



AMERICAN EXPRESS®
SYMPHONY
AT THE PARK™

ABBAY ROAD STUDIOS
80TH ANNIVERSARY
CONCERTS

SATURDAY 20 & SUNDAY 21 AUGUST 2011
AT CHISWICK HOUSE & GARDENS



WELCOME

Welcome to the American Express Symphony at the Park Concerts, celebrating Abbey Road Studios 80th Anniversary at Chiswick House and Gardens. This is a unique collaboration between the nation's favourite orchestra, the Royal Philharmonic Orchestra, and the world's most famous recording studios to celebrate the countless landmark recordings and advances in recording technology pioneered by Abbey Road Studios.

It is an honour to be graced with two world-class conductors; Joel McNeely and Nick Ingman, as well as the renowned broadcaster Steve Lamacq on Saturday and the Crouch End Festival Chorus on Sunday, which combined with the Royal Philharmonic Orchestra will bring incredible and iconic compositions to life in a way that has never been heard before.

Thank you to American Express for helping to make these concerts possible. Wishing a Happy 80th Birthday to Abbey Road Studios and hoping that all of you enjoy the two days of truly magical music.

Symphony at the Park

“

I'd like to wish Abbey Road an extremely happy 80th anniversary. I have so many special memories from there and it's still such a great studio today. The Symphony at the Park concerts are a great way to celebrate a truly iconic symbol of British music. I hope everyone has a fabulous time there and I wish Abbey Road all the best for another 80 rocking years.

”

Sir Paul McCartney



Abbey Road Studios is the most famous recording studio complex in the world and is an iconic symbol of British music. The studios have been home to countless landmark recordings and pioneering advances in recording technology. Opened in November 1931, the studios celebrate their 80th anniversary this year.

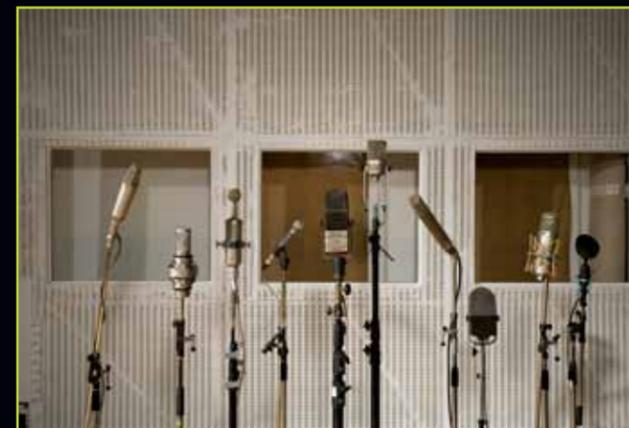
Abbey Road Studios excel in recording, mixing, editing, mastering and audio restoration. With award-winning engineers, wonderful acoustic rooms, arguably one of the greatest working microphone collections in the world and a highly sought after mix of unique vintage equipment and cutting-edge technology it is easy to understand why the studios are so revered.

Many of the world's most famous artists have recorded some of their greatest work at Abbey Road Studios including The Beatles, Pink Floyd, The Hollies, Cliff Richard, Kate Bush, Oasis, Elbow, Florence and the Machine, Kasabian and Stereophonics. Abbey Road Studios have been home to many great classical

recordings working with Sir Edward Elgar, Sir Yehudi Menuhin, Sir Thomas Beecham, Herbert Von Karajan, Sir John Barbirolli, Maria Callas and Placido Domingo to name a few.

The studios are also one of the world's premiere locations for film scoring. Since the 1980s films such as Raiders of the Lost Ark and The Empire Strikes Back with John Williams, The Lord of The Rings Trilogy with Howard Shore, Braveheart with James Horner, Gold Mountain with Gabriel Yared and The King's Speech with Alexandre Desplat have been recorded at Abbey Road Studios. The list continues to many other major titles such as The Golden Compass, Shrek, Pirates of the Caribbean, Prince Caspian and Harry Potter working with leading composers including George Fenton, Jerry Goldsmith, Harry Gregson-Williams and Joel McNeely.

Symphony at the Park celebrates recordings spanning Abbey Road Studios' amazing 80 year legacy at the heart of music recording.



“We're thrilled that Abbey Road Studios has the opportunity to host two summer concerts which will celebrate 80 years of wonderful recordings since the studios first opened in 1931. Each concert will be full of glorious melodies associated with our studios displaying the huge breadth of talent that has recorded and performed there.”

Jonathan Smith, Abbey Road Studios, SVP of EMI Studios and Archives.

“We are delighted to be hosting Symphony at the Park with the Royal Philharmonic Orchestra. The summer concerts will give everyone the opportunity to celebrate many of the wonderful recordings that span Abbey Road Studios' amazing 80 year legacy.”

Kerin Purcell, Head of Brand and Marketing, Abbey Road Studios.



AUGUST 20

Royal Philharmonic Orchestra

Conducted by **Nick Ingman** | Presented by **Steve Lamacq**

“Why is the World’s first Custom Built Recording Studio still flourishing while the vast majority sprung up like mushrooms but vanished without trace? The answer is complex, but one significant factor is the ability to constantly adapt to accommodate changing styles of music and product while ensuring technical excellence and customer satisfaction. In this context since the studios opened the entire staff inherited a work ethic aimed at perfection and this attitude and devotion has passed down from generation to generation.” **Ken Townsend MBE**

Reflections by Ken Townsend MBE (worked at Abbey Road Studios from 1950 to 1995, from Technical Engineer to Managing Director)

FIRST HALF

POMP & CIRCUMSTANCE MARCH No.1

composed by SIR EDWARD ELGAR

“One of Britain’s finest composers, Sir Edward Elgar was the star turn when Abbey Road opened on the 12th November 1931. Conducting the London Symphony Orchestra he famously said “Good morning ladies and gentlemen, please play this like you’ve never heard it before”. This march is one of Elgar’s most popular compositions and provided a rousing start to launch the world’s first custom-built studio.”

STARDUST

composed by HOAGY CARMICHAEL

arranged by Ron Goodwin

“The choice of Stardust is a fitting tribute to the late and great Glen Miller who sadly made his final recordings at Abbey Road in 1944 with vocalist Dinah Shore and an Allied Forces Band, shortly before his military plane was lost without trace over the English Channel en-route to France. Tonight it is performed in a wonderful arrangement by the late Ron Goodwin who arranged, composed and conducted for many artists at Abbey Road as well as composing dozens of landmark film scores including 633 Squadron and the Battle of Britain.”

SIDE SADDLE

composed by TREVOR H STANFORD (RUSS CONWAY)

“The Year 1959 brought two number ones for Russ Conway, Side Saddle and Roulette aided by the tinkering of the piano hammers by engineer Stuart Eltham who together with Peter Bown were our two mainstay Pop engineers at that time. Russ deserved this success as he had almost become part of the furniture either as a session musician or as a solo artist.”

SUMMER HOLIDAY

composed by BRUCE WELCH and BRIAN BENNETT

arranged by Ray Monk

“It was 53 years ago that the Peter Pan of Pop music, Cliff Richard recorded Move It in Studio 2. As the saying goes I wouldn’t mind a pound for every time I put a U47 out for a Cliff session, but his microphone technique was second to none. Credit must go to Malcolm Addey and later Peter Vince for the superb clarity of those early records.”

MOON RIVER

composed by JOHNNY MERCER and HENRY MANCINI

arranged by Paul Bateman

“Moon River was composed to be sung by Audrey Hepburn in the film Breakfast at Tiffany’s. A superb rendering by South African born Danny Williams became a big hit in the UK. I recall the stunned silence when the final take was played back in Control Room One, before producer Norman Newell said ‘That’s Great’.”

YOU’LL NEVER WALK ALONE

composed by RICHARD RODGERS and OSCAR HAMMERSTEIN II

arranged by Steve Sidwell

Taking a famous song from the musical, Carousel, Gerry and the Pacemakers had a worldwide hit in 1963 which inspired the fans of Liverpool Football Club to adopt the song as their favourite anthem.

A HARD DAY’S NIGHT / HELP

composed by JOHN LENNON & PAUL McCARTNEY

arranged by Mike Townend

Ken Townsend worked with The Beatles throughout their career – as he says “A Hard Day’s Night aptly describes many Beatles sessions as we would often be going home when everyone else was coming in!” It’s a remarkable fact that The Beatles had performed over 700 concerts before their first album. As they embarked on a legendary series of recordings at Abbey Road Studios they were already an incredibly experienced and energetic band. Perhaps it was this control over their musicianship which gave them more space to focus on their song writing. 95% of their recordings were made at Abbey Road Studios and Paul McCartney was amazed when Ken reminded him recently that The Beatles averaged one song every thirteen and a half days over their seven years together. These two songs were written for films of the same name which were recently re-mixed at Abbey Road for new DVD releases. Help was the first song where The Beatles ran out of tracks and decided to ‘bounce’ premixed material onto another four-track machine to create the possibility of more overdubs.

HE AIN’T HEAVY HE’S MY BROTHER

composed by BOBBY SCOTT and BOB RUSSELL

arranged by Mike Townend

“I am so pleased He Ain’t Heavy He’s My Brother has been included in this selection. The Hollies without doubt are one of my favourite groups, and last year I saw them live at The Wycombe Swan. Two of the earliest members Tony Hicks and Bobby Elliott still tour, and I was flattered when they dedicated this final song on their programme to me. Incidentally He Ain’t Heavy created a unique record in 1988 when it reached the coveted No.1 Spot, courtesy of being used on a TV beer advert, some 19 years after initially peaking at number 3.”

ANYONE WHO HAD A HEART

composed by HAL DAVID and BURT BACHARACH

arranged by Ray Monk

First sung by Dionne Warwick, this song was quickly brought to George Martin’s attention as a possibility for Shirley Bassey. Martin instead saw a great opportunity for rising star Cilla Black and it became a huge worldwide success. Originally arranged by Johnny Pearson it famously featured a bassoon solo!

SHE’S LEAVING HOME

composed by JOHN LENNON & PAUL McCARTNEY

arranged by Mike Townend

“I worked on very many Beatles sessions and it is rather bizarre to be in the Control room and be one of the first people to hear a new song which later becomes universally known. I have to admit that tears came into my eyes the first time I heard She’s Leaving Home.”

A DAY IN THE LIFE

composed by JOHN LENNON & PAUL McCARTNEY

arranged by Mike Townend

“When I think back to A Day in the Life I recall how George Martin asked me only hours before the session if I could possibly lock two four track machines together as we still didn’t have 8 track. Somehow I managed it, but starting the machines simultaneously for remixing proved a trifle difficult!”

HEY JUDE

composed by JOHN LENNON & PAUL McCARTNEY

arranged by Chris Egan

This was the first release from Apple Records, the Beatles’ own record label and went on to sell over 8 million records. Running at 7’11 Hey Jude was the longest UK number One until Meat Loaf’s 1993 single I’d Do Anything For Love. Recorded in July 1968 this began work at Abbey Road and was finished at Trident studios.

SECOND HALF

TIME (from DARK SIDE OF THE MOON)

composed by DAVID GILMOUR/NICK MASON, ROGER WATERS and RICHARD WRIGHT

arranged by Jaz Coleman

“Floyd’s Dark Side of the Moon has to be one of Abbey Road’s finest albums giving young engineer Alan Parsons’ CV a tremendous boost, as well as making our Irish Studio attendant Gerry O’Driscoll famous for his moon talking on the record. Not many know this but I arranged a regular cricket match between Pink Floyd and EMI.”

The clocks for the original track were recorded by the Abbey Road mobile in an antique shop on Abbey Road.

IMAGINE

composed by JOHN LENNON

arranged by Mike Townend

“The death of John Lennon was tragic and as soon as the news was broadcast a crowd of people flocked to Abbey Road and gathered outside in our car park to pay homage. Allan Rouse had the wisdom to put out two speakers and play “Imagine” to them, which was greatly appreciated.”

Recorded in New York and cut and mastered at Abbey Road Studios, the message of John Lennon’s anthem for peace is powerful and timeless.

BOHEMIAN RHAPSODY

composed by FREDDIE MERCURY

arranged by Mike Townend

Chris Blair was one of the world’s finest Mastering and Cutting engineers. He worked at Abbey Road for 35 years before his early death in 2005. He worked on many world famous albums and famously cut twelve number one singles in 1975. One of the singles cut that year was Bohemian Rhapsody.

LIVE & LET DIE

composed by PAUL McCARTNEY & LINDA McCARTNEY

arranged by Mike Townend

George Martin wrote the score for the James Bond film, Live and Let Die and very quickly involved Paul McCartney to write the main song. This song wasn’t recorded at Abbey Road, but seemed a fitting solo track by Paul McCartney to be included in this evening’s concert with the Royal Philharmonic Orchestra.

BABOOSHKA

composed by KATE BUSH

arranged by Ray Monk

“Of all the female artists that have adorned the studios over the years from ‘Our Gracie’, Dame Vera, Judy Garland, Alma Cogan, Ruby Murray, Olivia Newton John, and Shirley Bassey to name but a few and the host of Operatic Stars such as Maria Callas, Victoria de Los Angeles and Kiri Te Kanawa, Kate is my undoubted favourite. She integrated into ‘the Abbey Road family’ like a duck takes to water and she never failed to give thanks to those who helped her such as Haydn Bendall and Jim Jones and even on her album covers to someone whom she often called ‘Uncle Ken’.”

LIVE FOREVER

composed by NOEL GALLAGHER

arranged by Mike Townend

Although Live Forever wasn’t recorded at Abbey Road it felt appropriate to include a track by Noel Gallagher who has recorded many times at the studios. On one famous occasion a classical producer recording some quiet string Quartets in Studio One stormed into Studio Two’s control room to demand that Oasis turned everything down as the bass was screaming through the floor into his studio. Apparently two choice words from the band in reply didn’t help the situation!

ONE DAY LIKE THIS

composed by GUY GARVEY

arranged by Mike Townend

Elbow recorded this at Abbey Road in an arrangement by Nick Ingman with the BBC Concert Orchestra for the BBC Electric Proms in 2009. One Day Like This is the second single from Elbow’s fourth album The Seldom Seen Kid, released on 2 June 2008. It went on to win the Ivor Novello Award in 2009 for Best Song.

HIGH & DRY

composed by RADIOHEAD

arranged by Julian Kershaw

High and Dry was recorded for Radiohead’s second album The Bends. Part of The Bends was worked on in Abbey Road Studio 3 by producer John Leckie who joined the studios as a tape operator in 1970, progressing to Recording Engineer before he began his highly successful freelance career in 1978.

LET IT BE

composed by JOHN LENNON & PAUL McCARTNEY

arranged by Steve Sidwell

This was the last single released by The Beatles. The first rehearsal for this involved recording at Twickenham Film Studios. The song had various versions released. One version had vocal harmonies for the film Let it Be, one produced by George Martin as a single and the album version which was famously remixed by Phil Spector.

ALL YOU NEED IS LOVE

composed by JOHN LENNON & PAUL McCARTNEY

arranged by Mike Townend

This was performed on 25th June 1967 live from Abbey Road’s Studio One to an audience of 400 million in 26 different countries and was the world’s first satellite broadcast. All you need is Love was a commission from the BBC for that occasion and the song was meant to be a clear, universal message that would be understood by many different nationalities.

Produced by **Jonathan Allen**
Words by **Ken Townsend MBE**



AUGUST 21

Royal Philharmonic Orchestra | Crouch End Festival Chorus

Conducted and Presented by **Joel McNeely**

FIRST HALF

RETURN TO NEVERLAND: MAIN TITLES & REUNION

composed by Joel McNeely

Composer/conductor Joel McNeely has recorded many times at Abbey Road Studios and his music for Walt Disney's sequel to their animation classic Peter Pan was a nostalgic event in Studio One. This suite from the score introduces some wonderful themes, old and new and established McNeely as a Disney regular, with the composer revisiting the magical world of Pixie Hollow for four Tinker Bell scores.

AMADEUS: MARRIAGE OF FIGARO OVERTURE & DIES IRAE FROM REQUIEM

composed by Wolfgang Amadeus Mozart

The score for Amadeus was by Mozart, of course, but it wasn't simply tracked in from pre-existing recordings. The music for Milos Forman's landmark movie based on Peter Shaeffer's play looking at the life and death of Mozart was all newly recorded. Sir Neville Marriner and the Academy of St. Martin in the Fields performed in Studio One.

CHICKEN RUN: BUILDING THE CRATE

composed by John Powell & Harry Gregson-Williams

You can never have too many Kazoos in a concert! John Powell and Harry Gregson-Williams have recorded many times at Abbey Road, and their music to Aardman Animation's first full length feature is a hilarious take on the atmosphere of classic war films. Building The Crate is the rollicking and genuinely epic showpiece of the score!

HARRY POTTER & THE PHILOSOPHER'S STONE: HEDWIG'S SUITE

composed by John Williams

HARRY POTTER & THE DEATHLY HALLOWS: OBLIVIATE

composed by Alexandre Desplat

Abbey Road has recorded the music to six of the eight Harry Potter films, the most successful film franchise ever. Included in our program tonight are two pieces of music spanning Harry's epic journey - from the wonderful Book One themes composed by John Williams to the darker mood of the final chapters composed by Alexandre Desplat. Alexandre has recorded many of his film scores at Abbey Road from Birth through to the incredibly successful The King's Speech.

2001: A SPACE ODYSSEY: SPACE STATION DOCKING

composed by Alex North

It was a historic day when producer Robert Townson and Jerry Goldsmith visited Studio One in 1993 to record Alex North's legendary and unused score for Stanley Kubrick's 2001: A Space Odyssey. The story behind it is infamous. This was perhaps the most famous film score that nobody had ever heard until it came to life that January day with the 105-piece National Philharmonic Orchestra, under Goldsmith's baton, and in the presence of North's widow, Anna.

AGNES OF GOD: END TITLES

composed by Georges Delerue

Film music's master of melody, the great Georges Delerue, was a regular visitor to Abbey Road. In 1989 he returned to Studio One to record a three-volume retrospective of his long career, including

a new suite of his music for the Truffaut films and many of his more contemporary classics. The final cut from Georges Delerue: The London Sessions, Volume Three was this spiritual, exquisitely beautiful (and Oscar-nominated) theme from Agnes of God.

THE PHANTOM OF THE OPERA

composed by Andrew Lloyd Webber

Andrew Lloyd Webber recently recorded his sequel Love Never Dies in Studio One along with the soundtrack to the feature film of its predecessor, one of the most successful musicals of all time.

QUEST FOR FIRE: LOVE THEME

composed by Philippe Sarde

Philippe Sarde is a long-time Abbey Road veteran, having recorded countless scores of his at the studio, including his Oscar-nominated music for Roman Polanski's Tess.

Philippe's score for Jean-Jacque Annaud's Quest For Fire was one of the largest sessions ever assembled in Studio One. The director remembers it this way:

"I still shiver when I think back to the recordings in London. It was magical: the picture was shown in 35mm Scope on an immense screen at the back of the big room at Abbey Road. The musicians and the image were in fusion. Imagine - The London Philharmonic Orchestra plus The London Symphony Orchestra, plus Syrinx playing pan flute, Michael Sanvoisin on bass flute, a contrabass, the choir, the Percussions de Strasbourg ... two hundred musicians playing the score in the dark beneath the giant screen."

THE ENGLISH PATIENT: SUITE

composed by Gabriel Yared

Gabriel Yared has always found Abbey Road an inspiring place to not only record but also write his music. For over a year Gabriel had a writing room at Abbey Road Studios and the musicians and engineers always look forward to playing and recording his tremendously moving and crafted compositions. The English Patient soundtrack wasn't recorded at Abbey Road but this suite is a wonderful example of Gabriel's great talent.

THE LORD OF THE RINGS: MOUNT DOOM

composed by Howard Shore

Howard Shore devoted nearly a full year each to the three films comprising The Lord of the Rings trilogy. While Watford Town Hall became the primary recording studio for the truly epic number of sessions with the London Philharmonic Orchestra and the London Voices, Abbey Road shared in recording duties and was the home studio for the mix. Among the generals in Shore's army were recording engineer John Kurlander, mixing engineer Peter Cobbin and head copyist Vic Fraser, who each stayed with the saga for its duration. Approximately 12 hours of music resulted in three Academy Awards. Mount Doom takes us to the volcano deep in the heart of the black land of Mordor in J.R.R. Tolkien's Middle-earth.

THE FINAL CONFLICT: ALLELUIA AND END TITLE

composed by Jerry Goldsmith

Anvil-Abbey Road Screen Sound was formed in early 1980 to usher the studios into the world of film music. One of the first visitors with engineer Eric Tomlinson was the great Jerry Goldsmith to record The Final Conflict, the second sequel to his Academy Award-winning score for The Omen. Concertmaster Sidney Sax's National Philharmonic Orchestra and choir were led by Lionel Newman.

SECOND HALF

STAR TREK: THE MOTION PICTURE: END TITLE

composed by Jerry Goldsmith

It's not unusual to see legends walking the halls at Abbey Road. It's where the greatest musicians in the world go to work. But whenever and wherever Jerry Goldsmith went in the studio, that was always a special day. In addition to being such a groundbreaker in music, Goldsmith was always on the cutting edge of new technology. Jerry recorded his theme from Star Trek: The Motion Picture in Studio One with the London Symphony Orchestra for one of the very first Super Audio CD releases.

ALIENS: BISHOP'S COUNTDOWN

composed by James Horner

James Horner has been an Abbey Road regular for many years and his 1986 recording of Aliens is, this year, celebrating its 25th anniversary. The sessions to record the score were long and challenging. Eric Tomlinson was called on for a wide variety of sonic effects - spanning the eternal quiet of space to the cacophony of the war machine unleashed on the aliens. Aliens was the first film teaming Horner with director James Cameron, who would later reunite on both Titanic and Avatar. The Aliens score also earned its composer his first Academy Award nomination.

BATMAN: BATMAN THEME & MAIN TITLE

composed by Danny Elfman

Abbey Road has hosted composer Danny Elfman on many happy occasions but the studio's recording of the composer's iconic Batman theme did not take place in London at all - it was instead a job for the Abbey Road Mobile Unit. Abbey Road engineer Jonathan Allen followed conductor Joel McNeely and producer Robert Townson to Glasgow on many recording adventures with the Royal Scottish National Orchestra, including The Batman Trilogy, recorded between 1995 and 1997.

MEMPHIS BELLE: FINAL MISSION

composed by George Fenton

George Fenton is family at Abbey Road and his many film scores are an important part of the studio's history. His scores with Abbey Road include two mobile recordings with the Berlin Philharmonic Orchestra for feature films derived from the BBC series The Blue Planet and Earth. One of George's most thrilling scores emerged from the 1990 sessions for this Michael Caton-Jones WWII film.

OUT OF AFRICA

composed by John Barry

John Barry's Abbey Road days reach back to before his career as one of the greatest film composers of all time - back to the days of the John Barry Seven and as music director for such artists as Adam Faith. Barry had been away from the studio for 20 years when he returned with engineer Shawn Murphy in 1993 to record a career retrospective album called Moviola, with the Royal Philharmonic Orchestra. John dedicated the album to his wife Laurie.

We lost John in January of this year and we remember him tonight with a performance of one of his most loved themes of all ... Out of Africa.

SHADOWLANDS: END TITLES

composed by George Fenton

Shadowlands was the third collaboration (after Ghandi and Cry Freedom) between George Fenton and Sir Richard Attenborough. Attenborough was struck by the musicianship of the LSO during the Abbey sessions in 1993.

"I have rarely if ever heard members of an orchestra, both formally and informally, so enthusiastic about a film score. George and I have always believed the London Symphony Orchestra to be one of the world's greatest. We were, therefore, thrilled to be able to

secure them to record the music for this film. Taken together with the exquisite singing of the Magdalen College Choir, under director Bill Ives, the ensemble performance of George Fenton's score has granted me everything anyone could ever wish for this film."

RAIDERS OF THE LOST ARK

composed by John Williams

The most famous theme from one of the most iconic scores of all time - John Williams' Indiana Jones theme sounds like one of those melodies that has existed forever.

"A piece like that is deceptively simple to try to find the right few notes that will make a leitmotivic identification for a character like Indiana Jones. I remember working on that thing for days and days, changing notes, changing this, inverting that, trying to get something that seemed to me to be just right. I can't speak for my colleagues but for me things which appear to be very simple are not at all, they're only simple after the fact. The manufacture of these things that seem inevitable is a process that can be laborious and difficult." - John Williams

Eric Tomlinson was the recording engineer for the Studio One sessions with the London Symphony Orchestra in February of 1981.

BRAVEHEART: END TITLES

composed by James Horner

"Assisting on the recording of this landmark film score was a great privilege. The recording sessions took a surreal turn one day when the three remaining Beatles decided to drop by on their first day back together in the studios to film for their Anthology. As James Horner conducted, Paul, George, Ringo, George Martin and engineer Geoff Emerick popped in to say hello to Mel Gibson (or as Ringo called him 'Mel Brooks'). No one was really listening to the music being recorded and our visitors left just as James finished the take. 'How was that?' James asked... 'We're not sure...' was the reply." - Jonathan Allen

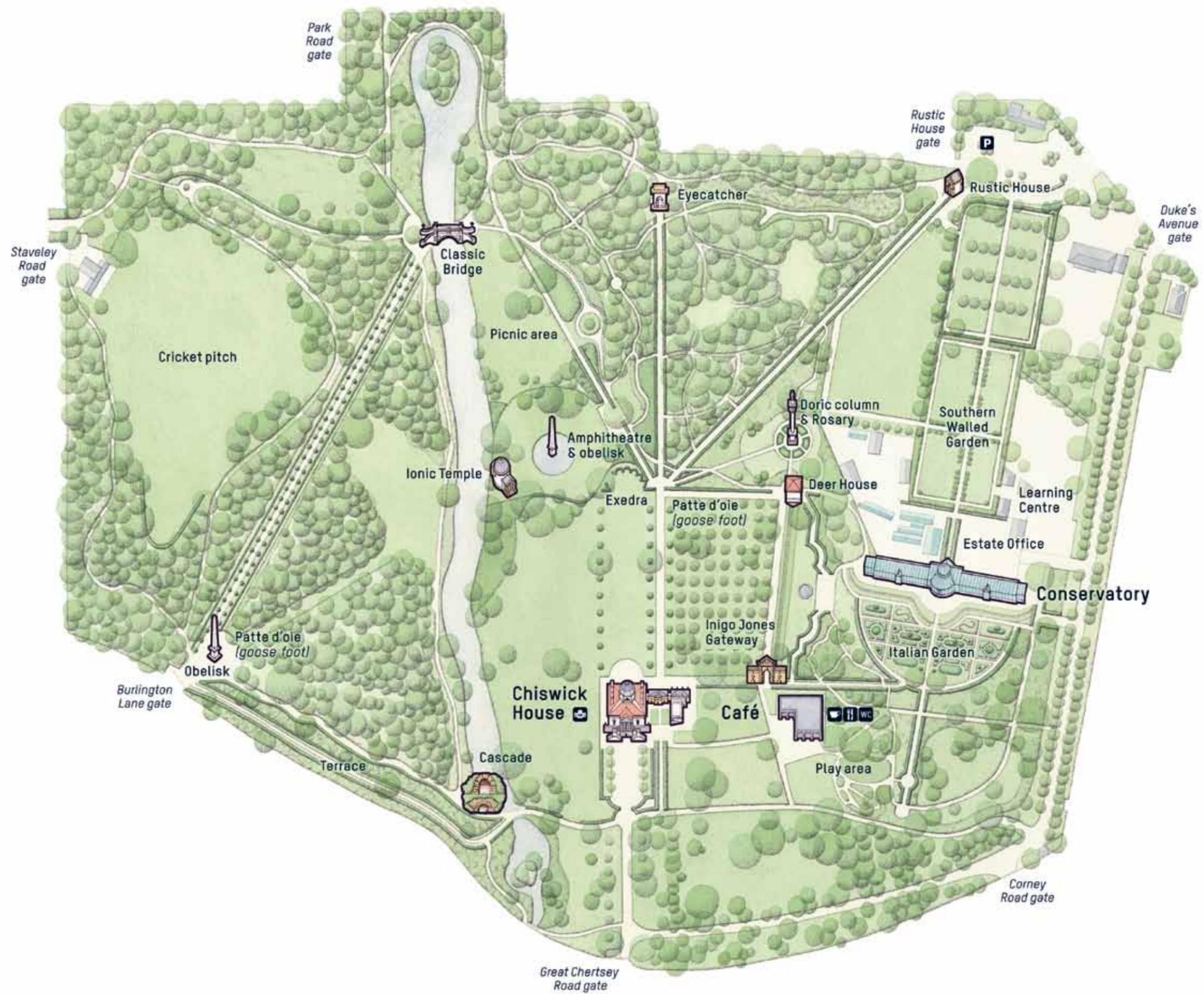
STAR WARS: EPISODE I - THE PHANTOM MENACE: DUEL OF THE FATES

composed by John Williams

"Having John Williams back at Abbey Road to record the new music to a new Star Wars film could safely be called 'An Event'. It was incredible to witness how the rough footage from the film we had seen (before any effects had been added) suddenly leapt to life with the inventiveness and craftsmanship of one of the all time great composers. The image of the recording I was left with was the smile on the principal horn's face as he prepared his breath to launch into the Jedi theme for the first time - like a child at Christmas time." - Jonathan Allen

Produced by **Jonathan Allen** and **Robert Townson**





NICK INGMAN | Conductor, August 20

“Being without doubt the most famous recording studio in the world, I am very happy to be part of its 80th Birthday celebrations. My first ever recording session was in Studio 2 in September 1968 (with the Big Ben Banjo Band, no less!) and it has been a huge honour to continue making music at Number 3 Abbey Road ever since. HAPPY BIRTHDAY!”

Nick Ingman was born in London, where he studied trumpet with the BBC Symphony Orchestra and Jazz composition with composer Graham Collier. On his return to the UK from The Berklee College of Music in Boston, USA where he studied Arranging and Composition, Nick worked with record producer Norrie Paramour and artists such as Cliff Richard, The Shadows and Judy Garland. At Norries, he shared record production duties with another aspiring songwriter Tim Rice, with whom he wrote several songs.

Nick started a long association with the BBC, becoming staff arranger and conductor with the BBC Midland Orchestra and The BBC Radio Orchestra, producing up to ten titles a week for radio 2. By now, Nick's reputation as an arranger for pop records was growing and he had early hits with Sade, Everything But The Girl, The Fine Young Cannibals, The Pale Fountains, and Working Week.

During the 1980's, Nick worked extensively for a large number of American radio stations, producing easy listening versions of hits of the day, sometimes producing as many as 300 tracks a year. It was the 1990's however that proved to be Nick's busiest time. The Britpop phenomena demanded a steady flow of string arrangements, and Nick scored for all the major acts of the day, including Oasis, Blur, Suede, Manic Street Preachers, Ned's Atomic Dustbin, and Menswear. Other acts that were on Nick's credits list were the Lighthouse Family, Diana Ross, David Bowie, Gabrielle, and Sinead O'Connor. Also during this time, Nick's work as a film orchestrator and conductor began to increase. His association with composer Stephen Warbeck, produced a number of highly acclaimed films such as "Mrs Brown", "Shakespeare in Love", "Billy Elliot" and "Captain Corelli's Mandolin". Nick became a frequent guest conductor with the London Symphony Orchestra, the Royal Philharmonic Orchestra, and The Philharmonia. As the new millennium



started, Nick's work on the pop side continued with hits for Eric Clapton, Dido, Morcheeba, Radiohead ("O.K. Computer"), Madonna, Robbie Williams and Elton John. His work as an arranger of pop records has culminated in 13 No. 1 records and five double platinum records in the UK alone. He has been nominated for 3 Grammy's and in 2010 he was inducted into The Musician's Union Hall Of Fame.

STEVE LAMACQ | Presenter, August 20

“It's a real privilege to be part of this event, because to me, Abbey Road has been one of the reasons why British music has managed to stay ahead of the game during the evolution of rock music over the past five decades”, says Steve. “It's attracted a long list of inventive and adventurous producers and musicians – and you only have to walk around the place to get a feeling of its heritage. From The Beatles onwards it's witnessed some great experiments in sound and at its best it's where bands can go and musically challenge themselves. It's great to be part of a celebration of all this and some of the music which it's helped produce.”

Steve Lamacq is acknowledged as one of the UK's most avid supporters of new bands, most famous for presenting the groundbreaking Radio 1 Evening Session, which he presented for over a decade. He currently presents for Radio 2 and 6Music.

Steve has presented a number of landmark documentaries on British music, most recently The Digital Music Explosion, Great British Music Explosion, The Creation Story and the National Great British Music Debate.

He's a regular contributor for Fighting Talk on BBC 5 Live, a station that also allowed Steve to bring his love of both music and football together to host his show, Rock 'n' Roll FA Cup. Renowned for fronting the

groundbreaking Radio 1 Evening Session for a decade, helping to discover and support new bands, he can usually be found at a gig after his radio shows. In fact he once clocked up 197 gigs in one year as part of a bet.

Steve's first radio experience was at XFM, where he presented the drive time slot. However, his background previous to this was in journalism, first as Sports Editor of the Harlow Gazette aged 21, and then as news / live editor of the NME. He's continued writing throughout his radio career and published his book Going Deaf for a Living, revealing his viewpoint on notorious stories such as the infamous Oasis Radio 1



interview. He regularly contributes to The Guardian, commenting on music and industry issues.

Steve is a respected and influential voice in the broadcast industry, always ready with a fascinating anecdote and strong point of view. Apart from new music, he's also dedicated to a pint of cider, a good curry and Colchester United.



JOEL McNEELY | Conductor & Presenter, August 21

“Abbey Road is so much more than a group of world class recording studios... it is a temple of creativity, of history and of inspiration. I've had the privilege of working at Abbey Road Studios for almost 20 years. I never walk through the door without feeling the thrill of possibility in the greatest of all studios on earth.”

Joel McNeely is an Emmy® Award-winning composer, conductor and producer with more than 100 motion picture and television credits. As a composer for film and television, McNeely has worked with some of Hollywood's most influential producers and directors including James Cameron, John Lasseter, Seth MacFarlane and George Lucas. McNeely continues his work on the Walt Disney Tinker Bell movies, having just completed the third film in the series. McNeely created all of the scores and themes for the Tinker Bell films as well as music for the entire franchise, which includes theme parks, ice shows and video games. Some of his film credits include *The Tinker Bell Movie*, *I Know Who Killed Me*, *Holes*, *Lilo and Stitch 2*, *Pooh's Heffalump Movie*, *Mulan 2*, *Return to Neverland* (all for Disney), *Ghosts of the Abyss* (20th Century Fox), *Uptown Girls* (MGM), *Virus* (Universal), *The Avengers* (Warner Bros.), *Air Force One* (Columbia Tri-Star), *Wild America* (Morgan Creek) and *Terminal Velocity* (Touchstone).

He recently completed work producing and arranging a big band and orchestra album of standards for The Family Guy's Seth MacFarlane for Universal Republic Records. He also recently has worked on the records of Burt Bacharach, Ronan Keating, The All American Rejects, and the debut album of Elizaveta, produced by Greg Wells.

Other artists McNeely has produced and or written songs for include Carly Simon, Norah Jones, Sara Bareilles, Jonatha Brooke, Linda Ronstadt, Crosby, Stills and Nash,

Loreena McKennitt, Rosemary Clooney, Lisa Kelly and Meav Ní Mhaolchatha from Celtic Woman, Hayley Westenra, and Cara Dillon, Television credits include Seth MacFarlane's *American Dad*, James Cameron's "Dark Angel" (Fox), "Sally Hemmings: An American Scandal" (CBS mini-series), "Buffalo Soldiers" (CBS) and "The Young Indiana Jones Chronicles" (ABC).

As a conductor, McNeely led the Chicago Symphony at Orchestra Hall in a performance of Bernard Herrmann's music for Alfred Hitchcock films. He also conducted this concert with the Lyon National Orchestra in France and the BBC Concert Orchestra in London's Barbican Hall. McNeely has conducted the Royal Scottish National Orchestra in an award-winning series of re-recordings of classic film scores for Varese Sarabande Records. He conducted the Los Angeles Chamber Orchestra in the world premiere of Uri Caine's "Concerto for Two Pianos," with Jeffrey Kahane and the composer as soloists. He has also worked with the London Symphony Orchestra, the Seattle Symphony, the Munich Philharmonic, the London Philharmonic and the Western Australian Symphony Orchestra.

McNeely received the Emmy Award for Outstanding Achievement in Music Composition ("The Young Indiana Jones Chronicles"), as well as an ASCAP Film and Television Award (*Air Force One*) and a Gramophone Magazine Award for his recording of the motion picture score of



Vertigo. He was given the Frost School of Music Distinguished Alumni Award from University of Miami and the Path of Inspiration Award from the Interlochen Center for the Arts. He was also nominated for an Emmy for Outstanding Achievement in Music Direction ("The Young Indiana Jones Chronicles"), a Grammy Award for Outstanding Classical Crossover Album (*The Day the Earth Stood Still*) and an Annie Award for Outstanding Music in an Animated Feature (*Return to Neverland*).

Born into a musical family in Madison, Wisconsin, McNeely's interest in music began at an early age. At age 14, he attended the Interlochen Arts Academy in Michigan and is currently a member of the Interlochen Board of Trustees. After graduating from Interlochen, McNeely headed to the University of Miami, where he studied jazz composition and performance. He then attended the Eastman School of Music where he earned a Masters Degree in composition.

ROBERT TOWNSON | Producer, August 21

For the past twenty-five years, record producer Robert Townson has led one of the most successful and prolific careers in both the Hollywood and world film music communities.

In addition to producing soundtrack albums for current films and restorations of many classic scores from the past, Robert has also been responsible for a number of concert events celebrating the rich history of film music. He has produced and hosted programs with many prestigious American and European orchestras, including affiliations and artistic directorships with film music festivals in Tenerife, Ghent, Krakow and Ubeda.

In July 2010, Townson unveiled his 1,000th album – a deluxe box set presentation of Alex North's masterpiece, *Spartacus*. With now more than 1,100 albums to his credit, Robert Townson remains the most prolific producer of soundtrack albums in the world.



ROYAL PHILHARMONIC ORCHESTRA

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Royal Philharmonic Orchestra

Acknowledged as one of the UK's most prestigious orchestras, the Royal Philharmonic Orchestra (RPO) enjoys an international reputation for bringing audiences worldwide first-class performances and the highest possible standards of music-making across a diverse range of musical repertoire. This was the vision of the Orchestra's flamboyant founder Sir Thomas Beecham, whose legacy is maintained today as the Orchestra thrives under the exceptional direction of its Artistic Director and Principal Conductor, Maestro Charles Dutoit.

This season celebrating its 65th year, the Orchestra has had the privilege of forging musical collaborations with such esteemed conductors as Rudolf Kempe, Antal Doráti, André Previn, Vladimir Ashkenazy and more recently Daniele Gatti. Other high-ranking conductors who regularly take the podium include Pinchas Zukerman as Principal Guest Conductor, Grzegorz Nowak as Principal Associate Conductor and Dirk Joeres as Permanent Guest Conductor. Daniele Gatti continues his association with the Orchestra as Conductor Laureate.

The Royal Philharmonic Orchestra is London-based and performs a prestigious series of concerts each year at Southbank Centre's Royal Festival Hall. The Orchestra's 2011-2012 series features Charles Dutoit, Pinchas Zukerman, Daniele Gatti, Nigel Kennedy, Andrew Litton, Julia Fischer and Kirill Karabits. The Orchestra's London home is at Cadogan Hall, in the heart of the capital, just off Sloane Square. This idyllic location offers an intimate atmosphere for concert-goers, with the current series of concerts featuring Grzegorz Nowak, Freddy Kempf and Natalie Clein. Complementing the concert series at Cadogan Hall, the Orchestra regularly performs in the magnificent Royal Albert Hall, presenting works of great magnitude in a varied series of concerts, ranging from large-scale choral and orchestral works to themed evenings of contemporary popular repertoire, all designed to suit the immensity of this historic and grand venue.

Within the UK, the Royal Philharmonic Orchestra is committed to offering an extensive regional touring programme, with established residencies in Croydon, Northampton, Lowestoft, Reading and Crawley. The Orchestra also gives regular performances at other venues throughout the UK, including forthcoming engagements in Ipswich, High Wycombe and Dartford. As an international orchestra, the RPO has toured more than thirty countries in the last five years. Recent tours have included performances in Japan, Egypt, Russia, Spain, Italy, Germany, Azerbaijan and China. The 2011-2012 season begins with the second year of the Orchestra's annual residency in Montreux, Switzerland under Charles Dutoit, with guest artists including Yefim Bronfman and Lisa Batiashvili. Autumn 2011 sees a tour to Spain with Pinchas Zukerman and concerts in Germany, Austria, Lichtenstein and Italy with Charles Dutoit and Yuja Wang. In January 2012 the Orchestra will embark on a month-long tour of the major cities of the USA with Charles Dutoit, Pinchas Zukerman and Jean-Yves Thibaudet, and 2012 will also see concerts in Spain, Eastern Europe and Dublin with artists including Charles Dutoit, Pinchas Zukerman and Julia Fischer.

The Orchestra is also recognised for its artistic work through a vibrant and innovative community and education programme, titled RPO resound. Specially trained members of the Orchestra, alongside accomplished project leaders, provide comprehensive workshops where music is used as a powerful and inspirational force. RPO resound prides itself on working in a wide variety of settings, including projects connected with homeless people, youth clubs, the probation service and terminally ill children. Frequently found in the recording studio, the Orchestra records extensively for film and television as well as for all the major commercial record companies. The Orchestra also owns its own record label and is proud to be the first UK orchestra to stream its entire series of concerts live from Cadogan Hall.



ROYAL PHILHARMONIC ORCHESTRA MANAGEMENT

Artistic Director and Principal Conductor **Charles Dutoit** • Managing Director **Ian Maclay** • Finance Director **Michelle Johnson**
Concerts Director **Elizabeth Forbes** • Concerts Manager **Kate Green** • Head of Press & Marketing **Chris Evans**
Education Manager **Ruth Currie** • Orchestra Managers **Jane Aebi, Malcolm Wilson** • Librarian **Patrick Williams**
Stage Manager **Chris Ouzman**



JENNA LEE JAMES

Theatre credits: Recently played the Narrator in *Joseph* at the Adelphi theatre, with Lee Mead and Gareth Gates. Original cast of *We Will Rock You* playing both Meatloaf and Scaramouche (Dominion), Tiger Lily in *Peter Pan* with Leslie Grantham and Joe Pasquale (Theatre Royal, Newcastle), Lorraine in *Boogie Nights* with Shane Ritchie (UK Tour), Principal Singer in *Money, Money, Money the Real Abba Story* (UK Tour), the title role in *Peter Pan* (Grand Theatre, Swansea), Maisie in *The Boyfriend* (Glasgow), Dorothy in *The Wizard of Oz* (Glasgow)

Television includes: *Parkinson*, *Party at the Palace*, *Party in the Park*, *Children in Need*, *Blue Peter* and *Al Murray's Happy Hour*

Other work includes: Runner-up in *Voice of Musical Theatre 2005* competition held at the New Theatre, Cardiff, and subsequently was invited to perform as a soloist on Friday Night is Music Night, broadcast live on BBC Radio 2. Voice of a number of children's characters for leading holiday entertainment producer TED UK. Various Arena concerts throughout the UK and abroad including *Another Kind of Magic* performing in arenas throughout Scandinavia and *Beatlemania*.

which was also broadcast live on BBC Radio 2, both of which were for West End International. Jenna recorded the lead role for the Concept album 'Exposure' - A new musical. She has recently returned from the United States performing with the Atlantic Symphony Orchestra in Arena's in Atlanta and throughout the state of Georgia in 'The Music of Queen - A Symphonic and Spectacular Concert'. Jenna was also lead vocalist on 'Strictly Come Dancing - The Professionals' UK tour 2010. Jenna most recently performed as lead vocalist in 'Champions of Rock' a major European Arena tour.



DAVID SHANNON

David has just released his debut album *Till I Hear You Sing* an album of musicals, swing and pop but most recently has performed as The Phantom in *Phantom Of The Opera* (Her Majesty's Theatre), Jean Valjean in *Les Misérables* (Queens Theatre) directed by Trevor Nunn and Judas in *Jesus Christ Superstar* (National Concert Hall Dublin)

Other Theatre includes: the title roles of the critically acclaimed production of *Sweeney Todd* (The Gate Theatre, Dublin) and William Shakespeare's *Macbeth* (Helix, Dublin), York in *War of The Roses* (Amphitheatre, Dublin) prior to which he played Danny in *Baby - The Musical* (Meraclio Theatre, Manila) and Anatoly Sergievsky in *Chess* (Spektrum Theatre, Oslo). He created the role of John in Andrew Lloyd Webber's *The Beautiful Game* (Cambridge Theatre) - Olivier Award Nomination - Best Actor in a Musical.

Other West End credits include: Raoul in *The Phantom of the Opera* (Her Majesty's), Chris in *Miss Saigon* (Theatre Royal, Drury Lane / Dublin Point), Gringoire in *Notre Dame de Paris* (Dominion), The Man in *Whistle Down The Wind* (Adelphi), Rum Tum Tugger in *Cats* (New London), Guillaume in *Martin Guerre* (Prince Edward) and Swing/Pimp/Claquesous and understudy Marius and Enjolras in *Les Misérables* (Palace and Dublin Point). Also, Judas and Jesus in *Jesus Christ Superstar*, Anthony in *Sweeney Todd*, Teen Angel / Vince Fontaine in *Grease* and Captain Walker in *The Who's Tommy* (Offenbach Theatre, Germany).

Concerts include: Jean Valjean in *Les Misérables* with the Bournemouth Symphonic Orchestra and David has also performed with the Melbourne Symphonic Orchestra, RTE Concert Orchestra, Gothenburg Opera, the Gothenburg Symphony Orchestra, Stockholm Sinfonietta, Malmo Opera, Royal Scottish National Orchestra, City of Birmingham Symphony Orchestra and the BBC Concert Orchestra.

Film and Television include: *La Visa Loca* (Unitel Pictures), *Fair City* (RTE) and *Jobs for the Boys* (BBC) with Hale and Pace.

Recordings include: cast albums for *The Beautiful Game*, *The Who's Tommy*, *Oklahoma!*, *World Cafe* and *Les Misérables* 10th Anniversary Concert and is featured on *Musicals - The Gold Collection*, *Showstoppers from Broadway*, *Loving You, Now and Forever: Andrew Lloyd Webber, West End - The New Generation* and *The Best of the West End*



TIM HOWAR

Tim Howar has come to be known as one of the most electric, engaging performers to emerge from the Toronto Canadian musical theatre scene. He has received the Edmonton Civic Award for Outstanding Achievement in Dance 1990, and is the first and still the only Canadian to be awarded the Grand Prize at the Youth Talent International Competition in Memphis Tennessee USA. Since deciding to move to the UK to live and work Tim has undertaken varying workshops including *Tonight's The Night* and appeared in a series of concerts entitled *The Magnificent Musicals* alongside Ruthie Henshall, throughout the UK and Europe.

His most notable credits in the UK include Ozzie in *On The Town* at the *Eno*, Stu in *Tonight's The Night* at the Victoria Palace Theatre, Houdini in *Ragtime* at the Cardiff International Festival and *Michael* in *Peggy Sue Got Married*, Shaftesbury Theatre West End.

In Canada he created the role of Joel in the award winning *Anything That Moves* by Anne Marie MacDonald, Alisa Palmer and Allen Cole for the Tarragon

Theatre/Nightwood Theatre; *Martin* in the controversial and titillating *Outrageous* by Brad Fraser and Joey Miller for Canadian Stage; *Marius* in *Les Miserables* with Colm Wilkinson (US National Tour) and *Tommy* in The Who's *Tommy* (Canadian National Tour). Other credits include Barnaby in *Hello Dolly*; *Screamin' John McGee* in *John Grey's Rock'n Roll*; *Danny* in *Baby, GI* and cover *Chris* in *Miss Saigon*; *Guillaume* and cover *Arnaud* in *The House Of Martin Guerre*; *Benjamin* and cover *Joseph* in *Joseph And His Amazing Technicolour Dreamcoat*; *Gilbert* in *Anne Of Green Gables* and *Artful Dodger* in *Oliver!*

Tim played *Ozzie* in *On The Town* at the Chatalet in Paris, *Roger* in *Rent* at the Nederlander Theatre on Broadway. Tim has recently been seen in *Shoes* a new dance show at Sadlers Wells Theatre. Tim has performed in many concerts including Ripley Castle and Cadogan Hall. Tim is currently on tour with Mike and the Mechanics.



Along side his theatre work Tim has also recorded numerous voice-overs for TV, animation, films and radio commercials. Tim is also an avid singer/songwriter and can often be found at the local pub trying his hand at open mike nights or headlining with his own brand of *Uber Pop*.

NICKY ADAMS

Theatre includes: Madame Giry in *The Phantom of the Opera* (Her Majesty's) Dick Whittington in *Dick Whittington* (Norwich Theatre Royal) Alternate Donna on the International tour of *Mamma Mia!* Alternate Marion Halcombe in *Woman in White* (Palace theatre), Alternate Christine in *The Phantom of the Opera* (Her Majesty's), Ellen in the original national tour of *Miss Saigon*, Dandini in *Cinderella* (Derby Playhouse), Yum- Yum in *The Mikado* (Stoke and Scarborough), Rizzo in the national tour of *Grease*, Pascal in *The Red Balloon* (NT and Birmingham Rep), Christine in *The Phantom of the Opera* (Edinburgh Playhouse), Cosette in *Les Miserable* (Palace), Dorothy in *The Wizard of Oz* and the Blue Fairy (both Birmingham Rep) and *Dolly* in *Valentines Day* (Globe).

Television includes: Mrs Patterson in *Eastenders* (BBC), Mary in *Doctors* (BBC),

and London's Burning (LWT). Nicky has also appeared in numerous commercials for Argos, Woolite, Kalms, BBC Good Food Channel, and Scoot. Most recently "Pam" in Planitherm Ad.

Film includes: Mum in "Barry" a short film entered in the virgin short film competition 2009. "Gina" in "Press Your Lips Together" London Film School.

Concerts include: Abba concert Warwick Castle, Night Of 100 Stars (London Palladium), National concert tour of Taiwan, A Royal Gala Concert in the presence of Prince Edward and Sophie Rhys Jones in Doha, "Some Enchanted Evening" a series of open air concerts around the country, A stadium concert for Cellnet at Middlesborough Football Ground, and many corporate concerts for Mamma Mia. Backing Vocalist: For Barry Manilow and



Donna Summer at Elton Johns White tie and Tiara Ball June 2003.

HANNAH TOLLMAN

Theatre includes "La Bete" Comedy Theatre, Matthew Warchus, "Our House" Cambridge Theatre, Matthew Warchus, "The Beautiful Game" Cambridge Theatre, Robert Carson, "The Juliet Letters" Derby Playhouse, Laura Harvey, "The Fix" Donmar Warehouse, Sam Mendes, The Who's "Tommy" Shaftesbury Theatre, Des McAnuff
TV and film includes "Martin Chuzzlewit"

BBC, Pedr James, "Our House" DVD, Matthew Warchus.

Original cast Recordings include "The Beautiful Game" and "The Fix



CROUCH END FESTIVAL CHORUS

www.cefc.org.uk

Crouch End Festival Chorus was founded in 1984. Under the direction of David Temple, it has become one of the UK's most exciting and innovative symphony choirs.

With a membership of some 150 singers, CEFC is known for its versatility and eclectic repertoire which encompasses traditional classical music through to contemporary and specially-commissioned works.

Recent performances have included a highly-acclaimed performance of John Adams's *Harmonium* and Roberto Gerhard's *The Plague*, with actor Paul McGann taking the part of Dr Rieux, at the Barbican. And last year, in just one weekend, CEFC sang in a sell-out concert with Ennio Morricone at the Royal Albert Hall, and Janáček's *Glagolitic Mass* and Beethoven's *Mass in C* at the Barbican the next day. In June 2010, CEFC singers appeared with Ray Davies at Glastonbury, followed just a few days later with a summer concert in north London featuring music by Bruckner, Palestrina, Grieg, Orlando Gough, John Tavener, David Bedford and James MacMillan.

The chorus is frequently in demand for recordings including the soundtrack to Disney's *Prince Caspian*, *Doctor Who*, and sessions with Kate Royal and Ray Davies.

A highlight of last year was the invitation to CEFC to take part in the First Night of the BBC Proms. It performed Mahler's 8th Symphony with the BBC Symphony Orchestra and Chorus, the Sydney Philharmonia Choir and choristers from St Paul's Cathedral, Westminster Abbey and Westminster Cathedral



It was the choir's seventh Prom. In 2009, it sang Berlioz' *Te Deum* with the Bach Choir, BBC Symphony Chorus and BBC Symphony Orchestra and in 2008, the *Verdi Requiem*

Its next concert is at the Barbican on Saturday 20th October when it will sing a selection of works by Mozart.

CHISWICK HOUSE

Chiswick House & Gardens Trust

www.chgt.org.uk

Welcome to Chiswick House and Gardens; one of London's most beautiful treasures. Restoration works spanning two years have returned these internationally famous gardens to their former splendour.

This transformation includes the planting of over 1,600 trees; miles of refurbished paths; the opening up of historic views; the complete restoration of the fabulous 300ft conservatory housing a rare camellia collection and the introduction of a brand new café designed by award-winning architects Caruso St. John. The gardens are open throughout the year and are free to visitors as well as a wonderful place to hold a special party; enjoy a game of cricket; explore the exquisite villa or indulge in afternoon tea!

Chiswick House and Gardens Trust offers an exciting events programme together with an education service to inspire and engage children of all ages and abilities. All of this has been made possible by the support of the Heritage Lottery Fund, English Heritage and the London Borough of Hounslow together with many other generous donations and the work of local volunteers.

Chiswick House has a long and fascinating history and been associated with famous people from its inception. Its creator the 3rd Earl of Burlington was one of England's leading cultural arbiters in the 18th century and a great patron of the arts. His salon at Chiswick included not only William Kent, the father of the English landscape garden but such luminaries as Alexander Pope, Isaac Ware, John Gay and the musician Handel.

In more recent times it was here at Chiswick in May 1966 that The Beatles, tired from touring the world, made a pair of promotional videos for the new singles 'Paperback Writer' and 'Rain'. The Beatles



shot their videos in the Conservatory, the Walled Garden and in front of the Exedra.

Chiswick House and Gardens Trust was established in 2005 for the preservation, management and continuing enhancement of this wonderful property. We hope that you enjoy your evening here in these very special surroundings.





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Liz Forbes and Chris Evans at the Royal Philharmonic Orchestra

Philip Winward and Noel Kilbride at Electric Fly

Vanessa Wilson, Louise Marris, Kimberly Cooper and Barbara Bryson at Ticketmaster

Lisa Bevan and Adrian Radford at Chiswick House and Gardens

Ian Parker and Adam Elliott at Verus Design

Sam Davis at Any-Ware Hire

Duncan Clark at 9PR

Jenna Setford and Jake Clegg-Reed at Mrs Digital

Ben O'Brien at Sourced Market

Andrew Snell at Creative Bars

The Staff at Chiswick House and Gardens Café

Viv Erbmman at Global Radio

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