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LONDON SYMPHONY ORCHESTRA

Patron: HM The Queen

Friday 3, Saturday 4 July 1998

Leader: Janice Graham

★ A Year of American Culture
**INVENTING
AMERICA**

JOHN WILLIAMS

Celebrate Discovery Fanfare
Overture from *The Cowboys*
Tuba Concerto

Interval 20 minutes

Liberty Fanfare
Music from JFK
Suite from *The Reivers**
Bugler's Dream (Arnaud arr Williams)
and Olympic Fanfare

John Williams conductor
Patrick Harrild tuba
Oliver Ford Davies narrator*

Part of the City of London Festival

Pre-concert talk 3 July, 6.15 - 6.45pm, Barbican Hall
Richard McNicol talks to LSO brass players
about playing John Williams's music

Programme £2.00

The Corporation of London founded and funds the Barbican Centre, enabling world class arts entertainment to thrive in the City of London. Over and above its management of the Centre, the Corporation directly sponsors the LSO Barbican Residency, in partnership with the Arts Council of England. The LSO gratefully acknowledges their support

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Please note: no cameras, tape recorders or any other recording equipment may be taken into the hall

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PROGRAMME NOTES

SCORING THE AMERICAN DREAM

Mark Walker takes a look at the film music of John Williams

Appealing, accessible, popular orchestral music has become something of a rarity in the late twentieth century, a time when many composers of 'serious' music seem to have wilfully disregarded the wishes of their audience. There is, however, one group of composers who cannot afford to alienate their listeners, whose success or failure depends on their ability to communicate effectively with an audience: film composers. Music in the movies has to make its impact on first hearing, it has to get its message across immediately. And the message is emotion: against the trend of much contemporary classical music, film music is avowedly, unashamedly emotive. It tugs at the heartstrings, sets the pulse racing, adds a third dimension of emotion to two-dimensional action on screen. At its most effective, film music illuminates the inner lives of characters, reveals the pathos behind the smiles, speaks what is left unspoken.

Because of its emotive role, the language of film music is necessarily familiar: a love scene needs music that suggests romance, a car chase usually demands propulsive driving rhythms, and so on. The orchestral palette is not new. But that is not to say that film composers are unable to create music that is both extraordinary and original, simply to observe that their primary concern is not with innovation but complementing and heightening the drama. Listen to what Alex North and Leonard Rosenman achieved with films like *A Streetcar Named Desire* (1951) or *East of Eden* (1955), or how Jerry Goldsmith chose to score *Planet of the Apes* (1968), for example, to observe how strikingly innovative film music can be given the right circumstances.

Successful film composers are able to draw upon a wide-ranging palette of musical styles in order to create the appropriate soundscape for each new movie; the very best of them, however, bring not only a highly developed facility for different musical forms to each film score, but also their own unmistakable voice. Erich Wolfgang Korngold, Max Steiner, Franz Waxman, Alfred Newman, Miklós Rózsa were among the great exponents of the art of film music, and each had a unique approach that sets their work apart from all others. Korngold, for example, gave unforgettable musical expression to the swashbuckling antics of Errol Flynn in films like *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940); Rózsa added his dark-hued Hungarian voice to film noir in the 1940s, before tackling ancient history in epics like *Quo Vadis* (1951) and *Ben Hur* (1959); but whatever the assignment neither composer's work could ever be mistaken for another's. The same is true of the work of a composer who is arguably the most conspicuously successful and instantly recognisable voice of them all, John Williams.

Born in New York the son of a jazz drummer, 'Johnny' Williams studied music at the Juilliard School (where he was tutored by pianist Rosina Lhévinne) and at UCLA. Initially he was intent on becoming a concert pianist, but after service in the US Air Force (during which time he arranged for and conducted military bands) and private lessons in composition from Mario Castelnuovo-Tedesco among others, he was put under contract at Columbia Pictures in 1956. Shortly thereafter he moved across Hollywood to the music department of Twentieth Century Fox where he worked with the legendary composer Alfred Newman, and subsequently

Newman's younger brother Lionel. It was under their guidance that he began arranging, orchestrating and composing music for the screen.

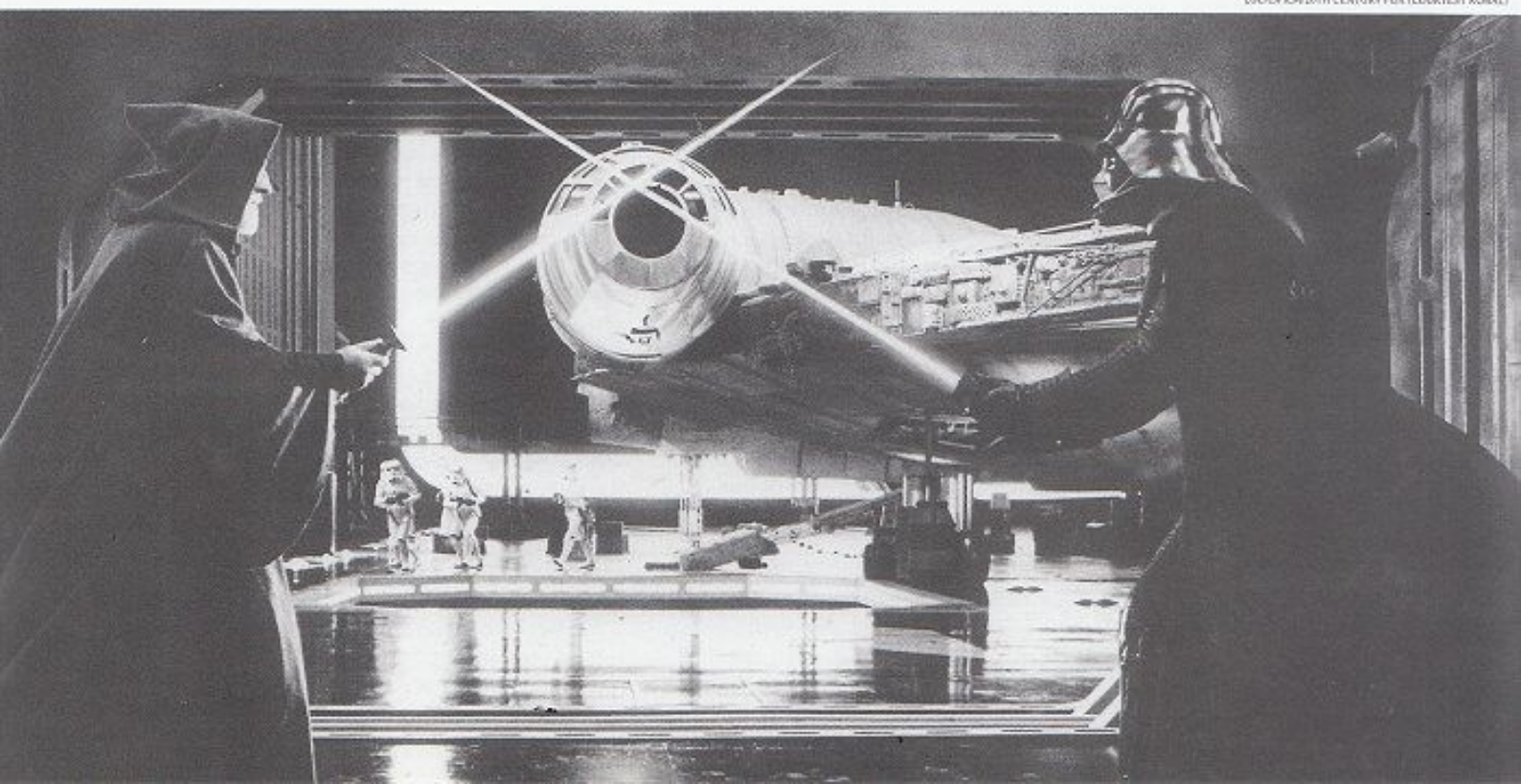
By 1958 Williams was already immersed in music for television, scoring episodes of regular shows like *Wagon Train*, *Gilligan's Island* and *M Squad*. In 1960, *Checkmate* became the first TV show to feature a Williams main title, but by that time he had already scored his first motion picture, *Daddy-O* (1959). For the next decade Williams worked in both film and television. In 1965 he began a long association with producer Irwin Allen when he scored his now famous sci-fi series *Lost in Space* - an association that would lead to him supplying scores for Allen's big screen blockbusters *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974). (Incidentally, this summer's new

movie version of *Lost in Space* features a 'techno' arrangement of Williams's original theme music).

Initially the composer was known for his comedy scores - modish films like *Bachelor Flat* (1961) and *How to Steal a Million* (1966) were great successes, and he was to return to similar territory for Sidney Pollack's *Sabrina* in 1995, a remake of the 1954 film *Sabrina Fair*. Throughout the 1960s Williams's range of assignments was becoming increasingly diverse. In 1969 he teamed up with director Mark Rydell to write the first of what was eventually to become a trilogy of scores steeped in Americana: *The Reivers*. Williams's music for this film, based on William Faulkner's turn of the century novel and starring Steve McQueen, has become one of his most fondly regarded works. Drawing inspiration from ragtime, Southern blues and the music of Steven

Perhaps the most celebrated of all Williams's music is his score to *Star Wars*

LUCASFILM/20TH CENTURY FOX (COURTESY KOREAL)





Foster, Williams's score encapsulates a sense of period that is achingly nostalgic. Rydell and Williams collaborated again in 1972 on *The Cowboys*, a whimsical Western adventure in which ageing cowboy John Wayne is forced to lead a group of schoolboys across country. Once again, the composer captured the mood of the film perfectly, using expansive Coplandesque textures to distill the essence of the West. (Williams also worked with Rydell on *Cinderella Liberty* in 1973; their 1984 collaboration, *The River*, elicited a third piece of magical Americana from Williams.)

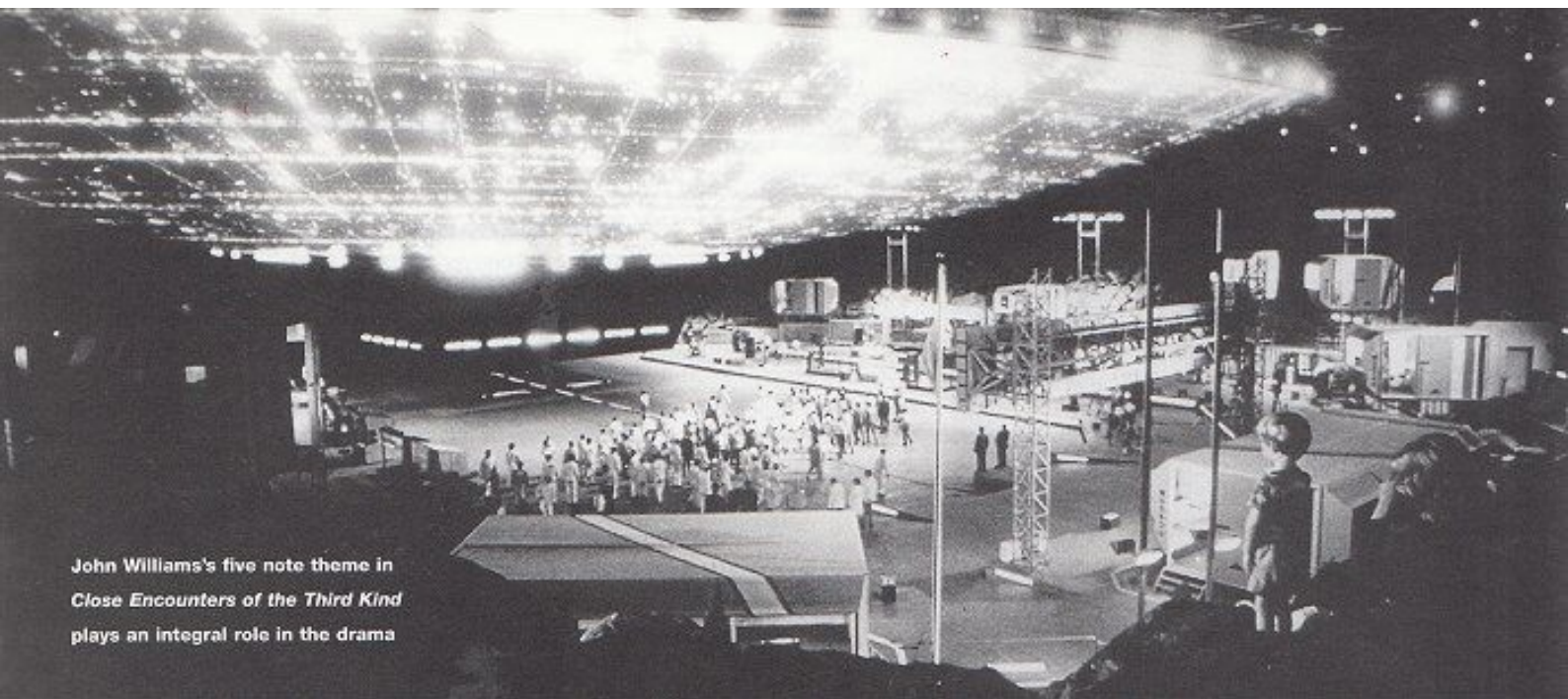
By 1974 John Williams could already boast an impressive track record of excellent film scores, with an Academy Award for his adaptation work on the film version of *Fiddler on the Roof* (1971). But his career was only beginning. A young tyro director named Steven Spielberg had just been given his first major movie to direct: *The Sugarland Express*, a chase comedy starring Goldie Hawn. Spielberg had been so impressed with the music for *The Reivers* and *The Cowboys* that he asked

Williams to score his picture. History, as they say, was made. With the single exception of *The Color Purple* (1985), John Williams has provided music for every film directed by Steven Spielberg since. Their second collaboration made cinema history and immediately established both director and composer as leading figures in their profession: the film was *Jaws* (1975) - a marriage of music and visuals which had a visceral impact on cinema audiences no one had experienced since Hitchcock and Herrmann's *Psycho*. Williams gathered his second Oscar, his first for original score.

After *Jaws* came *Close Encounters of the Third Kind* (1977), a film in which music plays an integral role in the drama and which necessarily involved the composer from the very earliest stages of production. After producing an unforgettable two-note theme for a shark, Williams triumphed again with a five-note signature theme for the alien spaceship. The complete score is a revelation, moving as it does from disturbing atonality to an emotional climax which incorporates the melody of 'When You Wish Upon a Star'.

In the same year Williams worked on another project after he was recommended by Spielberg to his director friend George Lucas. Lucas had originally intended to use only classical music - such as Holst's *The Planets* suite - for his operatic sci-fi movie, but Williams prevailed upon him to try an original score, and the music for *Star Wars* (1977) became another huge success for the composer (not to mention an inestimable asset to the film). Taking his cue from Lucas's original plan, Williams forged a score that is both traditionally classical and distinctively individual. A third Academy Award duly arrived. His work on the sequels, *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983) not only consolidated his original approach but, in places, magnificently surpassed it. *Star Wars* also began the composer's long association with the London Symphony Orchestra, who can also be heard on his scores for *Superman* (1978) and *Raiders of the Lost Ark* (1981) amongst others. (Expectant cinema audiences will soon be able to hear his work on the forthcoming second *Star Wars* trilogy, currently in production.)

Williams's work with Spielberg has continued, winning more Awards and more admirers in the



John Williams's five note theme in *Close Encounters of the Third Kind* plays an integral role in the drama

process. E.T. *The Extra-Terrestrial* (1982) proved to be one of his best-loved scores, the soaring 'Flying theme' and the heartfelt finale of the movie never failing to bring a lump to the throat of the most hard-bitten cynics. Such glorious music could not be denied a fourth Oscar. The fifth was won for the restrained but even more heartrending *Schindler's List* (1994). A return to lighter action adventure followed with the two dinosaur pictures *Jurassic Park* (1993) and *The Lost World* (1997). Following last year's *Amistad*, their latest collaboration is the Second World War drama, *Saving Private Ryan*, due for release shortly.

But Williams has worked with many other directors too, including Ron Howard on *Far and Away* (1992), where the composer was able to combine traditional Irish music with his own beloved Americana, and Oliver Stone on his trilogy of fact-based dramas *Born on the Fourth of July* (1989), *JFK* (1992) and *Nixon* (1995) - more Americana here, this time elegaic and noble.

One of the reasons why John Williams's music is so popular is that it transfers supremely well from the

screen to CD or the concert hall. Film music is written and conceived to accompany images on screen. That it can exist independently at all is a remarkable tribute to the skill of the composers who create it. Like his great predecessors Korngold and Rózsa, Williams has also written extensively for the concert hall, composing a symphony, eight concertos and numerous other works. From 1980 to 1993 he was principal conductor of the Boston Pops orchestra (he is now their Laureate Conductor) and has extensive conducting experience with many of the world's finest orchestras. He is a truly versatile modern composer, as comfortable writing concertos for some of the world's best soloists as he is scoring dinosaurs, sharks and aliens. Little wonder that his film music has a scope and panache that is truly symphonic.

Mark Walker is Editor of the Gramophone Film Music Good CD Guide

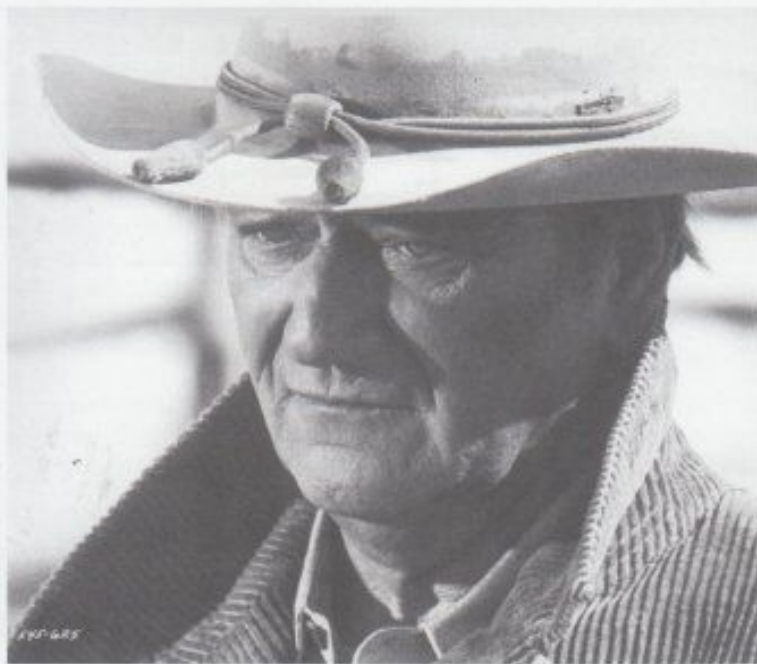
JOHN WILLIAMS

(born 1932)

Celebrate Discovery Fanfare

This short work takes its place in a long line of celebratory fanfares penned by this composer for numerous festive occasions - from the Olympic Games to the visit of Prince Philip to Boston. Celebrate Discovery was composed in 1990 to mark the 500th anniversary of Christopher Columbus's discovery of America. It was first performed on Independence Day, July 4th, 1990.

Portrait of the West: John Wayne in *The Cowboys*



WILLIAMS MUSIC (COURTESY KOMA)

Overture from *The Cowboys* (1972)

The second film collaboration between director Mark Rydell and composer John Williams resulted in one of Williams's most exuberant works. The combination of John Wayne and eleven young boys out on the cattle trail inspired the composer to produce a deft Coplandesque portrait of the West, with robust folk-like themes and driving syncopated rhythms, but the music is also brimful of what were soon to become the composer's own recognisable trademarks.

Tuba Concerto

John Williams has always had a special fondness for the Tuba (witness his use of the instrument as the 'voice' of the alien spacecraft in *Close Encounters of the Third Kind*) so it seemed an appropriate choice when he was asked to write a concerto for the 100th anniversary season of the Boston Pops Orchestra. The Concerto was first performed on May 8th, 1985 by Chester Schmitz, tuba player of the Boston Pops.

The work follows the standard three movement structure (Allegro moderato - Andante - Allegro molto), although without pause between movements. In addition to the soloist the work features prominent parts for cor anglais, flute and harp, as well as the french horns.

INTERVAL

Liberty Fanfare

This appropriately titled piece was composed for the 100th anniversary of the Statue of Liberty and was first performed on June 5th, 1986. Bold writing for the brass alternates with a typically lyrical theme for strings before building to an effusive climax - a quintessential John Williams composition.

JFK (1992)

For director Oliver Stone's documentary-style polemic, the composer was required to score one of the most tragic scenes in American history - the assassination of John F. Kennedy. In places this score is angry and disturbing, infused with the sense of betrayal that Stone communicates in his film; but Williams's principal theme soars above the tragedy. As with *Born on the 4th of July*, an eloquent solo trumpet intones a dignified elegy that mourns the death of an American dream, yet has the nobility to charge our spirits with hope.

Suite from The Reivers (1969)

For director Mark Rydell's film set in turn-of-the-century Mississippi, John Williams created a score that is at once naively joyous and wistfully nostalgic. Inspired by bluegrass melodies, ragtime and the songs of Steven Foster ('Camptown Races' is quoted briefly on the original soundtrack) Williams forged what can now be recognised as an early flowering of his own distinctive style of Americana. The music is crowned by an ecstatic waltz which remains one of the highlights in a long career of notable achievement.

Bugler's Dream (Arnaud arr. Williams) and Olympic Fanfare

Composer Leo Arnaud's *Bugler's Dream* was given its premiere at the 1968 Grenoble Olympic Games, so it is an appropriate introduction to John Williams's own Olympic Fanfare and Theme, written for the 1984 Los Angeles Games. A high-spirited march, this fanfare is unmistakably the work of the composer who created similarly larger-than-life marches for *Superman* and *Indiana Jones*. The composer has since also written Olympic fanfares for the 1988 Seoul Games (*Olympic Spirit*) and the 1996 Atlanta Games (*Summon the Heroes*).



Steve McQueen and Mitch Vogel in *The Reivers*

Notes by Mark Walker,
Editor of the Gramophone Film Music Good CD Guide

JOHN WILLIAMS



Composer and conductor John Williams is one of the most respected and honoured composers of film and concert music, and is Laureate Conductor of the Boston Pops, having held the post of Conductor for thirteen seasons.

The New York born musician studied the piano at the Juilliard School in New York and then returned to Los Angeles, where he had moved with his parents in 1948, to begin his career in the film studios, working with composers such as Bernard Herrmann, Alfred Newman and Franz Waxman.

John Williams has composed the music to over seventy-five films, creating some of the most memorable themes in cinema history. He has received thirty-six Academy Award nominations and has won five Oscars and sixteen Grammys, as well as several gold and platinum records. The soundtrack album for *Star Wars* has sold over four million copies – more than any non-pop album in recording history.

In the concert hall, John Williams has written two symphonies and concertos for flute, tuba, violin, clarinet and cello. His latest compositions include a bassoon concerto, commissioned by the New York Philharmonic and a trumpet concerto commissioned by the Cleveland Orchestra.

There are many recordings of John Williams's film scores available, as well as recordings with the Boston Pops. Recent releases include *Williams on Williams: The Classic Spielberg Scores* with the Boston Pops, his bassoon concerto, *The Five Sacred Trees* with the LSO, and a recording of classic film scores entitled *Cinema Serenade* featuring Itzhak Perlman and the Pittsburgh Symphony Orchestra.

John Williams has led the Boston Pops and Boston Pops Esplanade Orchestras on tours of the US and Japan and has appeared as guest conductor for a number of major orchestras including the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony and San Francisco Symphony. His relationship with the LSO dates back to *Star Wars* in 1977, since when he has recorded many of his film scores with the orchestra and regularly conducted concerts of his own music.

He holds honorary degrees from fourteen American Universities.

PATRICK HARRILD



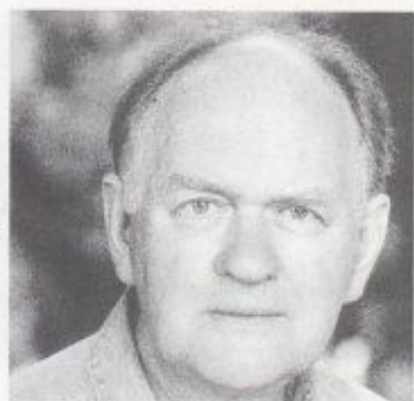
CHRIS NELL

Patrick Harrild is Principal Tuba with the London Symphony Orchestra. He studied at the Guildhall School of Music and Drama and was Appointed Principal Tuba of the Royal Philharmonic Orchestra in 1974 at the age of 21, making him the orchestra's youngest principal. He remained with the RPO until 1987 when he accepted an invitation to join the LSO. He has been a member of the LSO's Board of Directors since 1994.

He has performed as a guest with many of the major symphony orchestras in the UK and with ensembles as diverse as the Leningrad Philharmonic Orchestra, the English Chamber Orchestra and the Philip Jones Brass Ensemble. In addition to his orchestral career, Patrick Harrild has a busy schedule as a soloist and chamber musician and has appeared on many occasions throughout the UK, Europe, USA, Japan and Australia, both on the concert platform and in the recording studio. His recording of the Vaughan Williams Tuba Concerto for Chandos received great acclaim.

Patrick Harrild regularly gives masterclasses, recitals and serves on adjudicating panels of major competitions, and has a considerable reputation as a teacher. He is a professor at the Royal Academy of Music, the Guildhall School of Music and with the National Youth Orchestra of Great Britain. In 1993 the Royal Academy of Music conferred upon him the distinction of Honorary Membership.

OLIVER FORD DAVIES



Oliver Ford Davies received his doctorate in Philosophy from Oxford University before spending two years as a History Lecturer at Edinburgh University. In 1967 he embarked on an acting career with seasons in Birmingham, Cambridge, Leicester, Nottingham and Oxford.

In 1975 he joined the Royal Shakespeare Company, appearing in twenty-five productions including *Coriolanus* as Junius Brutus (directed by Terry Hands), *As You Like It* as Banished Duke (directed by Trevor Nunn) and *Henry IV, V and VI*. He then went on to appear with the Royal Shakespeare Company at the Barbican from 1986–87 in works including *The Danton Affair*, *Principia Scriptoriae* and *The Merry Wives of Windsor*. From 1988–91 he worked at the Royal National Theatre where he appeared in works including *Racing Demon* as Lionel Espy (directed by Richard Eyre), a role for which he received Best Actor at the 1990 Olivier Awards and *Hamlet* as Player King, (directed by Richard Eyre). Recent roles include John Ogden in *Virtuoso* at the Wolsey Theatre, Ipswich (directed by Caroline Smith), Count Shablielski in *Ivanov* at the Almeida Theatre and Moscow (directed by Jonathan Kent) and Ludovico Nota in Pirandello's *Naked* at the Almeida and Playhouse Theatres (directed by Jonathan Kent).

As well as working extensively in the theatre, Oliver Ford Davies also works in television and film. His television credits include *A Very British Coup* (Channel 4), *The Cloning of Joanna May* (Granada), *Inspector Morse* (Central), *Anglo Saxon Attitudes* (Euston Films), *Kavanagh QC* as Peter Foxcott (Carlton Films), *Wycliffe* (HTV) *A Dance to the Music of Time* (Channel 4) and *The Uninvited* (Zenith Productions).

He has appeared in films including *Defense of the Realm*, *Scandal*, *Paper Mask*, *Sense and Sensibility* (as Doctor Harris), *Mrs Brown* (as Dean Wellesley) and *Titanic Town* (as Whittington).

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