

9–11 November 2023
Sydney Opera House

ANNE-SOPHIE MUTTER & THE MUSIC OF JOHN WILLIAMS



Presenting Partner

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SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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Principal Guest
Conductor

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Conductor Laureate

Andrew Haveron

Concertmaster

Chair supported by Vicki Olsson

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Concertmaster

Harry Bennetts

Associate

Concertmaster

Lerida Delbridge

Assistant Concertmaster

Fiona Ziegler

Assistant Concertmaster

Sun Yi

Associate

Concertmaster Emeritus

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Georges Lentz

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Justine Marsden

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Euan Harvey

Acting Principal

Lee Wadenpfuhr*

Acting Principal 3rd

Marnie Sebire

Rachel Silver

Geoffrey O'Reilly

Principal 3rd

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Bold Principal

* Guest Musician

° Contract Musician

† Sydney Symphony

Fellow

Grey Permanent member

of the Sydney Symphony

not appearing in this

concert

**2023 CONCERT SEASON
CLASSICAL GALA**

Thursday 9 November, 8pm

Friday 10 November, 8pm

Saturday 11 November, 8pm

Concert Hall,
Sydney Opera House

ANNE-SOPHIE MUTTER & THE MUSIC OF JOHN WILLIAMS

CINEMATIC FAVOURITES

SIMONE YOUNG conductor
ANNE-SOPHIE MUTTER violin

BERNARD HERRMANN (1911–1975)
Vertigo – Suite (1958)

JOHN WILLIAMS (born 1932)
Violin Concerto No.2 (2021)

Australian Premiere

i. *Prologue*

ii. *Rounds*

iii. *Dactyls*

iv. *Epilogue*

INTERVAL

NINO ROTA (1911–1979)
The Leopard – Suite (1963)

NIGEL WESTLAKE (born 1958)
Flying Dream - Suite for Symphony Orchestra (2015)
(from the movie *Paper Planes*)

JOHN WILLIAMS
The Long Goodbye (1973)
Theme

JOHN WILLIAMS
Harry Potter and the Philosopher's Stone (2001)
Hedwig's Theme

PRE-CONCERT TALK

By Paige Gullifer in the
Northern Foyer at 7:15pm

ESTIMATED DURATION

55 minutes

Interval – 20 minutes

45 minutes

The concert will run for
approximately two hours

COVER IMAGE

Anne-Sophie Mutter
Photo by Kristian Schuller
Courtesy Deutsche
Grammophon

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WELCOME

Welcome to this performance of *Anne-Sophie Mutter and the Music of John Williams*.

As the Orchestra's Premier Partner, we are very proud to be presenting this performance, combining the forces of Chief Conductor Simone Young, star violinist Anne-Sophie Mutter, the music of John Williams and iconic film scores.

Beloved film composer John Williams wrote the concerto you are about to hear specifically for long-time collaborator Anne-Sophie Mutter. Described by the BBC as a 'hugely expressive, deeply atmospheric work,' it showcases the virtuosity of both the Orchestra and this stellar violinist.

Simone Young has chosen a selection of wonderful film music you may instantly recognise, placing it firmly at the centre of the concert hall experience.

This unique combination of musicians creates a dramatic, lush and memorable experience – one which we hope you will thoroughly enjoy.

We wish you a wonderful concert.



Richard Gibb
Chief Executive Officer
Credit Suisse Australia

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ABOUT THE ARTISTS

ANNE-SOPHIE MUTTER violin

Anne-Sophie Mutter is a musical phenomenon: for 47 years the virtuoso has now been a fixture in all the world's major concert halls, making her mark on the classical music scene as a soloist, mentor and visionary. The four-time Grammy Award winner is equally committed to the performance of traditional composers as to the future of music.

So far she has given world premieres of 31 works – Thomas Adès, Unsuk Chin, Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutoslawski, Norbert Moret, Krzysztof Penderecki, Sir André Previn, Wolfgang Rihm, Jörg Widmann and John Williams have all composed for Anne-Sophie Mutter. She dedicates herself to supporting tomorrow's musical elite and numerous benefit projects. Furthermore, the board of trustees of the German cancer charity Deutsche Krebshilfe elected her the new president of the non-profit organization in 2021. Since January 2022 she joins the foundation board of the Lucerne Festival. In the autumn of 1997 she founded the Association of Friends of the Anne-Sophie Mutter Foundation e.V., to which the Anne-Sophie Mutter Foundation was added in 2008. These two charitable institutions provide support for the scholarship recipients, support which is tailored to the fellows' individual needs. Since 2011, Anne-Sophie Mutter has regularly shared the spotlight on stage with her ensemble of fellows, Mutter's Virtuosi.

In the year she turns 60, Anne-Sophie Mutter's concerts reflect the violinist's musical versatility and her peerless rank in the world of classical music. Numerous compositions dedicated to her fill her 2023 concert calendar; in many countries, these works will be programmed for the first time.

At the turn of the new year, Anne-Sophie Mutter and Mutter's Virtuosi toured Iceland, the USA and Canada. Two further tours in June and August/September took Anne-Sophie Mutter and her Virtuosi through Europe. In the USA, she performed Thomas Adès' *Air – Homage to Sibelius*, a work she co-commissioned and premiered at the Lucerne Festival in 2022 together with the composer.

Another musical focus in 2023 is the oeuvre of John Williams: Mutter will perform his Violin Concerto No.2, dedicated to her, as well as a selection of the virtuoso film music adaptations Williams created especially for her in Australia, Europe, New Zealand and the USA – the American performances will be conducted by the composer himself.

Anne-Sophie Mutter concludes the year 2023 performing Krzysztof Penderecki's Violin Concerto No. 2 *Metamorphosen* in honour of the 90th birthday of the composer, who passed away in 2020. She will play this work, which is also dedicated to her, in Poland together with the Warsaw National Philharmonic Orchestra under Andrey Boreyko.



Anne-Sophie Mutter
Photo credit
The Japan Art Association /
The Sankei Shimbun



Simone Young AM
Photo by Peter Brew-Bevan

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young, was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg from 2005–2015. Her Hamburg recordings include The *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, Berlin Staatsoper and in Hamburg.

This season she returns to the Berlin, Los Angeles, Oslo and Stockholm Philharmonic Orchestras, Orchestres National de France and Lyon, Zürich Tonhalle Orchestra, Madrid, Gothenburg, Dallas and Washington National Symphony Orchestras, and Orchestre Suisse Romande. Opera engagements will take her to La Scala Milan (*Peter Grimes*), the Metropolitan Opera New York (*Der Rosenkavalier*), Vienna State Opera (*Die Fledermaus*, *Fin de Partie-Kurtag* and *La Fanciulla del West*) and Berlin State Opera (*Khovanshchina* and *La Fanciulla del West*). She also leads the ANAM orchestra in their co-production with Victorian Opera of Strauss' *Capriccio*.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world's leading opera houses, most recently Simone Young has appeared at the Vienna State Opera (*Peter Grimes*), Opera Nationale de Paris (*Parsifal* and *Salome*), Bavarian State Opera, Munich (*Tannhäuser*), Berlin State Opera (*Der Rosenkavalier*) and Zurich Opera (*Salome*).

Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, Helpmann Award and the Chevalier de l'Ordre des Arts et des Lettres, France.

“SYDNEY” “SYMPHONY” “ORCHESTRA”

Discover the Sydney Symphony's 2024 Season.

There's a huge variety of experiences to choose from, including Mahler's Symphonies, an Opera in Concert and an MGM musical.

Join Simone Young and a dazzling roster of guest artists in performances that unleash the power of music that is totally alive.

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2024 SEASON

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ABOUT THE MUSIC

Sound and vision

It was by no means inevitable that film and music would develop the intimate relationship that they did, and there are various theories for why it did. One suggests that it covered the sound of clattering projectors; another, that the sight of silent figures moving was just too weird, like watching dance without sound. Whatever the reason, film has always been accompanied by music, though in the early days it might well have been whatever the hapless pianist or harmonium player knew, rather than anything to do with the drama on screen. Soon enough there were anthologies of essentially sound effects for depictions of trains or horses, and suggested bleeding chunks of popular classics (x bars of *Liebestraum* until the villain enters to a Beethoven allegro, or whatever).

Theatres soon had orchestras of varying sizes, such that serious composers like Saint-Saëns began writing film scores early in the 20th century, and in the Soviet Union – where film was taken seriously as both art and propaganda – numerous composers the stature of Prokofiev and Shostakovich wrote for it. Early recording technology wasn't kind to certain instruments, and the exigencies of editing, censoring and the like meant that early recorded sound-tracks were often brutally cut about. And, it must be said, concert music composers were not always a good fit with the mechanics of filmmaking, especially in Hollywood as the studio system developed. In Britain, though, Ralph Vaughan Williams thought it an excellent discipline for a composer to learn.

Fortunately for film history, two European composers appeared during (to coin a phrase) the golden years of Hollywood: Erich Wolfgang Korngold and Max Steiner. As a child, Korngold had been pronounced a genius by Gustav Mahler; steeped in Austrian late-Romanticism, Korngold instinctively felt the affinity between film and opera, and

ABOUT THE MUSIC

revolutionised film-scoring. His respect for the tradition and willingness to adapt it can be seen in his recreation of Mendelssohn in Max Reinhardt's film *A Midsummer Night's Dream*; in subsequent scores such as *The Adventure of Robin Hood* or *Elizabeth and Essex* he adapted Wagner's leitmotif principle, using short thematic hooks associated with certain characters or situations. And he was a master orchestrator. Steiner – Richard Strauss' godson, as it happens – had lived and breathed a similar musical atmosphere, making him ideal for music of epic sweep in pictures like *Gone with the Wind* or *King Kong*. And the legacy of Korngold and Steiner would be further extended by the generations of Alfred Newman (*Airport*, *The Greatest Story Ever Told*), Franz Waxman (*Bride of Frankenstein*, *Sunset Boulevard*) and Bernard Herrmann (*Journey to the Centre of the Earth*, *Psycho*).

In Hollywood, if not necessarily elsewhere, the 'symphonic' score yielded at least for a time (and to the disgust of composers like Herrmann) to what's sometimes called the 'pop-song score'. But while the orchestral score never quite went away, it reasserted itself triumphantly – perhaps inspired by Stanley Kubrick's inspired use of orchestral and choral music in *2001: A Space Odyssey* – in the big budget science fiction films that began appearing in the late 1970s, and nowhere more so than in the work of John Williams.

ABOUT THE MUSIC

BERNARD HERRMANN (1911–1975)

***Vertigo* – Suite**

Bernard Herrmann's work was closely associated with the films of Alfred Hitchcock, as Hilary Shrubbs explains:

She starts to undress. He is looking through a peephole. Subdued lecherous string music. She puts a bathrobe on. The eyeball in the peephole dominates the screen. Excited. Lascivious. She walks into the bathroom and turns on the water. The shower curtain closes. Rows of water are coming down straight on the camera. The audience is in the shower with her. Then, in the background, the door opens and a shadow emerges, menacingly close to the shower curtain. Suddenly, the curtain flings open. The violins shriek as the knife comes down, repeatedly. Blood. On the wall, in the bath, down the plughole. Silence. The abyss of infinity. Then her eye. Open. Unresponding. Vacant. Dead.

The shower scene from *Psycho*. Few people would not know this terrifying montage, arguably the greatest synthesis of sight and sound in cinematic history – the thrusting of that terrible knife, synchronised with the horrific screeching upper strings.

The film is vintage Hitchcock, and the music classic Herrmann. The son of Russian immigrants, New York-born Bernard Herrmann is perhaps not the best-known of the Hollywood film composer imports, but certainly one of the most talented.

A graduate of Juilliard and New York University, where he studied composition with Percy Grainger, he was renowned for moving away from the full, lush arrangements of the neo-Romantics so popular in Hollywood at the time, opting instead for smaller, often unorthodox orchestration. Herrmann also disliked long, singable melodies, favouring small clusters of notes as a structural unit, not unlike the *leitmotif*.



Bernard Herrmann

ABOUT THE MUSIC

‘The reason I don’t like this tune business is that a tune has to have eight or sixteen bars which limits a composer. Once you start, you’ve got to finish – eight to sixteen bars.’

1936 began his collaboration with motion picture iconoclast Orson Welles. In fact it was Welles, after working with Herrmann at CBS on several radio plays including *War of the Worlds*, who encouraged him to try his hand at film music. The result was *Citizen Kane*.

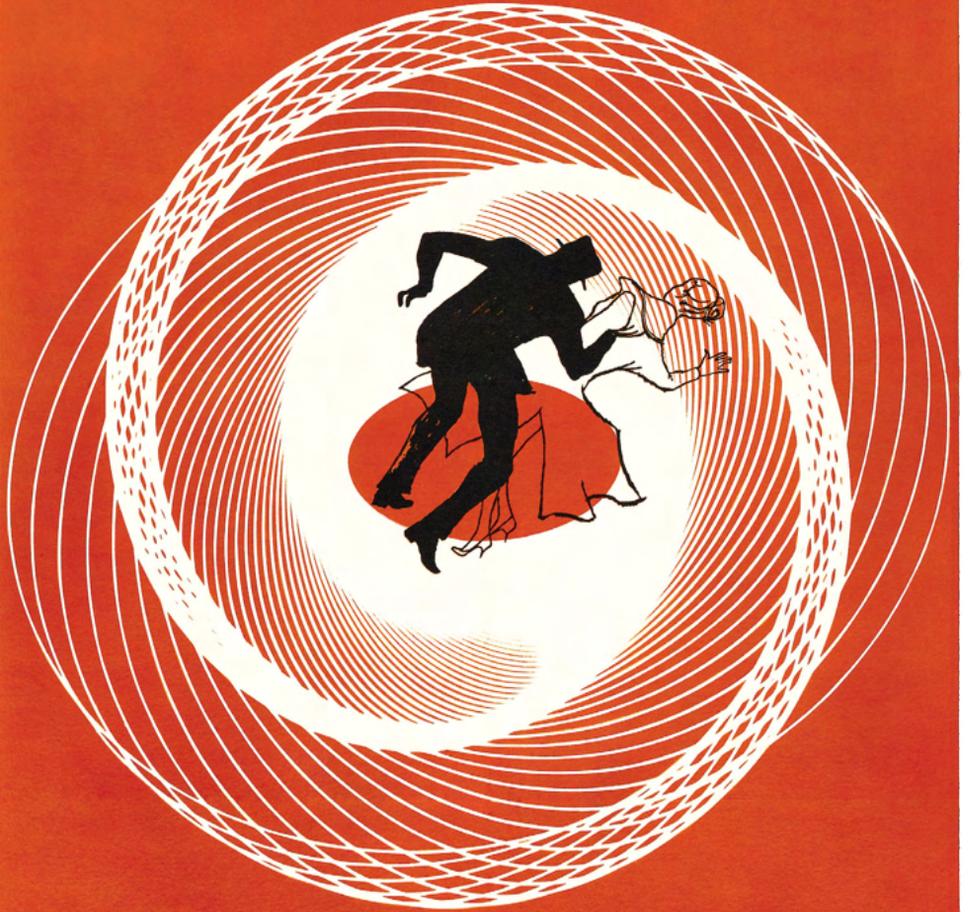
When Paramount asked Herrmann to write the score for *The Trouble with Harry*, his association with Hitchcock began. They worked on nine films together – the partnership ending when Hitchcock rejected his score for *Torn Curtain*. This was the start of a change in the studios’ concept of film scoring, and the beginning of Herrmann’s Hollywood hiatus.

‘Real film music is only of archaeological interest now. What’s currently demanded of a film composer is that he come up with a pop tune easily identified with the movie to help promote it. Those highly touted scores for such films as *A Man and a Woman* and *Dr Zhivago* are nothing more than a few popular tunes strung together by the most obvious kind of musical bridges, obviously conceived and obviously executed.’

However, during his years with Hitchcock, Herrmann wrote some of Hollywood’s most enduring film scores, not least of which being *Vertigo*. The film itself is regarded by cinema aficionados as one of the ten greatest films of all time, and certainly one of Hitchcock’s best.

PARAMOUNT PRESENTS

JAMES STEWART KIM NOVAK IN ALFRED HITCHCOCK'S MASTERPIECE



'VERTIGO'

STORY BY BARBARA BEL GEDDES WITH TOM HELMORE HENRY JONES DIRECTED BY ALFRED HITCHCOCK COSTUME DESIGNER ALEC COPPEL & SAMUEL TAYLOR TECHNICOLOUR®
BASED UPON THE NOVEL 'D'ENTRE LES MORTS' BY PIERRE BOILEAU AND THOMAS NARCEJAC MUSIC BY BERNARD HERRMANN



Copyright 1958 Paramount Pictures Corporation. Country of Origin U.S.A. 587 98
Printed at Paramount Pictures, Beverly Hills, California, U.S.A. by the Lithographers of the Paramount Pictures Company, Inc. 88 1/41

Theatrical poster for the film *Vertigo*. Artwork by Saul Bass (1920–1996).
© 1958 Paramount Pictures Corporation

ABOUT THE MUSIC

Made in 1958, and filmed in Technicolor, it's the story of a man who is tricked into something that becomes an obsession – essentially a horrible practical joke. The film's lead character Scottie (James Stewart) is asked by an old college friend to keep an eye on his wife, Madeleine (Kim Novak), who appears to be descending into madness. Scottie has a fatal flaw of his own – uncontrollable vertigo.

But to reveal too much of the plot would be to ruin the film for those who have not seen it. Needless to say Scottie and Madeleine fall in love, but can their love survive Madeleine's terrible secret? In his inimitable style, Herrmann assigns small motifs to both the characters and the locations in the film. Perhaps the most haunting is Madeleine's theme. It is desperate, searching, aching music, mirroring her demeanour.

Herrmann's perception of the function of film music is made clear in his reply to an article by Erich Leinsdorf criticising its irrelevance:

'Music on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or mystery. It can propel narrative swiftly forward or slow it down. It often lifts mere dialogue into the realm of poetry. Finally it is the communicating link between the screen and the audience, reaching out and enveloping all.'

ABOUT THE MUSIC

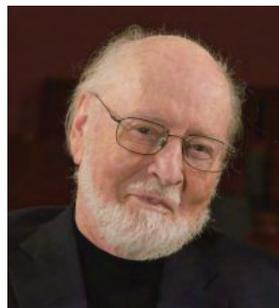
John Williams and the concerto

John Williams would no doubt agree with Herrmann's summary, but, as he notes:

Composing program notes has always been challenging for me. These descriptions always seem to try to answer the question 'what is this music about?' And while music has many purposes and functions, I've always believed that in the end, the music ought to be free to be interpreted through the prism of every listener's own personal history, prior exposures and cultural background. One man's sunken cathedral might be another woman's mist at the dawning. The meaning must therefore reside, if you'll forgive me, in the 'ear of the beholder.'

I can only think of this piece as being about Anne-Sophie Mutter, and the violin itself – an instrument that is the unsurpassed product of the luthier's art. With so much great music already written for the instrument, much of it recently for Anne-Sophie herself, I wondered what further contribution I could possibly make. But I took my inspiration and energy directly from this great artist herself. We'd recently collaborated on an album of film music for which she recorded the theme from the film *Cinderella Liberty*, demonstrating a surprising and remarkable feeling for jazz. So, after a short introduction, I opened the *Prologue* of this concerto with a quasi-improvisation, suggesting her very evident affinity for this idiom. There is also much faster music in this movement, which while writing, I recalled her flair for an infectious rhythmic swagger that is particularly her own.

In the beginning of the next section or movement, a quiet murmur is created by a gentle motion that I think of as being circular, hence the subtitle *Rounds*. At one point you will hear harmonies reminiscent of Debussy, but I ask you to reflect on another Claude... in this case Thornhill, a very early hero of mine who, it can be justly said, was the musical



John Williams
Photo by Prashant Gupta,
courtesy Deutsche
Grammophon

ABOUT THE MUSIC

godfather of the Gil Evans/Miles Davis collaboration. It is also in this movement that a leitmotif or theme appears, later restated in the *Epilogue*.

Dactyls, a borrowed word from the Greeks, which we use to describe a three-syllable effect in poetry, as well as the digit with its three bones, may serve to describe the next movement. It is our third movement, in a three meter, and features a short cadenza for violin, harp, and timpani... yet another triad. The violin provides an aggressive virtuosity that produces a rough, waltz-like energy that is both bawdy and impertinent.

The final movement is approached *attacca* by the violin and harp, where the two instruments reverse their relative balances in a kind of 'sound dissolve.' In this way, they transport us to the *Epilogue*. It is in this final movement that the motif introduced in *Rounds* returns in the form of a duet for violin and harp, closing the piece with a gentle resolution in A major that might suggest both healing and renewal.



Anne-Sophie Mutter and John Williams. Photo by Dario Acosta, courtesy Deutsche Grammophon.

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ABOUT THE MUSIC

NINO ROTA (1911 –1979)

The Leopard – Suite

Italian cinema is unthinkable without Nino Rota. In 1942 he began composing scores for the Lux Film Company, and a decade later began his ongoing partnership with Federico Fellini. In addition to some 16 scores for Federico Fellini, including those for *8½*, *Satyricon*, *La strada* and *Casanova*, Rota provided music for cinematic milestones like Luchino Visconti's *The Leopard*, Francis Ford Coppola's *The Godfather* trilogy and numerous films of Franco Zeffirelli including *Romeo and Juliet*. He also worked with major directors from France, Japan, Russia and the United Kingdom.

He studied at the Milan Conservatory and the Conservatorio di Musica Santa Cecilia in Rome before spending two years at the Curtis Institute in the USA. He returned to Italy in 1932 and produced several works of chamber music as well as two symphonies. His career in film started at this time, but from 1942 Rota also composed a series of major operas and orchestral works, and became director of the Bari Conservatory.



Nino Rota in 1976



Claudia Cardinale, Burt Lancaster and Alain Delon in *The Leopard*.

ABOUT THE MUSIC

Luchino Visconti's *The Leopard* was released in 1963, and has few rivals in cinema for sheer opulence and scale. Based on the novel by Giuseppe Tomasi di Lampedusa, it is set in Sicily at the time of the *Risorgimento*, where its central character Don Fabrizio, Prince of Salina (based on Lampedusa's great grandfather and played by Burt Lancaster in the film) has to navigate the claims of a feudal past to which he is bound more by honour than affection as against those of the new unified and 'democratic' Italy. Fabrizio places his hopes for the family's survival in his nephew, Tancredi (played by Alain Delon) who proves opportunistic enough to fight for both Garibaldi's revolutionaries and then for King Victor Emmanuel. Fabrizio also hopes that Tancredi will marry Angelica (Claudia Cardinale) the daughter of the newly-rich mayor of Donnafugata where the family has its summer residence.

Rota matches the opulence of Visconti's mis-en-scène with music that evokes that of 1860s Italy (even including some actual Verdi played by a town band). Much of the score has been excerpted, including the dances from the lengthy ballroom scene with which the film ends, and a ten-movement selection of incidental music. Tonight we hear selections from the opening titles, which lays out some the themes associated with the characters, followed by the impetuous rhythms of the journey to Donnafugata, and the different emotions that are aroused in the Don Fabrizio's reverie. The love of Angelica and Tancredi is represented by music that is by turns tender and passionate, contrasting with the musical expression of Tancredi's ambition. The music fleetingly recaptures a quiet optimism before a brief finale.

ABOUT THE MUSIC

Nigel Westlake and Robert Connolly on *Flying Dream*

Australian cinema dates back to 1906 and the silent classic *The Story of the Kelly Gang*. Despite ups and downs the industry has produced some standout directors, actors and films, and, in Nigel Westlake, a brilliant composer for film as well as concert stage. *Flying Dream* is a suite drawn from the film *Paper Planes*, whose director Robert Connolly writes:

My earliest memories of going to the cinema are filled with the emotional impact of the music. As a child I loved experiencing a range of emotions beyond my years, in the hands of great composers, as they guided the audience through each film. As a result, music has always been at the forefront of the creative choices forming each of our films, collaborating early on with a composer who can, through their music, take the audience so much more profoundly into the story than the pictures alone.

Nigel Westlake has composed a score of profound emotional range for *Paper Planes*, moving through that same range of emotions that dragged me into a life in film and compelled me to return time and time again to the cinema. He has created a narrative work that stands alone outside the film: an epic musical journey taking the listener through intimate personal moments of sadness and loss, exciting insights into friendship and competition, to the grand playful adventure at the heart of the film. Working with Nigel has been one of the great pleasures in making this film: a wonderful creative journey, with the music ultimately evoking with such powerful impact the joy at the heart of childhood.



Nigel Westlake
Photo by Steve Forrest

ABOUT THE MUSIC

Westlake himself has written:

Armed with a screenplay that held the promise of warmth, joy and emotional depth, Robert Connolly approached me about *Paper Planes* about three years prior to production. He was in the process of raising capital and enlisting his cast and crew for the journey. I was captivated by the enchantment of the story, and keen to be a part of the adventure.

As if harking back to simpler times, the script was imbued with an innocence and beguiling charm so often missing from modern-day films. Rob wanted a conventional orchestral score to provide the support needed to traverse the rich emotional territory of the picture, from the exuberance of competitive sport, to the harrowing and confronting aspects of bereavement.

It's always gratifying to engage with a director who sees music as a priority, and is willing to allocate appropriate resources to the task. I can't thank Rob enough for his support during the writing of the score for *Paper Planes*.



Photo by Jane Bennett. Courtesy Arenamedia.

ABOUT THE MUSIC

The Long Goodbye and Hedwig's Theme

After a battle of wits with his cat (which the cat wins) private detective Philip Marlowe (invented by Raymond Chandler and played by Elliot Gould) goes out to buy cat food, as we hear the theme from *The Long Goodbye* (the film released in 1973), a tune by John Williams with lyrics by Johnny Mercer: 'There's a long goodbye, /and it happens every day, /when a passer-by /invites your eye /to come away.' Here Williams has recast the evocative tune as a lush showpiece for Mutter's sounds and virtuosity.

Released in 2001, the film of *Harry Potter and the Philosopher's Stone* was based on the first of JK Rowling's books and introduced the world to the *Harry Potter* universe. One denizen is the owl, Hedwig, who serves Harry. The theme associated with her appears in the opening prologue to the movie, in its closing titles and is heard played on the flute by the giant Hagrid. The theme was used in all subsequent Harry Potter scores, even those not composed by John Williams. This arrangement is a beautiful romance made for Anne-Sophie Mutter.

Notes by Gordon Kerry; Hilary Shrubbs (Herrmann); John Williams; Robert Connolly and Nigel Westlake © 2023

A perfect
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How long have you been playing with the Sydney Symphony?

10 years.

What has been the highlight of your Sydney Symphony career so far?

Several come to mind: Strauss' *Alpine Symphony* with Ashkenazy (2012), performances of Stravinsky with Dutoit, and the recent Mahler 2 with Simone Young to reopen the Sydney Opera House.

Who is your favourite composer to perform, and to listen to?

Mahler and Stravinsky are always great to perform as they have fantastic parts for the trumpet. I enjoy listening to many composers and styles, but Prokofiev is a favourite – incredible symphonies, concertos, ballets and sonatas.

What do you like to do with your spare time when you aren't playing or practicing?

I love to be in the ocean – swimming or surfing, or just jumping in.

What was the last book/podcast/TV series you really loved?

A Gentleman in Moscow by Amor Towles.

What is the best piece of advice you ever received – either musical or general?

"Excellence is not an exception, it is a prevailing attitude." Something I try to remember when practising.

If you weren't a musician, what would you most like to be?

A pilot or an air traffic controller – however, last time I looked, it appeared I'd left my run a bit late...



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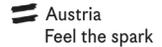
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