



NAXOS

# FILM MUSIC CLASSICS

## RIVIERA

**WILLIAM PERRY**

**MUSIC FOR**

**GREAT FILMS OF THE SILENT ERA**

**PART TWO**

WALLIS GIUNTA – *Mezzo Soprano*

JOHN BRANCY – *Baritone*

TIMOTHY HUTCHINS – *Flute*

NICK BYRNE – *Ophicleide*

MICHAEL CHERTOCK – *Piano, Organ*

PAUL PHILLIPS – *Conductor*

RTÉ NATIONAL SYMPHONY ORCHESTRA (IRELAND)



# **NOW PLAYING**

**SILENT FILM HEROINES  
A SONG-SUITE FOR MEZZO-SOPRANO  
AND ORCHESTRA  
Soloist: Wallis Giunta**

**SUMMER NOCTURNE  
FOR FLUTE AND ORCHESTRA  
Soloist: Timothy Hutchins**

**BRASS FROM THE PAST  
CONCERTO FOR OPHICLEIDE AND ORCHESTRA  
Soloist: Nick Byrne**

**HEARTS OF THE WORLD  
Soloists: Wallis Giunta (Mezzo-Soprano)  
John Brancy (Baritone)  
Michael Chertock (Piano, Organ)**

**Paul Phillips  
conducting the  
RTÉ National Symphony Orchestra (Ireland)**

## **William Perry (b. 1930)**

### **Music for Great Films of the Silent Era – Part 2**

William Perry has led an unusually varied creative life as a composer, producer, director and lyricist. Among his productions are six definitive films based on the major works of Mark Twain, which won the prestigious George Foster Peabody Award. (His music for these films is available on Naxos 8.570200.) The Broadway musical, *Wind in the Willows*, starring Nathan Lane, for which he wrote the music and co-authored the lyrics, was nominated for three Tony Awards. There is an Emmy amidst the many other awards for his more than seventy programs produced for American Public Television, and his concertos and other orchestral pieces are frequently heard.

William Perry has composed more than one hundred film scores. Probably none are more significant than those he wrote for films of the silent era, and he is widely credited with playing a prominent role in the revival of interest in silent films that took place in the 1960s and thereafter. For twelve years he was Music Director of the Film Department at the Museum of Modern Art in New York serving as both composer and silent film accompanist. His television series, *The Silent Years*, hosted by Orson Welles and Lillian Gish, introduced thousands of viewers throughout the world to the beauty and excitement of classic silent films for the first time. His orchestral recording for Naxos, *Music for Great Films of the Silent Era* (8.572567) captures many of the outstanding musical moments from that series.

Now, in this second volume of *Music for Great Films of the Silent Era*, Perry presents further orchestral selections from his silent film scores. The Song-Suite, *Silent Film Heroines*, performed by Metropolitan Opera mezzo-soprano Wallis Giunta, offers portraits of eight leading actresses in some of their best known films. The solo flute of the *Summer Nocturne* and a unique 19th century brass instrument, the ophicleide, are featured in pieces that reflect the musical moods of the silent period; and a reworking of Perry's score for D.W. Griffith's legendary war film, *Hearts of the World*, becomes a deeply-felt commemoration honoring the centenary of World War One.

## Silent Film Heroines: A Song-Suite for Mezzo Soprano and Orchestra

Over many years of composing scores and playing accompaniments for silent films, William Perry came to know intimately the screen personalities of the great actresses of the silent era. In some instances he was fortunate enough to meet the actresses themselves. He determined that one day he would characterize in song these remarkable performers, using music he had written for their films. Joined by lyricists Ronn Carroll (Lillian, Pearl, Janet) and William S. Wheeling (Greta), he has written this Song-Suite celebrating eight of his favorite heroines. (Complete lyrics can be accessed at [trobriandmusic.com/sfh](http://trobriandmusic.com/sfh))

### 1 LILLIAN GISH • ORPHANS OF THE STORM (1921)

4:51

Lillian Gish is often considered silent film's greatest dramatic actress, and her acting career spanned 85 years. One of her best-loved films is *Orphans of the Storm* where she plays a young woman from the country who brings her blind sister to Paris for medical help. (Her real sister, Dorothy, was the co-star.) The French Revolution breaks out and she and her sister are separated and subjected to danger on all sides before rescue by the famous Danton. Incidentally, director D. W. Griffith built his monumental 18th Century Paris in Westchester County, NY.



### 2 MARY PICKFORD • POLLYANNA (1920)

3:33

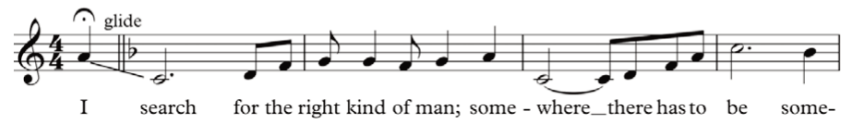
Lillian Gish's best friend was the actress Mary Pickford, known as America's Sweetheart, even though she came from Canada. When she married Douglas Fairbanks, they became the most famous film couple in history – even more than Brad and Angelina. Mary was just a smidge over five feet tall, so she was able to play children's roles well into her thirties. One of these is a little girl named Pollyanna, who is eternally optimistic and believes that things will always turn out happily ... especially when Spring is in the air!

Come to the win - dow, there's a view. Sun on the mead - ow fresh with dew,  
nev - er a sha - dow pass - ing through while hap - pi - ness fills the world.---



**3 GRETA GARBO • A WOMAN OF AFFAIRS (1928)****3:56**

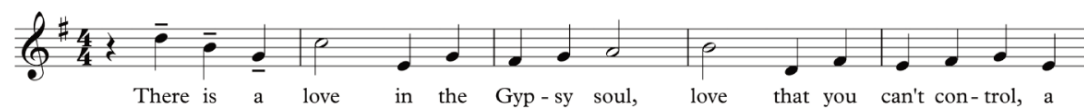
Greta Garbo was sometimes called “The Swedish Sphinx” for her combination of beauty and reticence. A major star in silent films, she moved effortlessly into talking pictures, when audiences heard her speak for the first time, uttering “Gimme a whisky, ginger ale on the side, and don’t be stingy, baby.” She retired at the age of 35 and spent the last 49 years of her life privately living out the Garbo Mystique. Her character in *A Woman of Affairs*, co-starring John Gilbert, undertakes a reckless life when she is denied the love she seeks.

**4 GLORIA SWANSON • FINE MANNERS (1926)****4:56**

Gloria Swanson was a major silent film star who is best remembered for portraying a major silent film star, Norma Desmond, in the 1950 classic, *Sunset Boulevard*. Swanson’s roles were usually dramatic, but she was also a gifted comedienne. In *Fine Manners*, she plays a chorus girl in a burlesque show. A wealthy socialite falls in love with her, and she determines to learn about manners and culture so she can fit into his world. This song describes the learning process which, alas, is to no avail, since, it turns out, her beau prefers her as a chorus girl. Just like a man!

**5 VILMA BÂNKY • THE NIGHT OF LOVE (1927)****3:28**

Vilma Bánky was discovered in her native Hungary by Samuel Goldwyn, who brought her to Hollywood. Stunningly beautiful, she was immediately hailed as “The Hungarian Rhapsody,” which explains the musical quote from Franz Liszt in the middle of this song. She was often a co-star with Rudolph Valentino, and in *The Night of Love*, a story about gypsies and, well, nocturnal passion, her leading man was Ronald Colman. Soprano arias with violin obbligato are not uncommon, but this song features a violin solo with a soprano obbligato. **Violin: Helena Wood**



**6 BETTY BRONSON • PETER PAN (1924)****3:37**

In 1924 there was exciting news in Hollywood. For the first-time ever there would be a film made of Sir James M. Barrie's famous stage play, *Peter Pan*. The leading role was sought by superstars Mary Pickford and Gloria Swanson, even Lillian Gish. But a virtually unknown but determined teenager from New Jersey named Betty Bronson, who had studied briefly with the Ballet Russes, was personally selected by the author, who admired her lightness and grace. As she had always dreamed, her name went up in lights and Bronson-mania swept the country.

**7 PEARL WHITE • THE PERILS OF PAULINE (1914)****2:31**

Pearl White in *The Perils of Pauline* popularized the idea of serial films. Running some twenty minutes in length, these serials would put Pearl and other heroines in dangerous situations that involved planes, trains, automobiles and much else. As the audiences prayed for a rescue, the screen would sometimes flash a title saying "To be continued." *The Perils of Pauline* was filmed around Fort Lee, New Jersey, and the nearby cliffs overlooking the Hudson River, the Palisades, were an ideal setting for dangerous stunts which Pearl did herself. Little surprise that the genre invented the word "cliffhanger."

**8 JANET GAYNOR • SEVENTH HEAVEN (1927)****5:58**

Janet Gaynor was the first actress to win an Academy Award. In a two-year period she starred in three remarkable films: *Seventh Heaven*, *Sunrise*, and *Street Angel*. A romance set in Paris in World War One, *Seventh Heaven* tells the story of a homeless waif who is taken in by a poor street-cleaner. He goes off to war, and she is led to believe that he has been killed in action. Still she waits in their tiny flat in Montmartre and hopes that one day she will hear him climbing the seven flights of stairs that lead to that treasured space, their Seventh Heaven.





## 9 Summer Nocturne For Flute And Orchestra

12:05

In 1972, The Museum of Modern Art in New York presented a retrospective of the work of director King Vidor. Included was his silent film *Three Wise Fools* from 1923, for which William Perry composed a new score. The film was only shown twice and the score was never recorded, but Perry was fond of the major theme and looked for an opportunity to use it again. This came in 1988 when he composed his *Summer Nocturne for Flute and Orchestra*.

The piece, which requires both substantial virtuosity and sustained lyricism from the player, is programmatic and is prefaced by a quote from Lord Byron:

*It is the hour when from the boughs  
The nightingale's high note is heard;  
It is the hour – when lovers' vows  
Seem sweet in every whisper'd word.*

The flute portrays a nightingale coming into a city park at twilight, and from a tree branch he observes an old couple on a bench, a poet passing by, children playing, lovers walking hand in hand, a fountain and a carousel. As the twilight fades, he flies to the top of the highest tree. Here is the love music.



## Brass from the Past: Concerto for Ophicleide and Orchestra

William Perry has written concertos for a number of popular instruments including cello, piano, violin plus piano, flute, and trumpet; but his new *Concerto for Ophicleide and Orchestra* is unique in being the first fully-orchestrated modern concerto ever written for the ophicleide, a once-popular 19th century low brass instrument that slipped into obsolescence at the dawn of the 20th century. The source for Perry's interest in this rare musical character arose from his hearing a brilliant recital CD called *Back from Oblivion*, featuring Nick Byrne, an Australian trombonist who had become an ophicleide virtuoso. The composer says, "I knew that Berlioz, Mendelssohn, Wagner and Verdi had written for ophicleide but then given it up when the modern tuba was born. But I never realized that there was a musician of today who had mastered the instrument so completely that a concerto was certainly called for. I immediately wanted to do this before all the world started writing ophicleide concertos! And given its unique sound, there might well be some future use in film scoring."

The ophicleide (See picture on inside back cover) dates from 1817 when it was invented by a French instrument maker named Jean Hilaire Asté, better known as Halari. Derived from an older instrument called a serpent, the ophicleide was made of brass and had a trombone-like mouthpiece but finger keys like a woodwind. Its name means “Serpent with keys.” The instrument is technically challenging, but its sound is capable of great beauty, especially in its upper range.

<b>10 Blue Ophicleide</b>	<b>6:09</b>
<b>11 Military Ophicleide</b>	<b>3:33</b>
<b>12 Pastoral Ophicleide</b>	<b>4:04</b>
<b>13 Latin Ophicleide</b>	<b>7:53</b>

The four movements of the Perry concerto represent different views of the instrument’s history and its musical personality. The first, **Blue Ophicleide**, portrays the instrument as it occasionally still appeared in dance bands of the early 1900s.

The second movement, **Military Ophicleide**, is a chain of four marches, depicting the instrument in four imagined settings:

- A Habsburg Parade Band c. 1840
- A Royal Marines Band, Portsmouth, 1900 (with cornet embellishments)
- A Cakewalk Band, New Orleans, 1920
- A Modern Symphonic Band (with full strings)

The third movement is the **Pastoral Ophicleide**, serenely lyric and perhaps a bit influenced by Vaughan Williams.

The final movement is the **Latin Ophicleide**, built around a rumba and later a beguine, reminding us that before the ophicleide became obsolete, it enjoyed some colorful life in Cuba and Brazil. Here the instrument is challenged by a marimba, and a contest between them occurs just before the end. Guess who wins!

## **14 Hearts of the World** **12:04**

William Perry has always felt a connection to the history and events of World War One, in part because his father served in the war. When the 100th anniversary of the war’s commencement drew near in 2014, Perry decided to write a commemorative piece, and he visited a score he had written forty years prior for the legendary D.W. Griffith silent film, *Hearts of the World*, and refashioned it into a musical ode for mezzo soprano, baritone and orchestra, with the baritone also serving as narrator.

Although a number of major silent films were later made about World War One, Griffith’s was unique in that it was shot during the war, and in fact, some of the opening footage was filmed in France just 50 yards away from the German trenches. In writing his original score, Perry recalls: “I had the great luxury



of knowing and being able to communicate as necessary with Lillian Gish, who was the major star of the film. She provided some marvelous insights that I could translate into music.”

Perry continues, “Griffith subtitled his film *The Story of a Village*, and I have followed that idea in presenting the war through the microcosm of a little French village, beginning with its traditional life: children at play, street singers passing through, the feeling of comfort and peace provided by the local church and the bells in its tower. Then there are signs of mobilization, and suddenly, in 1914, the village is engulfed in war as armies sweep through. Not until 1918 is an Armistice declared, and the church bells ring out at the 11th hour of the 11th day of the 11th month with the uncertain hope that this might indeed be The War to End All Wars.”

Here are the composer’s notes on the music and lyrics. Words are by William Perry unless otherwise noted.

The epic size of the conflict is first characterized in a theme for full orchestra.



Then the peaceful life of the village is presented by piano, strings and a solo oboe d’amore.



At twilight, two villagers sing of the beauties of youth and the ravages of old age, suggesting those that may have been maimed in war. The poem was written by Charles Kingsley in 1863.

When all the world is young, lad,	When all the world is old, lad,
And all the trees are green;	And all the trees are brown;
And every goose a swan, lad,	And all the sport is stale, lad,
And every girl a queen;	And all the wheels run down;
Then hey for boot and horse, lad,	Creep home and take your place there,
And round the world away;	The spent and maimed among;
Young blood must have its course, lad,	God grant you find one face there
And every dog his day.	You loved when all was young.

There is a premonition of war as rumors begin to drift through the village, but on Sunday morning the church bells in the tower and the comforting chords of the organ suggest to some that all is well. Other villagers are not so sure.

Over the centuries  
The bells in the tower  
Ring out the blessings  
Of a Heavenly Power.  
Quiet village life is all we know.  
We watch our children grow,  
Just like long ago.

While we take comfort from  
The bells in the tower,  
They sound a warning  
In an ominous hour.  
Patriotic passion sweeps the land.  
Some think war is grand.  
They don't understand.

War is declared, and the village is invaded. The narrator leads us year by year through the conflict until at last, on November 11, 1918, an Armistice is signed. But as the singers remind us, "In a hundred years, will we forget the past?" It is, in fact:

Time to remember  
Hearts of the World.  
Eleven November,  
Hearts of the World.

Cry from the hilltops  
"Peace is declared!"  
Honor the fallen,  
Welcome the spared!

Here was a war to end all others,  
Foes to the death could now be brothers.

And through the years  
Let every future generation  
Love and embrace their  
Hearts of the World.  
Of the World!

### Music Notes by Douglas Bruce



### Orchestration

Orchestrator Robert Nowak has become a specialist in the music of William Perry, and his particular use of strings, alto saxophone, oboe d'amore and an array of interesting percussion instruments has helped to create a definitive Perry sound. In a remarkable career, Nowak has arranged and orchestrated for concert hall, film and theatre, and his recognized skill as an engraver has illuminated the scores of the Boston Pops, the Chicago Symphony, The New York City Opera and Ballet as well as countless film scores and Broadway musicals.



### **William Perry**

American composer and producer William Perry was born in Elmira, New York and began actively composing and conducting at the age of fifteen. This led to musical study at Harvard University, where his teachers included Paul Hindemith, Walter Piston and Randall Thompson. He is today best known as a film composer, but in addition to his more than one hundred film scores and five stage musicals, Perry has been active as a composer of concert music, and his orchestral scores have been performed by the Chicago Symphony, the Saint Louis Symphony, the Detroit Symphony, the symphony orchestras of Minnesota, Cincinnati, Montreal and Hartford as well as the Vienna Symphony and other orchestras in Europe. Among his best-known compositions are the *Trumpet Concerto*, the *Jamestown Concerto for Cello and Orchestra*, written to celebrate the 400th anniversary of the first permanent colony in America (available on Naxos 8.559344) and the whimsical *Six Title Themes in Search of a Movie* (Naxos 8.572567). Perry's scores combine broad-based melodies and multi-hued harmonies with more than a hint of wit and good humor. Dance forms, both period and contemporary, are a dominant element in the bright rhythmic structuring of his film and concert music.

### **Wallis Giunta**

Canadian mezzo, Wallis Giunta, is a captivating young artist at the beginning of a vibrant performing career. She has trained in New York at The Juilliard School, and at The Metropolitan Opera, where she debuted in 2013 in Verdi's *Rigoletto*. She has also debuted at the Canadian Opera Company, Le Théâtre du Châtelet in Paris, Oper Leipzig, Teatro dell'Opera di Roma, Fort Worth Opera, Madison Opera, Opera Lyra Ottawa, and L'Opéra de Montréal. She excels in the repertoire of Rossini, Handel, Britten, and Mozart, and is in particular international demand as the ardent young page, Cherubino. Her busy concert schedule has taken her around the world, performing opera galas with the symphonies of Toronto, Nuremberg, Munich, and Edmonton, Handel's *Messiah* with La Real Orquesta Sinfónica de Sevilla, Bach's *B Minor Mass* with the Stuttgart Festivalorchester, Ravel's *Shéhérazade* with the Royal Conservatory Orchestra, Toronto and Mozart's *La clemenza Di Tito* with the Taipei Symphony. She regularly appears at major festivals in recital, crafting highly-acclaimed, inventive art song programs. A very versatile singer and performer, Wallis is sought after for the creation of new works, and for 20th and 21st century repertoire, ranging from the music-theatre of Weill & Brecht, to the minimalist operas of John Adams, and to the pop/art songs of Rufus Wainwright. She is a recipient of multiple grants from the Canada Council for the Arts, and the Career Development Prize from the Sylva Gelber Foundation.

### **John Brancy**

Hailed by the New York Times as a “vibrant, resonant presence”, American baritone, John Brancy, has begun what promises to be a major international career. Brancy received two degrees from the prestigious Juilliard School in New York City and has garnered numerous accolades for his interpretations of operatic,

song and concert repertoire. He has performed extensively in Europe, America and Canada and continues to do so, with upcoming debuts with the Glyndebourne Festival, Opera Saratoga, and Opera Theater of St. Louis. Previous operatic engagements have seen Brancy in lead roles at Oper Frankfurt, Opera San Antonio, Edmonton Opera, Opera Lyra Ottawa, Le Théâtre du Châtelet, Paris and Semper Oper Dresden. Brancy specializes in art song repertoire, and has been showcased in solo recitals at The Kennedy Center, Alice Tully Hall, Opera America, Carnegie Hall and the Hugo Wolf Akademie, Stuttgart. On the concert stage, he has performed chamber music concerts with the San Francisco and Boston Symphonies, Handel's *Messiah* with Musica Sacra and the Charleston Symphony, galas with the Regina, Nuremberg, Munich Rundfunk, San Antonio and Saskatoon Symphonies, and Bach's *B Minor Mass* with the Stuttgart Festivalorchester. Brancy is a recipient of the Sullivan Foundation Grand Prize, and winner of the 2013 Marilyn Horne Song Competition.

### **Timothy Hutchins**

Principal flute of the Orchestre Symphonique de Montréal (OSM), Timothy Hutchins has performed to critical acclaim as a soloist in North and South America, Europe and Asia. Highly praised solo recordings include the concertos of Ibert, Rodrigo, Vivaldi and Honegger as well as the recital recording *Flûte à la française* with his pianist wife Janet Creaser, on Decca/London. This CD was described as “delectable” by the British classical record magazine *Gramophone*. As principal flute, he has also performed with and received invitations to join the New York Philharmonic, the Boston Symphony Orchestra, and the Pittsburgh Symphony. He can be heard on more than 70 award-winning OSM recordings, Charles Dutoit and Kent Nagano conducting, as well as on recordings with the Boston Symphony Orchestra under Seiji Ozawa, Vladimir Ashkenazy and Leonard Bernstein, and with the Pittsburgh Symphony under Mariss Jansons. Timothy teaches at McGill University, and has given classes in Japan, the UK and North America. Former students include performers with leading orchestras of the world. Mr. Hutchins was the soloist in the concert world premiere of William Perry's *Summer Nocturne for Flute and Orchestra*.

### **Nick Byrne**

A trombonist with the Sydney Symphony Orchestra since 1995, Nick Byrne was born in Sydney but raised in Canberra, Australia. He started his musical education at the Canberra School of Music studying with Simone de Haan, Ian Perry, Ronald Prussing and Michael Mulcahy, thereafter undertaking further studies in Chicago, again with Michael Mulcahy, Jay Friedman, Ed Kleinhammer, Arnold Jacobs and Charles Vernon at De Paul University. As a student he performed and recorded with the Civic Orchestra of Chicago, the Chicago Symphony Orchestra, the Chicago Symphony Lower Brass and was also chosen by Sir Georg Solti for his Orchestral Project at Carnegie Hall in 1993. Prior to his appointment in Sydney he was solo trombone with Hofer Symphoniker in Germany. As an ophicleide player, Nick Byrne made the first complete CD recording for the ophicleide, *Back from Oblivion*, for Melba Recordings in 2006

and is widely recognized as the first performer to rediscover the ophicleide as a solo instrument, as well as being its leading exponent. In recital he has performed in Australia, Asia and the USA and continues to revive the instrument's repertoire with numerous commissions and several dedications. He has performed on ophicleide with ensembles and orchestras including the Sydney Symphony Orchestra, the Australian Chamber Orchestra and the World Orchestra for Peace, under conductors including Valery Gergiev, Charles Dutoit, Vladimir Ashkenazy and Simone Young. In this present recording Nick Byrne performs on a Halari Sudre 10-Key instrument in C, dating from c. 1885.

### **Michael Chertock**

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel and Andrew Litton. His many orchestral appearances include solo performances with the Philadelphia Orchestra, l'Orchestre Symphonique de Montréal, the Toronto Symphony, the Baltimore Symphony, the Detroit Symphony, and numerous other orchestras. He made his Carnegie Hall début in 1999 with the Cincinnati Pops Orchestra and in June 2005 with the Boston Pops Orchestra, he performed the world première of a work by Todd Machover, commissioned by the Boston Pops expressly for Mr. Chertock. He recently performed as pianist and conductor with the Moscow State Symphony. In 1994, Chertock released on CD a collection of his original arrangements of music from movies entitled *Cinematic Piano*. Since then, he has recorded three more film albums: *Palace of the Winds*, *Christmas at the Movies* and *Love at the Movies*, which have been praised for their lush, original arrangements and exquisite technical facility. In 2010, Chertock gave the world premiere of William Perry's *The Silent Years: Three Rhapsodies for Piano and Orchestra* which he then recorded for Naxos (8.572567). Chertock serves as Associate Professor of Piano and Head of the Keyboard Studies Division at the University of Cincinnati, College-Conservatory of Music, is principal keyboardist with the Cincinnati Symphony Orchestra, and is conductor of the Blue Ash-Montgomery Symphony.

### **Paul Phillips**

Director of Orchestras and Chamber Music at Brown University, and Music Director and Conductor of the Pioneer Valley Symphony and Chorus in Massachusetts, Paul Phillips is an award-winning conductor, composer, and author. Educated at Eastman, Columbia, Cincinnati, Aspen, and Tanglewood, where he studied with Leonard Bernstein, Seiji Ozawa, and Kurt Masur, Phillips began his conducting career at the Frankfurt Opera and Stadttheater Lüneburg, later holding posts with the Savannah Symphony, Maryland Symphony, RI Philharmonic, and other American orchestras. He has conducted more than 60 orchestras worldwide, including the San Francisco Symphony, Dallas Symphony, Detroit Symphony, Iceland Symphony Orchestra, and Netherlands Radio Chamber Orchestra and Choir, plus numerous opera companies and dance troupes. His conducting honors include 11 ASCAP Awards for Adventurous

Programming, 1st Prize in the NOS International Conductors Course (Hilversum) and Wiener Meisterkurse (Vienna), and selection for the Exxon/Arts Endowment Conductors Program. His compositions, published by Barnard Street Music, include the orchestral works *Brownian Motion*, *Celestial Harmonies*, and *Wave*, the musical play *War Music*, and song cycles *Miracle Songs* and *Battle-Pieces*; his arrangements include Stravinsky's *Mavra*, published by Boosey & Hawkes. *A Clockwork Counterpoint*, his groundbreaking book on the music and literature of Anthony Burgess, has been hailed in the press as "prodigiously researched, elegantly written" and "seamlessly fascinating". For further information visit: [www.paulsphilips.com](http://www.paulsphilips.com).

### **RTÉ National Symphony Orchestra (Ireland)**

From its foundation in 1948 as the Radio Éireann Symphony Orchestra, the RTÉ National Symphony Orchestra has been at the forefront of symphonic music in Ireland. Today, the RTÉ National Symphony Orchestra plays a central rôle in classical music in Ireland through year-long programmes of live performances, schools and educational projects, broadcasts, recordings and new commissions. World-class conductors associated with the orchestra's early days were Jean Martinon, Hans Schmidt-Isserstedt, Edmond Appia and Milan Horvat, Sir John Barbirolli and Tibor Paul. Distinguished guest artists and composers with whom the orchestra has worked include Josef Szigeti, Isaac Stern, Henryk Szering, Ruggiero Ricci, Wilhelm Kempff, Julius Katchen, Vladimir Ashkenazy, Martha Argerich, Radu Lupu, Joan Sutherland, Angela Gheorghiu, Kiri te Kanawa, Luciano Pavarotti, Plácido Domingo, José Carreras, Mstislav Rostropovitch, Paul Tortelier, Sir James Galway, Constantin Silvestri, Charles Dutoit, Sir Charles Groves, Witold Lutosławski, Olivier Messiaen, Karlheinz Stockhausen, Steve Reich, Arvo Pärt and Bill Whelan. The orchestra has been critically acclaimed for its recordings across labels including Naxos, Claves and RTÉ lyric fm. They include the *Composers of Ireland* series, a landmark recording project funded by RTÉ and The Arts Council making the orchestral music of major Irish composers commercially available, and recordings of selected orchestral works by Aloys Fleischmann, Frederick May and Seán Ó Riada. Find out more: [www.rte.ie/nso](http://www.rte.ie/nso)



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The theater pictured on the cover is the Historic Riviera Theatre in North Tonawanda, New York. Built in 1926 near the Erie Canal, it is listed on the United States National Register of Historic Places. It is one of the few remaining theatres in the world to maintain its original Mighty Wurlitzer Theatre Organ which is used to accompany silent films with music and sound effects and as pre-show entertainment for other events. Now known as the Riviera Theatre and Performing Arts Center, the Riviera offers films, live theatre, concerts, operas and, of course, periodic performances on the Mighty Wurlitzer. [www.RivieraTheatre.org](http://www.RivieraTheatre.org)





*Photo by Irina Cuadra*

**Paul Phillips**



**Michael Chertock**

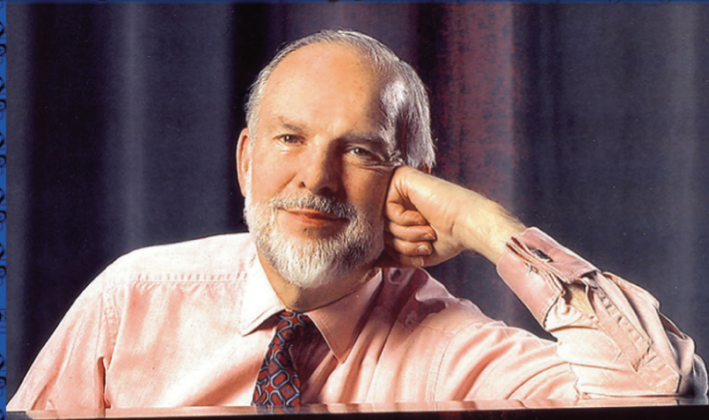


**Nick Byrne**



*Photo by Felix Broede*

**Timothy Hutchins**



**William Perry**



**Wallis Giunta  
and  
John Brancy**

*Photo by Gerard Collett*

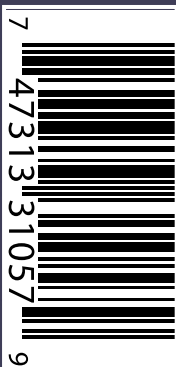


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## FILM MUSIC CLASSICS

Playing  
Time  
79:09

## WILLIAM PERRY

(b. 1930)

**Music for Great Films  
of the Silent Era • 2**

- |              |  |              |
|--------------|--|--------------|
| <b>1–8</b>   | <b>Silent Film Heroines<br/>A Song-Suite for Mezzo-<br/>soprano and Orchestra*</b> | <b>33:03</b> |
| <b>9</b>     | <b>Summer Nocturne for<br/>Flute and Orchestra</b>                                 | <b>12:02</b> |
| <b>10–13</b> | <b>Brass from the Past:<br/>Concerto for Ophicleide<br/>and Orchestra*</b>         | <b>21:47</b> |
| <b>14</b>    | <b>Hearts of the World*</b>  | <b>12:04</b> |

Wallis Giunta, mezzo-soprano **1–8, 14**John Brancy, baritone **14**Timothy Hutchins, flute **9**Nick Byrne, ophicleide **10–13**Michael Chertock, piano/organ **1–8, 14**

RTÉ National Symphony Orchestra

(Ireland) • Paul Phillips, conductor

Composer-Producer William Perry has played a major role in the revival of interest in silent films, both through his more than one hundred silent film scores and through his Emmy Award-winning television series, *The Silent Years*, hosted by Orson Welles and Lillian Gish. A rich array of Perry's film music was presented in the critically-acclaimed Naxos recording, *Music for Great Films of the Silent Era* (8.572567). Now this companion volume offers a further view of Perry's colorful and exuberant writing, including his new *Silent Film Heroines* song-suite for mezzo-soprano and orchestra, celebrating eight of the legendary actresses of the silent cinema. Perry's supremely melodic sense of period and style captures perfectly the romance, grandeur and humor of those entertaining days when "Movies were movies!"

**\* WORLD PREMIÈRE RECORDING***Full track details in the enclosed booklet*

Recorded in the National Concert Hall, Dublin, 11–13 June 2014

Producer &amp; Engineer: Tim Handley • Orchestrations: Robert Nowak

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