

ORIGINAL MOTION PICTURE SOUNDTRACK

MOUNTAIN

MUSICAL DIRECTOR RICHARD TOGNETTI
WRITER AND DIRECTOR JENNIFER PEEDOM

AUSTRALIAN CHAMBER ORCHESTRA





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AUSTRALIAN CHAMBER ORCHESTRA

AUSTRALIAN CHAMBER ORCHESTRA AND
STRANGER THAN FICTION FILMS PRESENT

MOUNTAIN

MUSIC BY **RICHARD TOGNETTI** WORDS BY **ROBERT MACFARLANE**

PRINCIPAL CINEMATOGRAPHY **RENAN OZTURK**

NARRATED BY **WILLEM DAFOE** EDITORS **CHRISTIAN GAZAL** and **SCOTT GRAY ASE**

SOUND DESIGN **DAVID WHITE**

IN ASSOCIATION WITH **CAMP 4 COLLECTIVE** and **SHERPAS CINEMA**

EXECUTIVE PRODUCERS **PAUL WIEGARD DAVID GROSS STEPHEN BOYLE MARTYN MYER AO**

PRODUCED BY **JENNIFER PEEDOM** and **JO-ANNE McGOWAN**

WRITTEN and DIRECTED BY **JENNIFER PEEDOM**



DEFINITION
FILMS



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To those who are enthralled by mountains, their wonder is beyond all dispute. To those who are not, their allure is a kind of madness. What is this strange force that draws us upwards – this siren-song of the summit? Only three centuries ago, setting out to climb a mountain would have been considered an act of lunacy. The idea scarcely existed that wild landscapes might hold any sort of attraction. Mountains were places of peril, not beauty. An upper world to be shunned, not sought out. How then have mountains now come to hold us spellbound, drawing us into their dominion ... often at the cost of our lives? The mountains we climb, are not made only of rock and ice, but also of dreams, and desire. The mountains we climb, are mountains of the mind.

Robert Macfarlane

From Jennifer Peedom, Director *Mountain*

It was about three years ago when Richard Tognetti came to me with this amazing concept of interweaving film and music to create something about mountains. The idea of expressing musically and visually, human relationships with mountains was a creative challenge that excited me. As did the opportunity to work with one of the finest chamber orchestras in the world, and Richard. I was intrigued by the concept of creating something that married music, images and words, not only for live performance but also as a standalone film. Filmmaking is always about collaboration but I knew that in this case, the collaboration was the most important aspect of the project. And so it has proved. Richard had a very visceral reaction to Renan Ozturk's amazing cinematography and started responding musically to those ideas. So it was an organic process from the start. Richard would give me Vivaldi, Beethoven, Chopin, and so on, to listen to and then we'd craft the images around those masterpieces. With Richard's original compositions, we'd talk about what we were trying to express in the scene and he would write something bespoke. Robert Macfarlane's words were then an essential part in bringing the whole narrative together. *Mountain* is like a dance between the images and music, with Robert's poetic words, performed so beautifully by Willem Dafoe, gently weaving through, tying it all together.

From Richard Tognetti, Musical Director *Mountain* and Artistic Director ACO

Being in a pitch-dark room can make your thoughts brighter, and being alone atop a mountain can bring you closer to humanity. *Mountain* draws you into this world. Through the stunning images curated by Jen Peedom, and for the most part shot by Renan Ozturk, the abstraction of music underscores and captivates, opening a portal through which we concoct an experience that beckons the viewer to the majesty and horror that is the allure and portent of mountains. Whether it be the goons' rodeo of going downhill at speed (in wing suits or skis or whatever your poison) or ascending rock-faces in slow-mo, that only a generation ago seemed unassailable, the original music attempts to inhabit this physical and geographical drama. The Beethoven, on the other hand, transcends it all.



Australian Chamber Orchestra

Richard Tognetti *Artistic Director & Violin*

	RICHARD TOGNETTI	
[1]	Prelude	0'00
	RICHARD TOGNETTI	
[2]	Majesty	0'00
	RICHARD TOGNETTI	
[3]	Sublime	0'00
	RICHARD TOGNETTI	
[4]	Gods and Monsters Timo-Veikko Valve <i>cello</i>	0'00
	EDVARD GRIEG 1843–1907	
[5]	Holberg Suite, Op. 40: I. Præludium	0'00
	ANTONIO VIVALDI 1678–1741	
	Concerto for Four Violins and Cello in B minor, RV580	[00'00]
[6]	I. Allegro	0'00
[7]	II. Largo	0'00
[8]	III. Allegro	0'00
	Richard Tognetti, Satu Vänskä, Ike See and Liisa Pallandi <i>violins</i> , Timo-Veikko Valve <i>cello</i>	
	ANTONIO VIVALDI	
[9]	Winter (The Four Seasons), RV297: I. Allegro non molto Richard Tognetti <i>violin</i>	0'00
	ANTONIO VIVALDI	
[10]	Summer (The Four Seasons), RV315: III. Presto Richard Tognetti <i>violin</i>	0'00

ARVO PÄRT b.1935

[11]	Für Alina Tamara-Anna Cislowska <i>piano</i>	0'00
	RICHARD TOGNETTI	
[12]	Flying Satu Vänskä <i>voice</i>	0'00
	RICHARD TOGNETTI and JOSEPH NIZETI	
[13]	Madness Bites Satu Vänskä <i>voice</i>	0'00
	RICHARD TOGNETTI	
[14]	On High	0'00
	ARVO PÄRT	
[15]	Fratres Richard Tognetti <i>violin</i>	0'00
	LUDWIG VAN BEETHOVEN 1770–1827	
[16]	Violin Concerto in D major, Op. 61: II. Larghetto Richard Tognetti <i>violin</i>	0'00
	RICHARD TOGNETTI	
[17]	A Final Bridge	0'00
	LUDWIG VAN BEETHOVEN	
[18]	Piano Concerto No. 5 in E-flat major, Op. 73 'Emperor': II. Adagio un poco moto Tamara-Anna Cislowska <i>piano</i>	0'00
	[TBC BY ACO BY 13 JULY]	
	PETER SCULTHORPE 1929–2014	
[19]	Djilile Tamara-Anna Cislowska <i>piano</i>	0'00
	Total Playing Time	00'00

Artistic Director & Violin

Richard Tognetti

Piano

Tamara-Anna Cislowska

Voice

Satu Vänskä

Voice

Danny Spooner

Violin

Richard Tognetti

*Artistic Director*Satu Vänskä *Principal*

Glenn Christensen

Aiko Goto

Mark Ingwersen

Ilya Isakovich

Liisa Pallandi

Maja Savnik

Ike See

Thibaud Pavlovic-Hobba

ViolaJasmine Beams^{1#}

Alexandru-Mihai Bota

Nicole Divall

CelloTimo-Veikko Valve *Principal*

Melissa Barnard

Julian Thompson

Double BassMaxime Bibeau *Principal***Flute**Sally Walker[#]**Oboe**Diana Doherty^{3#}David Papp^{3*}**Clarinet**Dean Newcomb^{4#}Francesco Celata^{3#}Christopher Tingay^{3*}**Bassoon**Matthew Wilkie^{2#}Todd Gibson-Cornish^{3#}Melissa Woodroffe^{*}**Horn**Ben Jacks^{3#}Euan Harvey^{3*}David Thompson^{5#}Jenny McLeod-Sneyd^{*}**Percussion**Timothy Constable^{3#}Evan Mannell[#]Bree van Reyk[#]**Electronics & Guitar**

Joseph Nizeti

Baroque Guitar

Julian Thompson

HarpsichordErin Helyard^{6#}**Piano**Catherine Davis[#][#] Guest Principal^{*} Guest¹ Courtesy of Turku Philharmonic Orchestra² Courtesy of Newcastle Conservatorium of Music³ Courtesy of Sydney Symphony Orchestra⁴ Courtesy of Adelaide Symphony Orchestra⁵ Courtesy of Sydney Conservatorium of Music⁶ Courtesy of Melbourne Conservatorium of Music

Photo: Mick Bruzese

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Lyle Chan

Classical Score Associate Producers

Bob Scott

Maxime Bibeau

Jonathan Palmer

Original Score Composer

Richard Tognetti

Original Score Producer

Joseph Nizeti

Music Recorded at

Concert Hall, The Concourse, Chatswood

Eugene Goossens Hall, ABC Centre, Ultimo

Richard Tognetti

Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances of the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director.

Richard performs on period, modern and electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, he has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all of the major Australian symphony orchestras, most recently as soloist and director with the Melbourne and Tasmanian Symphony Orchestras. Richard also performed the Australian premieres of Ligeti's Violin Concerto and Lutoslawski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London. Richard created the Huntington Festival in Mudgee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*, starring Russell Crowe; he co-composed the soundtrack to Tom Carroll's surf film *Storm Surfers*; and created *The Red Tree*, inspired by Shaun Tan's book. He also created the documentary film *Musica Surfica*, as well as *The Glide*, *The Reef*, and *The Crowd*.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

Australian Chamber Orchestra

'If there's a better Chamber Orchestra in the world today, I haven't heard it.' – The Guardian (UK)

From its first concert in November 1975 to today, the Australian Chamber Orchestra has travelled a remarkable road. With inspiring programming, unrivalled virtuosity, energy and individuality, the Orchestra's performances span popular masterworks, adventurous cross-artform projects and pieces specially commissioned for the ensemble.

Founded by the cellist John Painter, the ACO originally comprised just 13 players, who came together for concerts as they were invited. Today, the ACO has grown to 21 players (four part-time), giving more than 100 performances in Australia each year, as well as touring internationally: from red-dust regional centres of Australia to New York night clubs, from Australian capital cities to the world's most prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, Vienna's Musikverein, New York's Carnegie Hall, Birmingham's Symphony Hall and Frankfurt's Alte Oper.

Since the ACO was formed in 1975, it has toured Indonesia, Singapore, Thailand, Malaysia, Hong Kong, Japan, New Zealand, Italy, France, Austria, Switzerland, England, Belgium, The Netherlands, Germany, China, Greece, the US, Scotland, Chile, Argentina, Croatia, the former Yugoslavia, Slovenia, Brazil, Uruguay, New Caledonia, Czech Republic, Slovak Republic, Spain, Luxembourg, Macau, Taiwan, Estonia, Canada, Poland, Puerto Rico and Ireland.

The ACO's dedication and musicianship has created warm relationships with such celebrated soloists as Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Imogen Cooper, Christian Lindberg, Joseph Tawadros, Melvyn Tan and Pieter Wispelwey. The ACO is renowned for collaborating with artists from diverse genres, including singers Tim Freedman, Neil Finn, Meow Meow, Katie Noonan, Paul Capsis, Danny Spooner and Barry Humphries and visual artists Michael Leunig, Bill Henson, Shaun Tan and Jon Frank.

The ACO has recorded for the world's top labels. Their recordings have won three consecutive ARIA Awards, and documentaries featuring the ACO have been shown on television worldwide and won awards at film festivals on four continents.

aco.com.au



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The ACO is assisted by the Australian Government through Create NSW.

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