



LSO Live

The greatest film scores of

DIMITRI TIOMKIN

Richard Kaufman – London Voices
London Symphony Orchestra

featuring

Rawhide – The Alamo – Wild is the Wind – High Noon
Dial M for Murder – Giant – The High and the Mighty

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DIMITRI TIOMKIN

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Richard Kaufman conductor
London Symphony Orchestra
Whitney Claire Kaufman vocals
London Voices
Andrew Playfoot vocals

James Mallinson producer
Classic Sound Ltd recording, editing and mastering facilities
Neil Hutchinson for *Classic Sound Ltd* balance engineer
Neil Hutchinson and **Jonathan Stokes** for *Classic Sound Ltd* audio editors

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Includes multi-channel 5.0 and stereo mixes.

All music adapted for the concert performance by Patrick Russ and Christopher Palmer except *Thee I Love* (arr. & orch. by Lee Holdridge) and *Wild is the Wind* (arr. & orch. by Nan Schwartz).

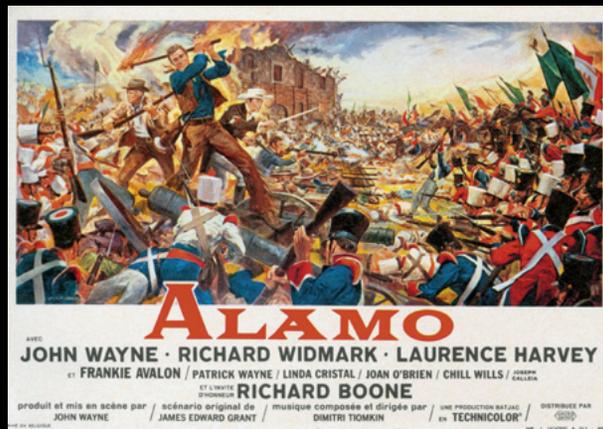
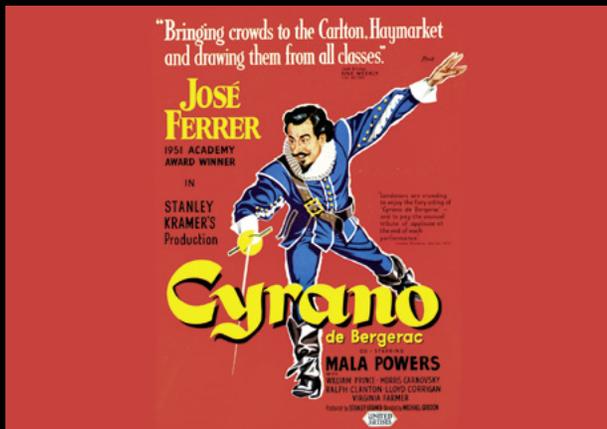
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1	Cyrano de Bergerac – <i>Overture</i>	2'42"
2	The Alamo – <i>Suite</i> – i. <i>Overture</i> ii. <i>Davy Crockett</i> iii. <i>Battle</i> iv. <i>Epilogue</i>	12'58"
3	The Old Man and the Sea – <i>Theme, Cubana and Finale</i>	6'05"
4	The Four Poster – <i>Overture</i>	2'32"
5	Giant – <i>Suite</i> – i. <i>Prelude</i> ii. <i>There's Never Been Anyone Else But You</i> iii. <i>Finale</i>	8'23"
6	The Fall of the Roman Empire – <i>The Fall of Love (Instrumental theme)</i>	3'37"
7	High Noon – <i>Do Not Forsake Me</i> Andrew Playfoot (<i>vocals</i>)	3'00"
8	Rawhide – <i>Theme</i> Andrew Playfoot (<i>vocals</i>)	2'16"
9	The High and the Mighty – <i>Suite</i>	6'37"
10	<i>Hitchcock Suite</i> – Dial 'M' for Murder and Strangers on a Train	5'25"
11	Wild is the Wind – <i>Theme</i> Whitney Claire Kaufman (<i>vocals</i>)	6'38"
12	The Sundowners – <i>Theme</i>	2'16"
13	Circus World – <i>The John 'Duke' Wayne March</i>	2'18"
14	Land of the Pharaohs – <i>Theme and Pharaoh's Procession</i> Whitney Claire Kaufman (<i>vocals</i>)	5'06"
15	Friendly Persuasion – <i>The Fair</i>	3'03"
16	Friendly Persuasion – <i>Thee I Love</i> Whitney Claire Kaufman, Andrew Playfoot (<i>vocals</i>)	4'09"
17	The Guns of Navarone – <i>Prologue and Main Title</i>	2'49"
18	Search for Paradise – <i>Epilogue</i>	8'38"

Total time 88'32"



Dimitri Tiomkin (1894–1979) The Greatest Film Scores

Cyrano de Bergerac – Overture

One of Tiomkin's lesser-known gems, the lively score for *Cyrano de Bergerac* (1950) helped earn José Ferrer a best actor Academy Award for his performance as the charismatic swordsman-poet with a large nasal protuberance: 'Think of me ... with this nose of mine that marches on before me by a quarter of an hour'. *Cyrano* was the last of four films scored by Tiomkin for producer Stanley Kramer, preceded by the contemporary dramas *Champion* (1949), *Home of the Brave* (1949) and *The Men* (1950), which introduced Marlon Brando to movie audiences. *Cyrano* allowed the Russian-born Tiomkin to create music faithful to 17th-century France. Following a martial fanfare, the main title's stirring overture serves to introduce 60 minutes of music for the 113-minute film, using such instruments as a harpsichord, harps, ocarinas (an ancient flute-like instrument), xylophones, mandolins, battle drums and lutes.

The Alamo – Suite

The 13-day siege of the Alamo Mission has been the subject of at least a dozen movies, not the least of which is *The Alamo* (1960), starring, directed, and passionately produced by John Wayne. To score this romanticised look at the battle for Texan independence, Wayne turned again to Tiomkin who received an Oscar for his score for Wayne's *The High and The Mighty* (1954). For *The Alamo*, the composer produced a rousing score, highlighted in the suite by the Overture, the Davy Crockett theme and the Battle music. Wayne and Tiomkin also knew a song was needed for the last goodbye as Santa Anna's forces make the final assault. Wayne said, 'We need a serious song, a song that says it is time to die, time to leave'. Tiomkin and lyricist Paul Francis Webster wrote 'The Green Leaves of Summer':

'A time just for plantin', a time just for plowin' ... A time just for livin', a place for to die'. Tiomkin was nominated for an Academy Award for his score and, with Webster, for the haunting song.

The Old Man and the Sea – Theme, Cubana and Finale

Ernest Hemingway's 1952 novella about the epic battle between a poor Cuban fisherman and a giant marlin resulted in a Pulitzer Prize for fiction and revived its author's career. When *The Old Man and the Sea* (1958) came to movie screens under the direction of John Sturges, it starred Spencer Tracy as Santiago, its central character: 'I have never seen or heard of such a fish ... but I must kill him'. Sturges had replaced Fred Zinnemann, who felt the story was pointless, 'with a robot pretending to be a fish in a studio tank pretending to be the Gulf Stream with an actor pretending to be a fisherman'. Nonetheless, over the years, audience appreciation has grown for Tracy's compelling portrayal of the old man's grace in coping with adversity. Bosley Crowther of the *New York Times* wrote, 'Credit Dimitri Tiomkin for providing a musical score that virtually puts Mr Tracy in the position of a soloist with a symphony'. Tiomkin was honoured with his fourth and final Academy Award for the original score.

The Four Poster – Overture

Adapted from a 1951 hit Broadway play, *The Four Poster* (1952), starring Rex Harrison and Lilli Palmer, is a wistful tale of a 35-year marriage. The two-character movie – three if you count the ever-present double bed – is played out in eight bedchamber encounters, each bridged by a cartoon sequence created by animators at United Productions of America. Producer Stanley Kramer again called on Tiomkin to provide an overture that he hoped, along with the gaily animated cartoons bridging the time gaps, would draw attention away from what the producer called 'the localised talk, talk, talk between

one man and one woman [which] quickly becomes monotonous, then suffocating'. Tiomkin succeeded in delivering what one reviewer described as 'a bright and energetic overture [that] captures all the chaos, joy and love of newly wedded marital bliss'. When Ned Washington added lyrics, *The Four Poster* theme became the song 'If You're in Love'.

Giant – Suite

Giant (1956), directed by George Stevens and based on the Edna Ferber novel set in Texas, is another of Tiomkin's large-scale scores. Using full orchestra and choir against the opening credits, he wastes no time in presenting an expansive musical statement. Rock Hudson and Elizabeth Taylor play husband and wife, while a moody ranch hand played by James Dean completes the emotional love triangle. Tiomkin provided a recurring love theme to aid the amorous relationships, to which Paul Francis Webster added lyrics for the song 'There'll never be anyone else but you'. Tiomkin wrote more than two hours of music for *Giant*. 'I sat in a projection room for nine hours', said the composer, 'watching herds of cattle crossing the screen, cows going from left to right, cows going from right to left'. Tiomkin's wife jokingly quipped that the director 'is waiting to see a cow wink at the camera'. *Giant* received ten Academy Award nominations, including direction and music. Stevens was the film's sole Oscar winner, but Tiomkin could take consolation that his scoring fee was the highest to date for a Hollywood composer.

The Fall of the Roman Empire – The Fall of Love

Tiomkin's affinity for scoring heroism and pageantry, played out on the broad stage of history, was never more fully realised than in director Anthony Mann's *The Fall of the Roman Empire* (1964), with Sophia Loren, Stephen Boyd and an all-star cast. With the murder of Marcus Aurelius (Alec Guinness), his unstable heir Commodus



(Christopher Plummer) claims the throne, and the decline begins as a tarantella-like motif gives way to the 'Fall of Rome' theme. The epic movie offers barbarians at the gates, death raining down by fire and spear, poison and plague, all aided by Tiomkin at his ominous best. His Oscar nomination was the only one the three-hour epic received.

High Noon – Do Not Forsake Me

'Is melody, Ned. Is melody for you writing words'. With that introduction in broken English, Tiomkin played his musical theme for *High Noon* (1952) for lyricist Ned Washington, who then penned the lyrics 'Do not forsake me, oh my darlin', on this our wedding day'. The soundtrack – featuring cowboy singer Tex Ritter – plays a complex role, providing a unique single-theme underscore throughout the film. Starring Gary Cooper as town marshal, and the then unknown Grace Kelly as his young Quaker bride, *High Noon* deals with the ominous arrival of a group of outlaws on the noon train, set against the timeless theme of courage and a man overcoming his own fear. There are no fancy edits in this mythic story, just an endless flow of tense images. The constant tick ... tick ... tick ... of the town's clock foreshadows the impending doom emphasised by Tiomkin's music and Washington's words, 'Look at that big hand movin' along near-in' high noon!'. Tiomkin won Oscars for score and song, the latter shared with Washington. It is arguably the composer's best-known western theme, and one that opened the musical floodgates to the title song as a separate commercial product.

Rawhide – Theme

When the slice of western Americana known as *Rawhide* (1959–62) first thundered onto television screens, the cattle drive's odyssey was accompanied by Tiomkin's music, Ned Washington's lyrics and Frankie Laine's resonant voice proclaiming 'Rollin', rollin', rollin', though the streams are swollen, keep them dogies rollin', Rawhide!'. The show made a star of Clint Eastwood as the drive's ramrod, Rowdy Yates, who, along with the Tiomkin-Washington theme song performed by Laine, were the only 'cast members' to survive all 217 episodes. The song went on to be recorded by such diverse artists as Liza Minelli, The Jackson Five and Oingo Boingo. It was also sung by Dan Ackroyd and John Belushi in *The Blues Brothers* (1980), as well as Donkey (Eddie Murphy) in the animated *Shrek 2* (2004).

The High and the Mighty – Suite

When aeroplane engines still had propellers and flying times were much longer than they are today, the imaginary Trans-Orient-Pacific Airline sent one of its flights into movie history. It was producer and star John Wayne's *The High and the Mighty* (1954), based on Ernest K Gann's novel, in which, under William Wellman's direction, the plane carried an all-star collection of crew and passengers in the first of many cliché-ridden aerial disaster films. If there ever was a movie where music played such a profound role in lifting the emotion of the story, it is in Tiomkin's soaring score for this dramatic film. The composer described the theme as 'a symphonic expression of sublime strength rising to the heavens!'. Wayne can be heard whistling the tune a few times in the film. For his score, Tiomkin received his third Academy Award.

Hitchcock Suite – Dial 'M' for Murder and Strangers on a Train

The Hitchcock Suite presents themes from two of the four movies Tiomkin scored for the 'master of suspense': *Dial 'M' for Murder* (1954) and *Strangers on a Train* (1951). The first opens with a close-up of a telephone dial, accompanied by a few sinister musical notes that soon evolve into a waltz theme. The theme continues as we see Grace Kelly, kissing first Ray Milland, then Robert Cummings in different settings. The romantic interludes suddenly escalate into an elaborate murder plot. *Strangers on a Train's* main title is

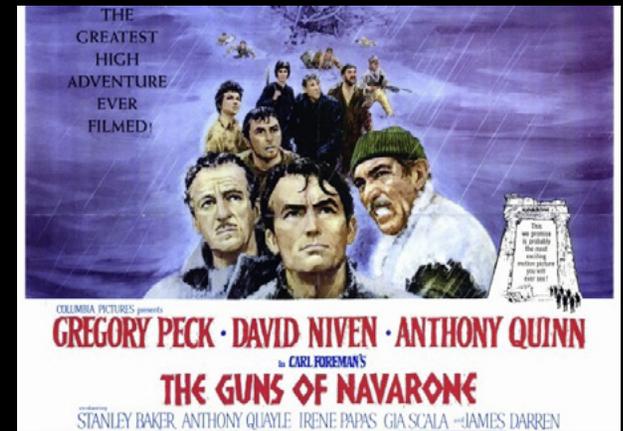
not one theme but a collection that is reprised in this tight thriller. Using a large orchestra, Tiomkin reinforces images of Robert Walker and Farley Granger's walking feet and crisscrossing rails, calling attention to one of Hitchcock's favourite plot points of double motif or identity transference ('I'll commit your murder if you commit mine'). Hitchcock's cameo in this film shows him boarding a train carrying a double bass.

Wild is the Wind – Theme

Anthony Quinn and Anna Magnani! These names alone inspire images of unbridled passion, and that's what audiences were given in *Wild is the Wind* (1957). Directed by George Cukor, this lustful tale of a Nevada ranch owner whose volcanic Italian wife falls in love with a younger man, played by Tony Franciosa, lent itself perfectly to Tiomkin's romantic scoring inclinations. Working with lyricist Ned Washington, he also produced a title song, heard over the opening credits as sung by Johnny Mathis, 'For we're creatures of the wind, and wild is the wind!'. The film received four Oscar nominations, including score and song. Mathis even performed the song live at the Academy Awards ceremony.

The Sundowners – Theme

The Sundowners (1960) is a spirited love story of a hard-drinking Irish-Australian 'sheep-drover', his wife and son, and their nomadic family life in the remote Australian Outback. Starring Robert Mitchum and Deborah Kerr, its warm-hearted images are interspersed with scenes of the sheep-shearers brawling, gambling and pub-crawling. For the Irish connection, Tiomkin applied a lighthearted Gaelic touch to his main theme, weaving it throughout the movie along with traditional melodies like 'Moreton Bay', 'The Lime-Juice Tub' and 'The Wild Colonial Boy'. The latter is sung full-throated by Mitchum in one of the many pub scenes: 'He was a wild colonial



boy, Jack Doolan was his name'. A Tiomkin biographer called the score one of 'folksy innocence'.

Circus World – The John 'Duke' Wayne March

Circus World (1964), released in the UK as *The Magnificent Showman*, reunited Tiomkin with producer and fellow Russian immigrant Samuel Bronston, for whom he also scored *The Fall of the Roman Empire* (1964) and *55 Days at Peking* (1963). *Circus World*, directed by Henry Hathaway, stars John Wayne, Rita Hayworth and Claudia Cardinale, with Wayne as an American circus impresario who takes his 'big tent' on a disastrous European tour. The early 1900s setting allowed Tiomkin to write an original score which tapped into the American folk-song idiom, incorporating such tunes as 'Oh! Susanna', 'Turkey in the Straw', and 'Sweet Betsy from Pike', as well as music by John Philip Sousa and Stephen Foster. Tiomkin dedicated the toe-tapping, circus-flavoured march in the score to his friend Wayne and fittingly titled it 'The John 'Duke' Wayne March'.

Land of the Pharaohs – Theme and Pharaoh's Procession

Land of the Pharaohs (1955) featured Jack Hawkins as the 'living god' Khufu preparing his vast treasures for his 'afterlife', and 22-year-old Joan Collins as a cunning and treacherous princess who desires the treasure for herself. Directed by Howard Hawks and filmed in Egypt with widescreen pageantry, this ancient 'soap opera of palace intrigue' is memorable for its spectacular scenes of pyramid building and the epic Tiomkin score. The soundtrack is exotic, lush, and majestic, and features an 80-voice chorus directed by the choral director and arranger Jester Hairston, whose association with Tiomkin began with *Lost Horizon* (1937). While working on the music in Rome, Tiomkin had a chance meeting with the exiled Egyptian King Farouk, who asked to see scenes from the movie. Tiomkin declined, knowing *Land of the Pharaohs* was being filmed with assistance from Egyptian

strongman Gamal Abdel Nasser, who helped overthrow Farouk in 1952. The vocal theme is arranged by Daniel Chan.

Friendly Persuasion – The Fair and Thee I Love

Friendly Persuasion (1956), based on the novel by Jessamyn West and directed by William Wyler, is the story of an Indiana Quaker family played by Gary Cooper, Dorothy McGuire and Tony Perkins. Touched by the Civil War, they struggle to remain true to their pacifist ideals. In this exploration of the American folk idiom, the melodist Tiomkin was at his creative best, producing the tender theme song 'Thee I Love', with poetic lyrics by Paul Francis Webster, sung during the opening credits by Pat Boon. The memorable melody weaves its way throughout the score.

The Guns of Navarone – Prologue and Main Title

Tiomkin's experiences as composer for the World War II army documentary series *Why We Fight* is believed to have shaped his creative thinking for the later scoring of fictional war movies, including *The Guns of Navarone* (1961). The type of themes he composed for documentaries such as *Tunisian Victory* (1944) and *The Battle of San Pietro* (1945) surfaced again to musically accompany *Navarone's* story of an allied commando team led by Gregory Peck and David Niven in an assault on a German fortress in the Aegean Sea. Tiomkin's score begins quietly under a prologue, with narration and pastoral views of Greece. With the newsreel-like introduction of the German invasion, the film picks up in intensity, and Tiomkin introduces a bold main theme over the opening credits. The composer, with lyricist Paul Francis Webster, created the mandolin-like Bouzouki-driven Greek song 'Yassu', whose innocent melody lies in stark contrast to the thunderous action cues. The film received seven Oscar nominations, including best score.

Search for Paradise – Epilogue

The three-camera widescreen process that arrived in movie theatres as *This Is Cinerama* (1952) is best remembered for placing audiences in the front-row seat of a roller-coaster ride. Following *Cinerama Holiday* (1955) and *Seven Wonders of the World* (1956), Tiomkin was hired to score *Search for Paradise* (1957), which promised 'a breathtaking adventure on the roof of the world'. When he saw the film's rough-cut with its Himalayan grandeur, Tiomkin reflected on his music for *Lost Horizon* (1937) and its haunting, exotic themes. Four of his melodies in *Search for Paradise* were given lyrics by Ned Washington and performed by Metropolitan Opera baritone Robert Merrill and the Norman Luboff Choir. The number 'Happy Land of Hunza', about the joyful serenity of a utopian hidden valley, seemed to celebrate *Lost Horizon's* mystical Shangri-la come to life.

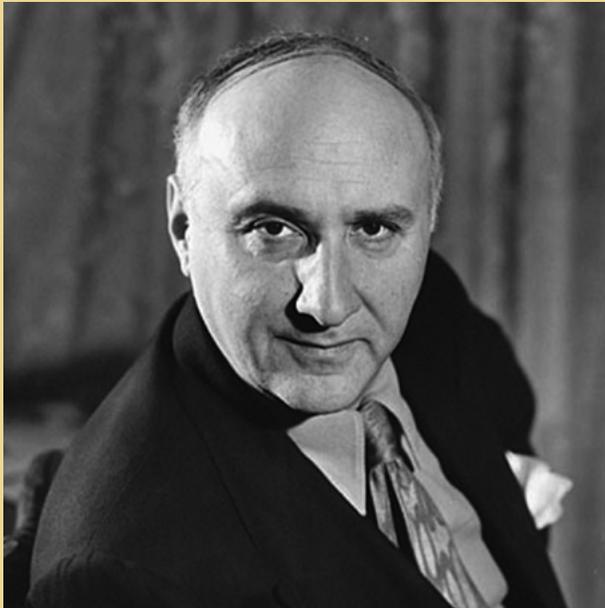
Programme notes © Jim Brown

Dimitri Tiomkin (1894–1979)

Oscar-winning composer, songwriter, acclaimed concert pianist, television personality, producer, author, raconteur: these are just some of the words that describe one of Hollywood's most distinguished composers, Dimitri Tiomkin.

With his unique personality and 'twinkle-in-the-eye' sense of humour, Tiomkin coated everything with an endearing Russian accent that sounded like he just stepped on to the shores of his adopted homeland. His pidgin English (in fact he spoke fluent French and German) allowed him to plead a language mishap whenever he chose to act without a movie director's approval. 'Pleaz don' hate me for idea, but vat eef ...' was heard so often that his autobiography is entitled *Please don't hate me*.

Most film composers were known to the public solely by the music they created, while Dimitri Tiomkin was also being recognised for his television appearances with the likes of Jack Benny, Johnny Carson and Gig Young, and on popular shows including *What's My Line*, *To Tell The Truth* and *This Is Your Life*. He selflessly used his fame to aid those in need, producing the Russian War Relief Programme with Jascha Heifetz, Gregor Piatigorsky, Sir John Barbirolli and others to raise money to send an entire ship of medical supplies to war-ravaged Russia. George Gershwin, Maurice Ravel and other musical luminaries of the day frequently gathered at the Tiomkin residences in Europe and America. Tiomkin's musical success can be attributed to his training, talent, stylistic diversity, and an ability to cross cultural



divides. His success in Hollywood was fostered by his long-lasting personal relationships, his business acumen, a gregarious personality, a spirited sense of teamwork, his unbridled enthusiasm, and his uncanny ability to heighten the drama in a film.

The recipient of four Academy Awards and 22 nominations, Dimitri Tiomkin began his musical life far from Hollywood. Born in Kremenchuk, Ukraine, he learned to play the piano from his mother, a music teacher, and went on to study piano at the St Petersburg Conservatoire. He excelled as a solo pianist with Felix Blumenfeld and Isabelle Vengerova, and also studied with composer Alexander Glazunov, the conservatory's director. Facing a bleak future in post-revolutionary Russia, Tiomkin moved to Berlin, where he studied with pianist Ferruccio Busoni and his disciples, Egon Petri and Michael Zadora. Tiomkin's 1923 performance of Liszt's Second Piano Concerto with the Berlin Philharmonic helped further his reputation. Appearances in Paris as part of a piano duo resulted in an American vaudeville tour accompanying a ballet troupe headed by Albertina Rasch, an Austrian-born ballerina and choreographer who later became his wife, in 1926. Tiomkin's 1927 Carnegie Hall recital introduced contemporary works by Poulenc, Scriabin and others to American audiences. Tiomkin went on to perform the European premiere of Gershwin's Piano Concerto at the Paris Opera in 1928.

In Hollywood, he composed music for Rasch's ballet sequences in MGM films of the late 1920s. With Frank Capra's *Lost Horizon* in 1937, Hollywood took notice of Tiomkin's ability to create dramatic music on a grand scale for large symphonic and choral forces. The Capra-Tiomkin partnership continued with *You Can't Take It With You*, *Mr Smith Goes to Washington*, *Meet John Doe* and *It's a Wonderful Life*. During World War II Capra recruited Tiomkin to score films produced by the US Army Signal Corps, including *Know Your Ally: Britain*.

After the war, it was *High Noon*, produced by Stanley Kramer and directed by Fred Zinnemann, that changed the course of Tiomkin's career, thanks to the title song 'Do Not Forsake Me'. The song became a hit, and Dimitri Tiomkin became the first composer to receive two Oscars for the same film (Best Score and Best Song). Film music historian Mervyn Cooke wrote: 'the song's spectacular success was partly responsible for changing the course of film-music history'. A number of Oscar-nominated songs followed, including 'Thee I Love' from *Friendly Persuasion*, the title songs from *Wild is the Wind* and *Town Without Pity*, 'The Green Leaves of Summer' from *The Alamo*, and 'So Little Time' from *55 Days at Peking*.

Then came successful collaborations with legendary directors including Alfred Hitchcock (*Shadow of a Doubt*, *Strangers on a Train*, *I Confess* and *Dial 'M' for Murder*), and a 20-year collaboration with Howard Hawks (*Red River*, *The Thing from Another Planet*, *Land of the Pharaohs* and *Rio Bravo*). Even though he scored Westerns during the 1940s (*Duel in the Sun*) he is most closely associated

with the genre because of his work on *High Noon* as well as several films starring his friend, John Wayne (*Red River*, *Rio Bravo* and *The Alamo*). And then there was the epic *Giant*, the theme from *Rawhide* and the emotion-packed score for *Friendly Persuasion*. Tiomkin continued creating large-scale symphonic scores during the 1960s with *The Guns of Navarone* and in his collaborations with producer Samuel Bronston (*55 Days at Peking*, *The Fall of the Roman Empire* and *Circus World*).

Tiomkin returned to Russia to executive-produce and arrange the music for the biographical film *Tchaikovsky*, and for which he received his final Oscar nomination for Best Musical Adaptation. He worked in London throughout the 1960s before settling there in 1968. In 1972 Tiomkin wed Olivia Cynthia Patch. He continued to return to his first love – the piano – playing classical music in their London residence. When Dimitri Tiomkin passed away at his home in London on 11 November 1979, the world lost a unique and exciting creative force. During his long and distinguished career, he received numerous honours. But perhaps the most remarkable one of all came in 1999 when he became one of only six Hollywood composers to be honoured with a commemorative stamp issued by the US Postal Service.

Composer profile © Warren Sherk

Christopher Palmer (1946–1995)

Christopher Palmer was one of the first scholars to appreciate the importance of Dimitri Tiomkin's contribution to film music and his place in history. Described as "arguably one of the greatest orchestrators of all time" by composer Elmer Bernstein, Palmer worked tirelessly for the preservation, recording, and promotion of classic film scores. Palmer authored over thirty books and study guides including *A Britten Companion*, *The Composer in Hollywood*, major studies of Delius, Rózsa, Walton, Zemlinsky, and the biography *Dimitri Tiomkin: A Portrait*.

Patrick Russ

Patrick Russ, symphonic orchestrator and music arranger, has over 170 film score orchestration credits with Hollywood's finest film composers. He assists Volta Music Corporation, Mr Tiomkin's publisher, with research, recording, and published performance editions of Tiomkin's film scores. He is Visiting Professor of Music at the University of Liverpool (UK), and President of The Film Music Foundation, which awards grants for film music research and education. Patrick resides in Los Angeles with his wife Shirley, a physician researcher, and their two children.

Richard Kaufman conductor

Richard Kaufman has devoted much of his musical life to conducting and supervising music for film and television productions, as well as performing film and classical music in concert halls and on recordings. He is Principal Pops Conductor of Orange County's Pacific Symphony, and Pops Conductor Laureate of the Dallas Symphony. Since 2004, he has conducted the Chicago Symphony Orchestra concert series, "Friday Night at the Movies", presenting classic and contemporary film music. He is a regular guest conductor with orchestras throughout the US and around the world.

Richard received the 1993 Grammy Award for Best Pop Instrumental Performance for a recording he conducted with the Nuremberg Symphony. Richard's other recordings include *The High and the Mighty* with the London Symphony Orchestra, recorded at Abbey Road Studios, and featuring music from classic and contemporary films about flying, film music performed by the Brandenburg Philharmonic Potsdam, a second recording with the Nuremberg Symphony celebrating the 100th anniversary of motion pictures, and two critically acclaimed CDs with the New Zealand Symphony Orchestra, featuring the film music of Alfred Newman and Victor Young.

He has conducted for performers including John Denver, Andy Williams, Nanette Fabray, Mary Martin, Juliet Prowse, Chris Botti, The Beach Boys, Peter Paul and Mary, and Art Garfunkel. As a violinist, Richard performed on numerous film and TV scores including *Jaws*, *Close Encounters of the Third Kind*, *Saturday Night Fever*, and *Animal House*, as well on recordings with artists including John Denver, Burt Bacharach, The Carpenters, and Ray Charles.

Richard joined the Music Department of Metro-Goldwyn-Mayer Studios in 1984 as Music Coordinator, and for the next 18 years supervised music for all MGM television projects. He received two Emmy Award nominations, one for Outstanding Music Direction and Composition, and another for Outstanding Original Song. He conducted scores for several films including *Guarding Tess* and *Jungle to Jungle*. As a unique part of his career in film, Richard has coached various actors in musical roles including Jack Nicholson, Dudley Moore, and Tom Hanks.

Richard has served as Music Director and Conductor for musicals at the Los Angeles Civic Light Opera, and on tours throughout the US including the first national tours of *Company* (for Hal Prince) and *Two Gentlemen of Verona* (for Joseph Papp and the New York Shakespeare Festival).

In 2012, Richard received the Distinguished Alumni Award from his alma mater, California State University, Northridge. While a student at CSUN, he composed the University's Alma Mater and Fight Song. He has appeared as guest speaker at various universities, and is a member of the Music Advisory Board of the Young Musicians Foundation.

Born in Los Angeles, Richard began violin studies at age 7, played in the Peter Meremblum California Junior Symphony, was a member of the Young Musicians Foundation Debut Orchestra, and attended the Berkshire Music Festival at Tanglewood in the Fellowship program. Richard lives in Southern California with his wife, Gayle, a former dancer in film, television and on Broadway. His daughter, Whitney, an honours graduate from Chapman University in Orange, California, is a singer and actress, and for 2½ years was a member of the cast of the national tour of *Mamma Mia!*. Richard is proud to be represented by Opus 3 Artists.



Whitney Claire Kaufman vocals

Whitney Claire Kaufman, singer and actress, appears as guest vocalist with symphony orchestras throughout the United States including Dallas, Pacific, Cincinnati, Seattle, Atlanta, Pittsburgh, and the National Symphony at the Kennedy Center. Internationally she has appeared with the London Symphony Orchestra, RTE Concert Orchestra in Dublin, Melbourne Symphony, Calgary Philharmonic, and the Malaysian Philharmonic. Whitney toured for over two years in the North American tour of the Broadway mega-hit, *Mamma Mia!* She understudied the leading roles of Sophie and Lisa. Her performance as Sophie garnered rave reviews, including the *Boston Globe* which reported, "Boston's opening night was a knockout. With her pure, clear voice – gentle or forceful as called for, but always beautifully placed – she really deserves to vault straight to Broadway. Plus, her acting is as compelling as her singing". She has appeared on stage, both in musicals and dramatic theatre. These include productions of *Cabaret* and *A Midsummer Night's Dream*.

Her film, television, and recording credits include the ABC hit series *Modern Family*, *That Championship Season*, *Up All Night*, and as characters in several MGM animated series. Whitney graduated with honours from Chapman University in Orange, California, with a BFA in Theatre Performance.

Andrew Playfoot vocals

Andrew Playfoot began singing in his local church choir when he was eight years old, and was chosen to sing at Westminster Abbey where he was a chorister for three years. Andrew's professional career began 15 years ago when he was offered a part in *Five Guys Named Moe* by Cameron Mackintosh. He went on to play the role of Sonny in *Grease*, then to play the part of Kenickie whilst understudying the role of Danny, which he played on numerous occasions. Other shows he has appeared in include *Smokey Joe's Café*, *Bombay Dreams*, *Notre Dame de Paris* and *Peggy Sue Got Married*. Andrew's most recent West End credit saw him playing the role of Nathan Detroit in *Guys and Dolls*, where he took over from Patrick Swayze. He was also in the concert production of *Chess* at the Royal Albert Hall alongside Josh Groban, which was recorded for television. He was chosen to sing on the concept album of *Love Never Dies* for Andrew Lloyd Webber's production of the same name. Andrew has much recording experience and can be heard on many albums, including Will Young's *Friday's Child* and the original cast album of *Bombay Dreams*. Film soundtracks include *Shrek 2*, *Troy*, *Bee Movie*, *Transformers*, *Pirates of the Caribbean*, *Monsters vs Aliens*, *Alice In Wonderland* and others. He is currently a regular backing singer on *The X Factor* and *Britain's Got Talent*, as well as performing in corporate concerts around the country. Television work includes *Eastenders*, *Casualty* and two Royal Variety Performances.

London Voices

Directors

Terry Edwards
Ben Parry

Chorus Master for this recording

Terry Edwards

London Voices have been at the forefront of professional choral music for the past three decades, not only in the UK but also through projects in Europe and the US. They are proud to have been associated with some of the world's most famous conductors and composers, including Georg Solti, Bernard Haitink, Sir Simon Rattle, John Adams, Luciano Berio and György Ligeti, and have performed in many concert halls at music festivals across the world, including Aldeburgh, Munich, Lucerne, Paris, Jordan and New York.

London Voices have sung on the soundtracks of many films, including *The Lord of the Rings*, *Harry Potter*, *Star Wars*, *The Mission*, *The Golden Compass*, *Iron Man* and Disney's *A Christmas Carol*. They have also been selected to provide choral items for several solo albums by such artists as Angela Gheorghiu, Renée Fleming, Luciano Pavarotti, Natasha Marsh and Bryn Terfel, and recorded and performed the premiere of Paul McCartney's classical choral work, *Ecce Cor Meum*.

London Voices are co-directed by Terry Edwards, former Director of the Royal Opera House Chorus from 1991–2004, and Ben Parry, composer and Director of the Junior Royal Academy of Music.

Singers on this recording:

Sopranos

Jackie Barron, Cheryl Enever, Rachel Godsill, Sophie Jones, Julie Kench, Ruth Kerr, Sarah Leonard, Dani May, Wendy Nieper, Heidi Pegler, Ann de Renais, Carys Lloyd Roberts, Juliet Schiemann, Rosalind Waters, Suzanne Wilson

Altos

Magda Ashman, Nicola Beckley, Helen Brookes, Tamsin Dalley, Clemmie Franks, Sophie Jeannin, Judith Rees, Carris Jones, Clara Kanter, Kate Mapp, Jo Marshall, Clara Sanabras, Caroline Stormer

Tenors

Garth Bardsley, Phillip Bell, Dominic Bland, Harvey Brough, Alex Cadden, Nick Madden, Henry Moss, Benedict Quirke, Phillip Sheffield, Julian Smith, David del Strother, Dan Ludford Thomas, Peter Wilman

Basses

Alistair Bamford, Neil Bellingham, Ben Bevan, Nick Garrett, Gavin Horsley, Alain Judd, Cheyney Kent, Russell Matthews, James Meek, Martin Nelson, Simon Preece, Peter Snipp, Patrick Ardagh Walter

Orchestra featured on this recording:

First Violins

Carmine Lauri LEADER
Tomo Keller
Rhys Watkins
Sylvain Vasseur
Nigel Broadbent
Laurent Quenelle
Colin Renwick
Ian Rhodes
David Worswick
Gerald Gregory
Alina Petrenko
Erzsebet Racz
Julia Rumley
Helena Smart

Second Violins

Thomas Norris *
Sarah Quinn
Miya Väisänen
Philip Nolte
David Ballesteros
Richard Blayden
Matthew Gardner
Iwona Muszynska
Andrew Pollock
Paul Robson
Louise Shackelton
Hazel Mulligan

Violas

Paul Silverthorne *
Malcolm Johnston
Natasha Wright
Anna Green
Regina Beukes
Richard Holttum
Heather Wallington
Jonathan Welch
Caroline O'Neill
Fiona Opie

Cellos

Rebecca Gilliver *
Eve-Marie Caravassilis **
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Mary Bergin
Daniel Gardner
Hilary Jones

Double Basses

Vitan Ivanov **
Colin Paris
Nicholas Worters
Patrick Laurence
Jani Pensola
Simo Väisänen

Flutes

Adam Walker *
Siobhan Grealy

Piccolos

Sharon Williams *
Siobhan Grealy

Alto Flute

Sharon Williams *

Oboes

Juan Pechuan Ramirez **
Fraser MacAulay
Christine Pendrill

Cor Anglais

Christine Pendrill *

Clarinets

Chris Richards *
Chi-Yu Mo
Lorenzo Iosco

Bass Clarinet

Lorenzo Iosco *

Bassoons

Fany Maselli **
Nina Ashton

Contrabassoon

Dominic Morgan *

Horns

David Pyatt *
Angela Barnes
Brendan Thomas
Jonathan Lipton
Geremia Iezzi

Trumpets

Philip Cobb *
Roderick Franks *
Gerald Ruddock
Niall Keatley
Huw Morgan

Trombones

Dudley Bright *
Katy Jones *
Ruth Molins (née Davies)

Bass Trombone

Paul Milner *

Tuba

Patrick Harrild *

Timpani

Nigel Thomas *

Percussion

Neil Percy *
Barnaby Archer
Antoine Bedewi
Adam Clifford
Christopher Thomas
Christopher Wells

Harp

Bryn Lewis *
Karen Vaughan

Piano

John Alley *

Keyboard

Caroline Jaya-Ratnam **

Harmonica

Philip Achille **

Guitar

Huw Davies **

Banjo

Huw Davies **

Electric Double Bass

Jani Pensola *

Drum Kit

Christopher Wells **

* Principal

** Guest Principal

London Symphony Orchestra

Patron

Her Majesty The Queen

President

Sir Colin Davis CH

Principal Conductor

Valery Gergiev

Principal Guest Conductors

Daniel Harding

Michael Tilson Thomas

Conductor Laureate

André Previn KBE

The LSO was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. Valery Gergiev became Principal Conductor in 2007 following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado and Michael Tilson Thomas among others. Sir Colin Davis had previously held the position since 1995 and from 2007 became the LSO's first President since Leonard Bernstein. The Orchestra gives numerous concerts around the world each year, plus more performances in London than any other orchestra. It is the world's most recorded symphony orchestra and has appeared on some of the greatest classical recordings and film soundtracks. The LSO also runs LSO Discovery, its ground-breaking education programme that is dedicated to introducing the finest music to young and old alike and lets everyone learn more from the Orchestra's players. For more information visit lso.co.uk

Premier orchestre autogéré de Londres, le LSO fut fondé en 1904. Il est en résidence au Barbican depuis 1982. Valery Gergiev a été nommé premier chef en 2007, succédant à Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado et Michael Tilson Thomas, entre autres. Sir Colin Davis occupait auparavant le poste depuis 1995 et, en 2007, il devint le premier président du LSO depuis Leonard Bernstein. Chaque année, l'Orchestre donne de nombreux concerts à travers

le monde, tout en se produisant plus souvent à Londres que n'importe quel autre orchestre. C'est l'orchestre au monde qui a le plus enregistré, et on le retrouve sur des enregistrements devenus de grands classiques, ainsi que sur les bandes son des films les plus célèbres. Grâce à LSO Discovery, l'Orchestre est également un pionnier en matière de pédagogie; ce programme s'attache à faire découvrir les plus belles pages du répertoire aux enfants comme aux adultes, et à permettre à chacun de s'enrichir au contact des musiciens de l'Orchestre. Pour plus d'informations, rendez vous sur le site lso.co.uk

Das LSO wurde 1904 als erstes selbstverwaltetes Orchester in London gegründet und ist seit 1982 im dortigen Barbican beheimatet. Valery Gergiev wurde 2007 zum Chefdirigenten ernannt und trat damit in die Fußstapfen von Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas und anderen. Sir Colin Davis hatte diese Position seit 1995 inne und wurde 2007 zum ersten Präsidenten des London Symphony Orchestra seit Leonard Bernstein erkoren. Das Orchester gibt jedes Jahr zahlreiche Konzerte in aller Welt und tritt darüber hinaus häufiger in London auf als jedes andere Orchester. Es ist das meistaufgenommene Orchester der Welt und hat einige der bedeutendsten klassischen Schallplattenaufnahmen und Filmmusiken eingespielt. Daneben zeichnet das LSO verantwortlich für LSO Discovery, ein bahnbrechendes pädagogisches Programm mit dem Ziel, Jung und Alt die schönste Musik nahe zu bringen und mehr von den Musikern des Orchesters zu lernen. Wenn Sie mehr erfahren möchten, schauen Sie bei uns herein: lso.co.uk

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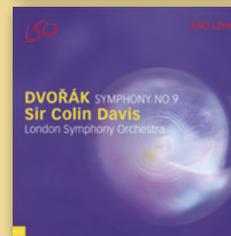
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Handel Messiah

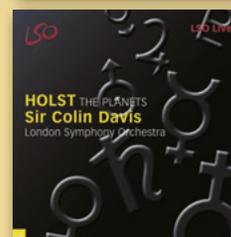
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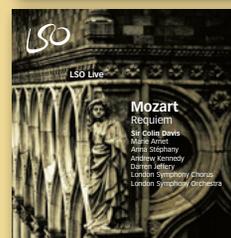
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A:1 *Hi-Fi News* (UK)

'Colin Davis, as might be expected, has no problems, conjuring, like Uranus the Magician, the panoply of atmosphere, stillness and energy from the virtuoso LSO' *Daily Telegraph* (UK)

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'this new Davis version is an outstanding bargain' *Mail On Sunday* (UK)



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Sir Colin Davis

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CDs of the Year *Opera News* (US)

Performance *** Sound ******* *BBC Music Magazine* (UK)

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