

CARL DAVIS
COLLECTION

ABBA

For Orchestra

Philharmonia Orchestra
Carl Davis

ABBA for Orchestra

1	Dancing Queen	3.49
2	Voulez-Vous	4.34
3	Super Trouper	4.34
4	Money Money Money	3.10
5	The Winner Takes It All	5.02
6	Gimme! Gimme! Gimme! (A Man After Midnight)	4.46
7	Chiquitita	5.40
8	Mamma Mia	3.32
9	I Do I Do I Do I Do I Do	3.27
10	Fernando	4.12
11	Lay All Your Love On Me	4.22
12	I Have A Dream	4.35
13	One Of Us	4.15
14	Thank You For The Music	4.00
15	Honey Honey	3.03
16	Waterloo	3.02

Total Time: 66.29

PHILHARMONIA ORCHESTRA
CARL DAVIS

ABBA for Orchestra

Abba 1974–1982: I am dating this CD not from when the four members met and began to collaborate and love each other but from the year that they triumphantly won the Eurovision Song Contest. It was then that they gained the attention of European music lovers and eventually the rest of the world.

An early addict of Eurovision, I saw the broadcast that night and admired the cleverness of the arrangement, intrinsic with the composition as well as the sheer cheekiness of their presentation. Forty years later, their music lives on. When Jessie Stevenson, Chris Egan and I planned the album, I took further soundings from colleagues and friends. "You know, I have a *Beatles for Orchestra* CD and a *Bond for Orchestra* as well. Now I have made an *Abba for Orchestra* CD." A crash of cymbals, increased pulse rate and a moistening of the eyes. There was an expression I have seen only when I mention bullfighting to a Spaniard. What is it that brings on that special reaction from so many folk? I think it is a combination of elements that produced such a unique result.

I'll try to break it down. Of primary importance is the repertoire, all purposely conceived for the group by composer Benny Andersson and lyricist Björn Ulvaeus. Sweden has a long history of singer songwriters, the best known is the 18th Century composer, Karl Bellman, who sang of alcohol and prostitutes, with deep regret. The compositions of Benny Andersson have a firm classical basis with clear harmonic progressions, dazzling and accurate finger work knitted together by a rock solid rhythm section and those gorgeous melodies. What alchemy was required to join up those tunes with apt lyrics from Björn Ulvaeus especially as English was not his first



language? The greater burden of singing these melodies fell upon the two female vocalists, soprano (Benny's words) Agnetha Fältskog and mezzo-soprano, Anni-Frid Lyngstad. All four were practised performers and had recorded before they met. That all-important night in Brighton bespoke a confidence that only years of hard work could produce. The combined voices of the two women shone out, sometimes like trumpets and sometimes sad with deep pain. At times the close harmonies resembled Phil Spector's "Wall of Sound", although Benny is quoted as being influenced by The Mamas and the Papas.



The third factor and most important...luck! Just as the Beatles had Brian Epstein and George Martin to shape their career, so Abba had Stig Anderson to steer theirs. After the breakup of the group, they all continued their separate careers (Agnetha released a critically praised album in 2013). The whole Abba catalogue just won't lie down, with the *Abba Gold* CD and the global triumph of both the stage and film version of *Mamma Mia*.



Given that in our technological age the original tracks are immediately available, I thought it was valid to create purely instrumental versions and reveal the great qualities of the songs of Andersson and Ulvaeus with a large symphony orchestra in tow: the magnificent Philharmonia.

2014 sees the release of the third CD dedicated to the phenomena of three important 20th century (mostly) pop song catalogues: The Beatles 1962–1970, the Bond films 1962–onwards and Abba 1974–1981. Always as much interested in pop music and jazz as the classics, when my conducting career took off, I programmed my favourite pop material generously. With the advent of downloading, I thought to record a new and ingenious take on them. New arrangements could throw a new light on the beauty, verve, the originality of the melodies and striking harmonic progressions, the attack of the fast numbers and the dark sensuality and sensitivity of the ballads. From the first breakthrough hits, The Beatles' *Love Me Do*, Monty Norman's theme for *Dr No* the first James Bond film and Abba's *Waterloo*, it was clear that in each case we were breaking new ground and the world welcomed and relished every new release thereafter. The Beatles and Abba wrote, composed, and performed their own material. James Bond is in a different category, being a seemingly endless series of spy thrillers and scored by many composers (although John Barry dominated its first decades). Abba in all its loveliness just rolls on and on.

Carl Davis
Windsor
6 January, 2014



Carl Davis

Carl Davis (1936-) grew up in the New York of the 1940s and 1950s – that period of intense creative activity in ballet, modern dance, musicals and opera – all of which he absorbed with delight! However, a committed Anglophile from childhood, he moved to London in 1960. Specialising in radio, T.V., film and theatre, Carl Davis' successes include *The World at War* (Thames 1973); *Hollywood* (Thames 1980); *Goodnight Mr. Tom* (ITV 1999); *Pride and Prejudice* (BBC 1996) *Cranford* (BBC 2007) and a sequel in 2009. His feature films include *The French Lieutenant's Woman*, *Champions* and Ken Russell's *The Rainbow*. In 1980 a new period began with the creation of scores for silent films beginning with *Napoleon* and continuing with a series of silent film classics commissioned by Channel Four. In 1981, he collaborated with Barry Humphries on



The Last Night of the Poms, revived in 2009. In 1991, he collaborated with Sir Paul McCartney on his *Liverpool Oratorio* commissioned for the 150th Anniversary of the Royal Liverpool Philharmonic Orchestra. The 1980s also saw the world of ballet opening up to him, with Gillian Lynne's *A Simple Man* (1987) for the BBC and The Northern Ballet Theatre as well as *A Christmas Carol* (1992); *Aladdin* for Scottish Ballet (2000) which was revived in Tokyo by The National Ballet of Tokyo with new choreography by David Bintley; *Cyrano* (2007) choreographed by David Bintley for Birmingham Royal Ballet. This ballet was revived in the autumn of 2009, culminating in several performances at the Sadler's Wells. Carl Davis completed a full length score for *The Lady of the Camellias* (2008) for the The Ballet of the Croatian National Theatre in Zagreb, choreographed by Derek Deane, who also conceived and choreographed *Alice in Wonderland* (1996) for the English National Ballet. Carl and Jean Davis have been collaborating with their daughter, Hannah on a series of full-length feature films; first, *Mothers and Daughters* in 2004 and second, *The Understudy* in 2008. In 2005 Carl Davis was awarded the CBE (Hon.) for the significant contribution he has made to the world of music as both composer and conductor over the years. In 2009, Carl Davis, his wife Jean and daughter Jessie Stevenson, together with Charles Padley, formed the Carl Davis Collection.

His 75th birthday celebration season in 2011/12 included the revival of *Napoleon* for its US première at the San Francisco Silent Film Festival in March 2012, the première of a cello *Ballade* for the Royal Liverpool Philharmonic Orchestra, the première of a dramatic choral work based on the story of the Kindertransport, *The Last Train to Tomorrow* commissioned by the Hallé Orchestra, and *A Creepy Crawly Songbook* for children.

Website: www.carldaviscollection.com



philharmonia orchestra

The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as the UK's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia Orchestra is at the heart of British musical life.

Today, the Philharmonia has the greatest claim of any orchestra to be the UK's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2013/14 the Orchestra performed more than 160 concerts, as well as presenting live digital events and recording scores for films, CDs and computer games. Under Esa-Pekka Salonen a series of flagship, visionary projects – *City of Dreams: Vienna 1900–1935* (2009), Bill Viola's *Tristan und Isolde* (2010), *Infernal Dance: Inside the World of Béla Bartók* (2011) and the celebration of Witold Lutosławski's centenary, *Woven Words* – have been critically acclaimed.



Credits

Produced Chris Egan

Mixed Trystan Francis

Recorded Andrew Dudman

Mastered Nigel Palmer

Pro Tools Matt Mysko

Edited Joe Rubel

Assistant Engineers John Barrett, Sebastian Truman, Jamie Ashton

Music Librarians Graham Warren, James Howe

Recorded at Abbey Road Studios, September 10, September 30 and October 1 2013

Mixed at Chris Egan Music

Mastered at Lowland Masters

Rhythm Section Musicians

Piano Andy Vinter

Guitars Pete Callard, Dave Holmes

Bass Guitar Andy Pask

Drums Neal Wilkinson

Latin Percussion Steve Socci

Cover Design Doodlebug Design

Booklet Artwork Hannah Whale, Fruition Creative Concepts

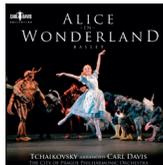
Published by Bocu Music Ltd

Tracks 1, 9, 10, 15, 16 written by Benny Andersson, Björn Ulvaeus, Stig Anderson

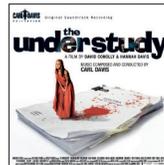
Tracks 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14, Benny Andersson, Björn Ulvaeus

CARL DAVIS

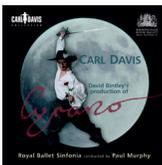
COLLECTION



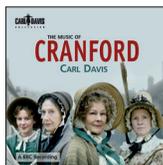
Alice in Wonderland
CDC001



The Understudy
CDC002



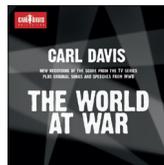
Cyrano
CDC003



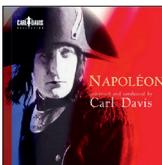
Cranford
CDC004



Sacred Seasons
CDC005



The World at War
CDC006



Napoleon
CDC007



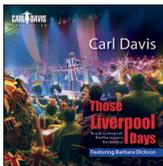
Give Me A Smile
CDC008



Carl's War
CDC009



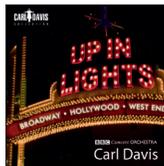
Heroines in Music
CDC010



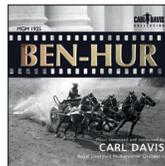
Those Liverpool Days
CDC011



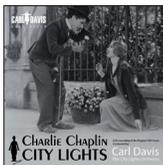
Beatles for Orchestra
CDC012



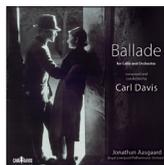
Up In Lights
CDC013



Ben-Hur
CDC014



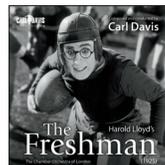
City Lights
CDC015



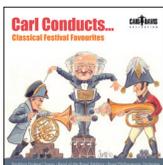
Ballade
CDC017



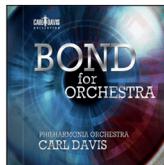
Upstairs Downstairs
CDC018



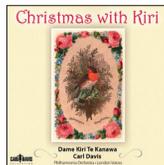
The Freshman
CDC019



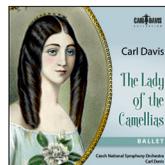
Carl Conducts...
CDC020



Bond for Orchestra
CDC021



Christmas with Kiri
CDC022



The Lady of the Camellias
CDC023



