with the late Andrés Segovia). The famous theme heard here evokes the ill-fated love affair between the characters played by Robert Walker and Jennifer Jones.

12. “CASABLANCA” SUITE (5:57)

Refuge; Market Scene; Orders; ‘As Time Goes By’; Romance (Barcarolle); “Deutschland über alles”; La Marseillaise
Michael Curtiz’s 1942 *Casablanca* is, of course, one of the most popular films ever shot. Set during the early stages of World War II, *Casablanca* opens with a sequence in which a narrator tells of the refugees who are flocking to the Moroccan port following the fall of France. Behind this, we hear one of Steiner’s most acerbic themes, “Refuge”, punctuated by droning, dissonant chords. In strong contrast, the ensuing musical sequence deploys all the standard Mid-East tropes to paint the Casablancon market place. A brief allusion to the French national anthem, “La Marseillaise”, introduces “As Time Goes By”, a song composed by Herman Hupfeld in 1931 that never really took off until it resurfaced in *Casablanca*. In this suite, we not only hear “As Time Goes By” stated in a straightforward solo guitar version by Mr. Nestor but also in various dramatic guises as the tune leaves the narrative. (This type of chromatic modulation appears frequently in Steiner’s opus - never more beautifully than here). For a brief moment towards the end of the suite, we hear an audacious, contrapuntal juxtaposition of “As Time Goes By” and “Deutschland über alles” that follows the shooting of the Nazi officer and

that succinctly sums up much of what Casablanca is all about. And in a final tribute to the bond between Rick Blaine (Humphrey Bogart) and the French police prefect played by Claude Rains, the suite, like the film, closes on an optimistic affirmation of “La Marseillaise”.

13. THEME FROM “A SUMMER PLACE” (2:22)

The 1959 film *A Summer Place* was one of the numerous film soap operas scored by Steiner. The “adolescent love” tune, rockish in its beat and memorable in its melody and instrumentation, became one of the top hits of the late Fifties. Here its sensual atmosphere is highlighted the second time through with delicate artificial harmonics deftly played by Mr. Kanengiser.

14. TARANTELLA FROM “THE FLAME & THE ARROW” (1:46)

The “Tarantella” that follows *A Summer Place* is music for a dance heard in the 1951 film, *The Flame And The Arrow*, directed by Jacques Tourneur and starring Burt Lancaster as a victorious rebel leader in medieval Italy. It serves here as a highly virtuosic and infectious display piece. Steiner later reused this work in *Rome Adventure*.

15. “GONE WITH THE WIND” SUITE (15:31)

Selznick Trademark (Newman); Forward (Dixie); Tara Theme; Mammy; O’Hara; Katie Bell; Prayer In Despair; Ashley And Scarlett; Unrequited Love; Rhett Butler; Belle And Melanie In Carriage; Charleston Heel And Toe Polka; Southern Belle Waltz; Can-Can; Melanie (Love Theme); Tara; In The Radish Field; Affirmation And Oath; Tara (Reprise - ‘Tomorrow Is Another Day...’)

Finally, we arrive at what is probably the most famous film score of all time, *Gone With The Wind*, produced in 1939 by David O. Selznick and directed by Victor Fleming. For this nearly four-hour long Civil War epic, Steiner, along with a battery of orchestrators, arrangers and even other composers who added snippets to the score here and there (two brief cues taken from earlier Franz Waxman scores also appear in the film), put together three hours worth of music, some two and a half of which made it, as the longest “sound” film score in history to that date, to *Gone With The Wind’s* music track. In order to accomplish this in the ridiculously short period of time he was given, Steiner worked under the constant supervision of a doctor who frequently prescribed medication to keep the

composer going. The result is the very prototype of the lush, sweepingly romantic, symphonic film score, and one that immortalized Max Steiner for all time.

At the outset of the suite presented here, we hear the logo theme for the Selznick Studios composed in 1937 by Alfred Newman. Steiner’s score opens with a brief allusion to “Dixie” to set the film’s locale; the music crescendos into the famous “Tara” melody, a love theme if ever there was one but first and foremost a tune intended to evoke the splendor, grandeur and nostalgia inherent in the heroine’s “Tara” plantation and all that it stood for in the old South before the Civil War. *Gone With The Wind* is also a leitmotif score: besides Tara, each of the principal characters has his/her own theme, as do many of the supporting characters. There are also two distinct love themes, one for Ashley and Melanie (Leslie Howard and Olivia de Havilland) and one for Rhett and Scarlett (Clark Gable and Vivien Leigh). Many of these themes, which appear in various guises throughout the score depending upon the particular dramatic situation, can be heard in this suite, the titles of which are self-explanatory for anyone who has seen the film- and who hasn’t seen *Gone With The Wind* at least once?

Also included are three dances- “Charleston Heel And Toe Polka”, “Southern Bell Waltz” and “Can-Can”- heard here in their complete form rather than the fragmented version from the film. A brief reprise of various themes previously presented leads to the final “Affirmation And Oath”. Here Steiner magically captures Scarlett’s destitution, frustration and subsequent vow for self-sufficiency in a breathtaking sequence of chromatic modulations against which is heard distorted fragments of the “Tara” theme. This theme now gathers itself up into a dramatic and emotionally charged conclusion reaffirming Scarlett’s proud defiance and determination to succeed against all adversity and, at the same time, reflecting Steiner’s majestic and triumphant expression of his art.

*CD booklet notes by
Tony Thomas*

COPYRIGHT CREDITS

FRANZ WAXMAN:

HUCKLEBERRY FINN – Copyright 1939 Loews, Inc. /
Renewed 1966, MGM, Inc.

PEYTON PLACE- Copyright 1958 Twentieth Century Music Corp. /
Renewed 1986, 20th Century-Fox Music Corp.

KATSUMI LOVE THEME (“Sayonara”) –
Copyright 1957 M. Witmark & Sons/
Renewed 1985, Warner Bros. Music, Inc.

THE PHILADELPHIA STORY – Copyright 1939 Loews, Inc. /
Renewed 1967, MGM, Inc.

THE WISHING STAR (“Taras Bulba”) –
Copyright 1962 United Artists Music Co.

ROSANNA (“Hemingway’s Adventures Of A Young Man”) –
Copyright 1962 20th Century Fox Music Corp.

All compositions by MAX STEINER controlled by Warner Bros. Music,
including Mr. Nestor’s published arrangement of CASABLANCA.

Max Steiner has had a Memorial Society in his honor since 1965 and is
still operating as THE MAX STEINER MEMORIAL SOCIETY, P.O. Box 45713,
Los Angeles, CA, 90045.

Information on the music of FRANZ WAXMAN can be obtained by writing
in care of FIDELIO MUSIC PUBLISHING COMPANY, 39 Danbury Avenue,
Westport, Connecticut 06880-6822.

THE PERFORMERS

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 the Music Department of Warner Bros. Music (Burbank Studios) for direct study of the Max Steiner

archives, and to the personal collection compiled by Franz Waxman's son, John. The results are arrangements as true and concise as possible to the respective composers' 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 Andrés 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.

GORDON HALLIGAN, flute

Gordon Halligan studied privately with Julius Baker at the Juilliard School Of Music and has participated in master classes with James Galway, Jean-Pierre Rampal and David Shostac. He has appeared at Paul Hall (Juilliard School, Lincoln Center), Gindi Auditorium (University of Judaism, Los Angeles) and is in much demand as a recitalist and chamber music performer.



JORDAN DARDOV, violin

Jordan Dardov graduated from Sofia University, Bulgaria in 1981. Since 1983, he has been concertising throughout Europe in solo recitals and with chamber orchestras. Mr. Dardov is frequently heard on concert platforms in Southern California, is actively engaged in the recording industry in Los



Angeles and is a member of the string ensemble Masterpiece Virtuosi.

YOU MUST REMEMBER THIS

The Classic Film Scores of Franz Waxman and Max Steiner

Arranged for guitar by Gregg Nestor

Gregg Nestor, Guitar

William Kanengiser, Guitar

Gordon Halligan, Flute

Jordan Dardov, Violin

THE MUSIC OF FRANZ WAXMAN

1. "HUCKLEBERRY FINN" - Overture (2:23)
2. "PEYTON PLACE" - Suite (7:02)
3. "SAYONARA" - Katsumi Love Theme (3:13)
Featuring Gordon Halligan, flute
4. "PHILADELPHIA STORY" - Suite (3:22)
5. "TARAS BULBA" - The Wishing Star (2:42)
Gregg Nestor, solo guitar
6. "HEMINGWAY'S ADVENTURES OF A YOUNG MAN" -
Rosanna's Theme (3:36)
Featuring Jordan Dardov, violin

THE MUSIC OF MAX STEINER

7. "ROME ADVENTURE" - Main Title (2:03)
8. "SUGARFOOT" - Love Theme (3:31)
9. "JEZEBEL" - Waltz (2:04)
10. "THE TREASURE OF
THE SIERRA MADRE" - Suite (4:26)
11. "SINCE YOU WENT AWAY" - Love Theme (2:00)
12. "CASABLANCA" - Suite (5:57)
13. "A SUMMER PLACE" - Theme (2:22)
14. "THE FLAME AND THE ARROW" - Tarantella (1:46)
15. "GONE WITH THE WIND" - Suite (15:31)

Total Time: 63:34



© 2013 Gregg Nestor. All Rights Reserved.

Released by BSX Records, A Division of BuySoundtrax.com • 2828 Cochran Street #287, Simi Valley, California 93065