

JOHN MORRIS RUSSELL • CINCINNATI POPS ORCHESTRA



FANFARE  
CINCINNATI

**SUPERHEROES!**



WITH  
**ADAM WEST!**



## **JOHN MORRIS RUSSELL CINCINNATI POPS ORCHESTRA**

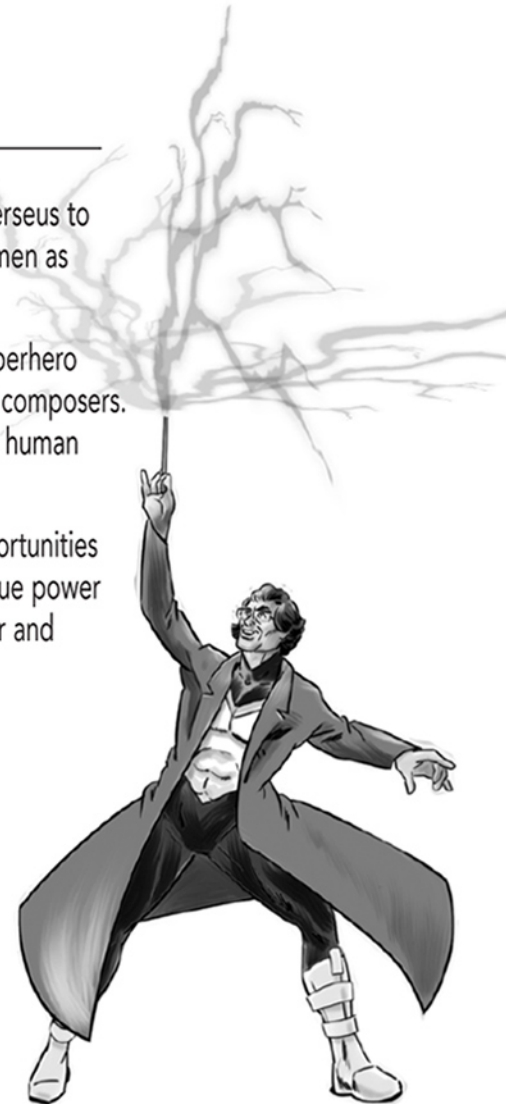
Superheroes have long been an important part of human civilization. From Heracles and Perseus to Robin Hood and the Scarlet Pimpernel, societies have created these mythical men and women as protectors and paragons of all mankind.

This collection of musical themes from some of the most memorable film and television superhero stories displays the wonderful creativity of Hollywood's most accomplished and celebrated composers. These scores, through the films and shows in which they're featured, illustrate the scope of human experience. They are dramatic, thrilling, romantic, and at times, quite funny.

As a benefit of portraying one of America's favorite superheroes, I have had countless opportunities to experience the joy, warmth, humor and the appreciation of fans across the world. The true power of superheroes is the power of the imagination. So, imagine and enjoy the cinematic power and excitement generated by each of these tracks as you set turbines to speed with *Superheroes!*

Happy crime fighting,

Adam West





## THE SOUNDS OF SUPERHEROES

The mid-20th century, affectionately known as the "Golden Age" of comic books, has recently spawned a "Golden Age" of superhero films based on many of the same characters from 75 years ago. The musical scores to these films are spectacular, using full orchestra with an extra dollop of brass and percussion to match the sheer power and thrilling excitement on screen.

The first great score in this genre was John Williams' stirring *Superman* (1978) and was followed a few years later by Jerry Goldsmith's dazzling *Supergirl* (1984). Inspired by these two cinematic masters, a new generation of composers has blossomed in the last twenty years. Among them are Patrick Doyle, whose evocative score to *Thor* (2011) is tinged in shades of Wagner and Bruckner; Alan Silvestri, composer of the exuberant *Captain America* (2011) and *The Avengers* (2012); and John Debney, who created the soaring main title to *Iron Man 2* (2010).

Though films like *Captain America* and the *Iron Man* franchise often use full-throttle orchestral arrangements to propel the action, they are not without diverse musical styles that help tell the story. Alan Menken's 1940s-inspired *Star Spangled Man*, Richard Sherman's 1950s theme park tune *Make Way for Tomorrow Today*, and the 1970 rock anthem *Iron Man* (in an amazing arrangement by Timothy Berens) were as fun to perform as they are to enjoy on the sound system.

Although the Incredible Hulk has appeared in several recent films, the haunting *Lonely Man* theme from the prime-time 1970s television series receives a gorgeous orchestral treatment by Pops pianist Julie Spangler. Saturday morning TV produced many lively superhero themes with jazz-funk-rock styles and catchy lyrics, and the brilliant arranger Rebecca Pellett has woven everyone's favorites into *To the Rescue!*

The modern age of comic books is as much about complex psychology as it is about action, and film scores to *Dark Knight* (2008) by James Newton Howard and *Spider-Man* (2002) by Danny Elfman both create brooding and intensely moody soundscapes. In *X-Men: The Last Stand* (2006), John Ottman uses a classic Hollywood sound to complement the complex emotions of the heroes as they grapple with real-world societal issues along with the traditional villains.

As an homage to all the musical superheroes that made this CD possible, Pete Anthony, one of Hollywood's most prolific orchestrator/conductor/composers, has created a brilliant overture that is destined to become a Pops classic. *The Launch* (*Conduktor's Theme*) is a virtuosic showpiece written for the Cincinnati Pops, for whom this work has been a thrill and honor to record.

—John Morris Russell  
Conductor, Cincinnati Pops Orchestra



Conduktor

## THE STORY OF KONDUKTOR: A MUSICAL SUPERHERO

While rehearsing for his debut CD, mild-mannered maestro Johann Maurice Roussel was bitten by a radioactive violist, and was transformed into the musical superhero Conduktor. Bestowed with extraordinary new powers, Conduktor is able to harness electrical energy with his atomic baton, and manipulate time to bring harmony and steady rhythm to humankind.

Conduktor's nemesis is Purrfect Pitch. Blinded by her obsession with 440 Hz to create the "pure A," Purrfect Pitch uses a molecularly modified tuning fork to reduce offending musical instruments (especially bagpipes) to dust. If confronted with 441 Hz, her harmonic powers become amplified and can decompose an entire Baroque ensemble. Upon hearing 444 Hz, she can destroy every guitar studio on the planet.

*"You may have rhythm, Conduktor, but if you are even slightly out of tune, I will be your PURRFECT PITCH!"*

Her partner in musical mayhem is computer scientist Otto Tüün. After losing his larynx in a karaoke sing-off, he vowed to use technology to overcome all human failings. His ultimate goal: to rule the entire musical world. This insidious genius now controls a legion of teenage pop singers with dance beats and an iron fist.

*"Join me, Conduktor, and together we will create a world of electronic perfection!"*

Conduktor's side-kick is Rubáto; together they form the Duo of Dynamics. Rubáto, an operatic tenor, who though lacking a cerebral cortex, uses his charm, good looks and vibrato arms to wiggle out of the stickiest situations. He can also sing a high "C."

Conduktor and Rubáto first met in the Great Hall of Musical Justice. While performing a particularly ticklish passage, Conduktor was forced to defend the orchestra's heckelphone player from Purrfect Pitch's deadly fork. Simultaneously drawn into a Dubstep battle with Otto Tüün, our hero was immobilized by Otto's teen-aged, bubble-gum chewing minions. Rubáto's timely placement of a voice synthesizer within Otto's reach, while distracting Purrfect Pitch by nailing the last note of *Nessun Dorma*, rendered the villains powerless, allowing Conduktor to encase them all in a cosmic fermata.



Rubáto

*"We've unplugged them for now...domo arigato, Mr. Rubáto!"*

Their friendship was sealed, and together, Conduktor and Rubáto fight for humanity, harmony and the music that binds us all together.



Otto Tüün

Purrfect Pitch



# CINCINNATI POPS ORCHESTRA

With millions of recordings sold, the Cincinnati Pops is one of the world's most admired ensembles. Founded in 1977 by the late conductor Erich Kunzel and part of the Cincinnati Symphony Orchestra umbrella organization, the Pops tours nationally and internationally, most recently performing in Beijing as part of the Opening Festivities of the 2008 Summer Olympic Games. In 2005, the Pops completed an historic tour to China and Singapore performing in the Great Hall of the People in Beijing. The Cincinnati Pops was the first U.S. pops orchestra to perform in China. It has also appeared to enthusiastic audiences in New York's Carnegie Hall, Washington D.C., Japan and Taiwan.

Following that first historic tour to China, a 2005 editorial in the *Cincinnati Enquirer* said the tour had "put an exclamation mark on our orchestra's phenomenal popularity in China, cultivated through its dozens of recordings. For residents of Greater Cincinnati, this success ought to underscore the fact that even among our region's wealth of cultural treasures, the Pops represents a unique resource that no other city can quite match."

The Pops is a vibrant part of Cincinnati and the surrounding region, presenting world-class concerts at historic Music Hall, the Orchestra's summer home at Riverbend Music Center, and in neighborhoods throughout the community. When Cincinnati was chosen to be the first North American city to host the World Choir Games in 2012, the Pops was selected as the official orchestra for this international event, performing at the Opening and Closing Ceremonies under the direction of Conductor John Morris Russell.

The celebrated list of guest artists who have performed and collaborated with the Cincinnati Pops include Ella Fitzgerald, Frederica von Stade, Doc Severinsen, Henry Mancini, Chris Botti, Mel Tormé, Duke Ellington, Cab Calloway, Kristin Chenoweth, Jennifer Holliday, Bernadette Peters, Dave Brubeck, The Temptations, John Williams, Idina Menzel, Rosemary Clooney, and the Mormon Tabernacle Choir.

John Morris Russell began his tenure as Conductor of the Cincinnati Pops Orchestra in September, 2011. John Morris Russell "has shown a new generation the strength and versatility of symphonic pops," raves the *Cincinnati Enquirer*. Mr. Russell has worked with many of North America's most distinguished ensembles including the orchestras of Calgary, Detroit, Houston, Toronto and Vancouver, as well as Miami's New World Symphony, the Minnesota Orchestra, New York Philharmonic, Los Angeles Philharmonic, and The Cleveland Orchestra. John Morris Russell's first CD recording with the Cincinnati Pops Orchestra, *Home for the Holidays*, was released in September, 2012 on the Orchestra's *Fanfare Cincinnati* label.

An estimated 30 million people have viewed eight national telecasts of the Cincinnati Pops on PBS, and the Orchestra has more than 100 available recordings, 56 of which have appeared on the *Billboard* charts, a record unmatched by any other orchestra. The Pops' *Copland: Music of America* won a Grammy in 1997, and four other Pops recordings have been nominated for Grammy Awards.

# **FIRST VIOLINS**

Timothy Lees  
Concertmaster  
Anna Sinton Taft Chair  
Rebecca Culnan  
Associate Concertmaster  
Janet Carpenter+  
Acting First Assistant  
Concertmaster  
Serge Shababian Chair  
Kathryn Woolley  
Acting Second Assistant  
Concertmaster  
Anna Reider  
Sylvia Samis  
Assistant Concertmaster Emeritus  
Minyoung Baik  
Eric Bates  
James Braid  
Michelle Edgar Dugan  
Rebecca Kruger Fryxell  
Gerald Itzkoff  
Lois Reid Johnson  
Sylvia Mitchell  
Jo Ann & Paul Ward Chair  
Luo-Jia Wu

# **SECOND VIOLINS**

Gabriel Pegis  
Principal  
Al Levinson Chair  
Catherine Lange-Jensen \*  
Harold B. & Betty Justice Chair  
Scott Mozlin \*\*  
Kun Dong  
Cheryl Benedict  
Drake Crittenden Ash †  
Harold Byers  
Ida Ringling North Chair  
Chiun-Teng Cheng  
Denise Doolan  
Chika Kinderman  
David Moore  
Hye-Sun Park  
Paul Patterson

Stacey Woolley  
Philip Polermo §  
Mari Thomas §  
Rachel Frankenfeld §  
Emma Sutton §

# **VIOLAS**

Christian Colberg  
Principal  
Louise D. & Louis Nippert Chair  
Paul Frankenfeld \*  
Grace M. Allen Chair  
Julian Wilkison \*\*  
Marna Street  
Principal Emeritus  
Rebecca Barnes+†  
Sari Eringer-Thoman  
Stephen Fryxell  
Denisse Rodriguez-Rivera  
Steven Rosen  
Joanne Wojtowicz  
Kevin Boden §

# **CELLOS**

Ilya Finkelshteyn  
Principal  
Irene & John J. Emery Chair  
Daniel Culnan \*  
Ona Hixson Dater Chair  
Norman Johns \*\*  
Karl & Roberta  
Schlachter Family Chair  
Matthew Lad †  
Susan Marshall-Petersen  
Theodore Nelson  
Alan Rafferty  
Ruth F. Rosevear Chair  
Dana Rusinak  
Charles Snively  
Benjamin Karp §

# **BASSES**

Owen Lee  
Principal  
James Lambert \*  
Matthew Zory, Jr. \*\*††

Wayne Anderson †  
Boris Astafiev  
Ronald Bozicevich  
Rick Vizachero  
Daniel Perry §

# **HARP**

Gillian Benet Sella  
Principal  
Cynthia & Frank Stewart Chair

# **FLUTES**

Randolph Bowman  
Principal  
Charles Frederic Goss Chair  
Leah Arsenaault \*+  
Jane & David Ellis Chair  
Amy Taylor+

# **PICCOLO**

Joan Voorhees

# **OBOES**

Dwight Parry  
Principal  
Josephine I. & David J.  
Joseph, Jr. Chair  
Lon Bussell \*  
Richard Johnson

# **ENGLISH HORN**

Christopher Philpotts  
Principal

# **CLARINETS**

Jonathan Gunn  
Acting Principal  
Emma Margaret &  
Irving D. Goldman Chair  
Benjamin Freimuth \*+  
Ixi Chen

# **BASS CLARINET**

Ronald Aufmann

# **BASSOONS**

William Winstead  
Principal  
Emalee Schavel Chair

Martin Garcia \*  
Hugh Michie

# **CONTRABASSOON**

Jennifer Monroe

# **FRENCH HORNS**

Elizabeth Freimuth  
Principal  
Mary M. & Charles F. Yeiser Chair  
Thomas Sherwood \*  
Ellen A. & Richard C.  
Berghamer Chair  
Elizabeth Porter \*\*§  
Duane Dugger  
Lisa Conway  
Charles Bell

# **TRUMPETS**

Robert Sullivan  
Principal  
Rawson Chair  
Douglas Lindsay \*  
Steven Pride  
Christopher Kiradjieff \*\*

# **TROMBONES**

Cristian Ganicensco  
Principal  
Dorothy & John Hermanies Chair  
Samuel Schlosser \*\*  
David Parrilla §

# **BASS TROMBONE**

Peter Norton

# **TUBA**

Carson McTeer+  
Principal

# **TIMPANI**

Patrick Schleker  
Principal  
Matthew & Peg Woodside Chair  
Richard Jensen \*

# **PERCUSSION**

David Fishlock  
Principal  
Susan S. & William A.  
Friedlander Chair  
Richard Jensen  
Acting Associate Principal  
Marc Wolfley ††  
Fred Thiergartner §

# **KEYBOARDS**

Julie Spangler ††  
James P. Thornton Chair  
Michael Chertock §

# **GUITAR**

Timothy Berens ††

# **ELECTRIC BASS**

Wayne Anderson

# **ORCHESTRA PERSONNEL**

Walter Zeschin, Director  
Scott Mozlin, Assistant

# **LIBRARIANS**

Mary Judge  
Principal  
Lois Klein Jolson Chair  
Christina Eaton \*

# **STAGE MANAGERS**

Joseph D. Hopper  
Ralph LaRocco, Jr.  
John D. Murphy

† Begins the alphabetical listing  
of players who participate in a  
system of rotated seating within  
the string section.

\* Associate Principal

\*\* Assistant Principal

+ One-Year Appointment

§ Additional Musician

†† Cincinnati Pops rhythm section





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Recording, Mix, and Mastering Engineer: Michael Bishop, Five/Four Productions, Ltd.

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Recording Editor: Thomas C. Moore, Five/Four Productions, Ltd.

Production Assistance: Robert Treviño

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Recording Engineer: Michael Bishop

Adam West recorded at The Village Recorder, Los Angeles, CA on March 11, 2013.

Recording Engineer: Steve Bone

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# **JOHN MORRIS RUSSELL • CINCINNATI POPS ORCHESTRA**

## **ADAM WEST, NARRATOR**

**UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC MUSICAL THEATRE DEPARTMENT**

**ROGER GRODSKY, DIRECTOR**

**MAY FESTIVAL YOUTH CHORUS • JAMES BAGWELL, DIRECTOR**

1. Main Theme from *Spider-Man* [3:33]  
(Danny Elfman/arr. Joseph D. Price) Colpix Music, Inc (BMI)  
May Festival Youth Chorus
2. Captain's March from  
*Captain America: The First Avenger* [2:25]  
(Alan Silvestri/orch. William Ross) Marvel Superheroes Music (BMI)
3. The Dark Knight Suite [5:12]  
(James Newton Howard/arr. Pete Anthony)  
Warner Olive Music (ASCAP)
4. To the Rescue! A TV Superhero  
Theme Medley [5:48]  
(Leon Klatzkin) Bourne Co. (ASCAP)  
(Norman Gimbel & Charles Fox) Warner-Barham Music LLC (BMI)  
(Neal Hefti) *Batman: Fox Fanfare* (BMI)  
(Hoyt S. Curtin & Will Schaefer) Warner-Tamerlane Publishing Corp. (BMI)  
(Paul Francis Webster & Bob Harris)  
Hillcrest Music Corp (ASCAP) & Webster Music Co. (ASCAP)  
(Arr. Rebecca Pellett)  
Adam West  
CCM Musical Theatre Dept.
5. End Credits from *Supergirl* [4:04]  
(Jerry Goldsmith) Warner-Tamerlane Publishing Corp. (BMI)
6. Superman March from *Superman* [4:25]  
(John Williams) Warner-Tamerlane Publishing Corp. (BMI)
7. Thor Suite [5:50]  
(Patrick Doyle/arr. Rebecca Pellett) Marvel Comics Music Inc. (ASCAP)  
May Festival Youth Chorus
8. I Am Iron Man from *Iron Man 2* [1:25]  
(John Debney/arr. Rebecca Pellett) Marvel Comics Music Inc. (ASCAP)  
May Festival Youth Chorus
9. Star Spangled Man from  
*Captain America: The First Avenger* [2:47]  
(Alan Menken & David Joel Zippel/arr. Timothy Berens)  
Marvel Superheroes Music (BMI) Menken Music (BMI)  
CCM Musical Theatre Dept.
10. The Launch (Conductor's Theme) [4:51]  
(Pete Anthony) Large Guy Publishing (BMI)
11. End Credits from *X-Men:  
The Last Stand* [4:59]  
(John Powell) TCF Music Publishing Inc (ASCAP)
12. Make Way for Tomorrow Today  
from *Iron Man 2* [1:56]  
(Richard M. Sherman/arr. Timothy Berens) Annandale Music Co. (BMI)  
Marvel Characters Music (BMI)  
CCM Musical Theatre Dept.
13. The Avengers from *The Avengers* [1:57]  
(Alan Silvestri/arr. Rebecca Pellett) Marvel Superheroes Music (BMI)
14. The Lonely Man Theme  
from *The Incredible Hulk* [2:59]  
(Joe Harnell/arr. Julie Spangler) USI A Music Publishing (ASCAP)  
Julie Spangler, piano
15. Iron Man (Black Sabbath) [3:27]  
(Frank Iommi, John Osbourne, William Ward & Terence Butler/arr.  
Timothy Berens) Essex Music International, Inc. (ASCAP)

Total Playing Time [55:39]

**FC-002**