

ROYAL ALBERT HALL PRESENTS

AN EVENING WITH JOHN WILLIAMS IN CONCERT

FRIDAY 26 OCTOBER 2018

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LONDON

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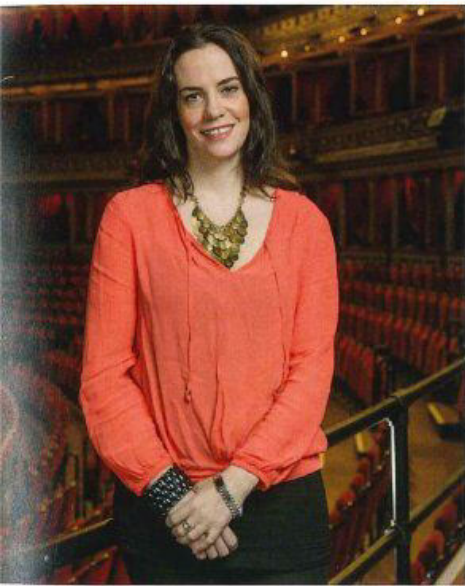
26 OCTOBER 2018, 7.30PM

CONDUCTED BY **JOHN WILLIAMS**
LONDON SYMPHONY ORCHESTRA



Royal Albert Hall

WELCOME



A very warm welcome to the Royal Albert Hall to what promises to be one of the most exciting concerts the Hall has ever seen.

We are thrilled that John Williams is joining us tonight to present an evening of his celebrated music played by none other than the London Symphony Orchestra, a friendship that has grown close over many years.

So many people are great fans of John Williams' music and his iconic themes are famous across the globe. We're extremely excited to hear the orchestra and John take the audience on a journey through some of the most successful movie music in living memory.

This will be John's first concert in the UK in more than 20 years, making it a very special celebration of the man behind a career spanning six decades of music, with five Academy Awards, 51 Oscar nominations, seven BAFTAs, 24 Grammys, four Golden Globes, seven Emmys, and numerous gold and platinum records.

It is a true honour to be hosting this momentous concert at the Hall and to be welcoming John back to the world's famous stage as a highlight of our Festival of Film 2018.

Enjoy the evening!

Lucy Noble
Artistic & Commercial Director
Royal Albert Hall





JOHN WILLIAMS: A LONDON LEGACY



Tonight we celebrate the 40th anniversary of composer John Williams' first concert with the London Symphony Orchestra, which took place here at the Royal Albert Hall on 16 February 1978.

Mr Williams' ties to London have remained strong over these four decades, but the beginnings of that connection actually reach back two decades prior, to a time when he was working steadily as a composer for American television and as a session pianist at Columbia Studios. One assignment as the latter was the film version of the Gershwin opera *Porgy and Bess*, for which future LSO director André Previn was musical supervisor. With similar 'jazz to Hollywood' career tracks, the two became fast friends. But as Williams transitioned to composing for feature films, Previn was growing weary of Hollywood and began pursuing a classical conducting career, accepting directorship of the Saint Louis Symphony in 1963 while still supervising prestigious film projects such as *My Fair Lady*.

Meanwhile, Williams was invited to 20th Century Fox by new music department

head Lionel Newman (taking over for his brother Alfred) as part of the studio's overall reorganization in the aftermath of *Cleopatra*. As Williams busily worked on science-fiction television programmes created and produced by Irwin Allen (the most enduring of which was *Lost in Space*, recently successfully revived in an all-new production for Netflix), the British songwriting team Leslie Bricusse and Anthony Newley joined the growing fraternity of top musical talent Newman had assembled. The pair had penned the lyrics for the hit James Bond song 'Goldfinger' and were also the current toast of the West End and Broadway with their stage hits *Stop the World - I Want to Get Off* and *The Roar of the Greasepaint, the Smell of the Crowd*. In 1965, they, along with their stalwart arranger Ian Fraser, arrived at Fox - Bricusse as screenwriter/songwriter, and Newley as co-star to Rex Harrison, Samantha Eggar and Richard Attenborough in Arthur P. Jacobs' musical film *Doctor Dolittle*, based on the beloved books by Hugh Lofting. Fortuitously, when three of Williams' feature comedy themes of the time called for lyrics, Bricusse was on hand to supply them, as he would for Henry Mancini and Jerry Goldsmith

during this same time period...along with 'You Only Live Twice' for John Barry.

Another big Fox project of the period was *Valley of the Dolls*, for which Previn had composed songs just before he accepted an offer to become music director of the Houston Symphony. On his recommendation, Newman engaged Williams to arrange, compose the underscore and serve as conductor for the film. The result was the first of Williams' 51 Academy Award nominations. Meanwhile, Arthur Jacobs, in tandem with his first *Planet of the Apes* film, was preparing a *Dolittle* follow up in the form of a musical telling of James Hilton's *Goodbye, Mr Chips*. Previn had proposed the idea in 1963, writing 10 songs speculatively and then adding eight more over the next three years as the project took shape with a screenplay by Terence Rattigan. A whirlwind of casting changes coupled with Previn's exit from Hollywood finally resulted in the songs being dropped in favour of a new score by Bricusse. Williams, at the urging of both Bricusse and Previn, again accepted the offer to adapt, conduct and compose the background score. With a cast led by Peter O'Toole, Petula Clark and Sir Michael Redgrave, Williams came to the United Kingdom for his first film project.

Recording for *Goodbye, Mr Chips* took place at CTS Studios in Bayswater and continued through June 1969. Bricusse and Fraser had moved on to their *Scrooge* musical, leaving Williams to serve as orchestrator and arranger in addition to composing and conducting. During his stay in London, he attended concerts with Frank Cordell, Charles Gerhardt and George Korngold, and met Sir William

Walton at the scoring sessions for *The Battle of Britain*. It is arguable that the sound which listeners would come to recognize in the 1970s was heavily influenced by this extended period in London. On 18 June, as he was preparing to return to Los Angeles, he wrote to Previn: "I'm off tomorrow for the States having finished work here on *Chips*. I am already plotting ways and means to return."

Williams would not have long to wait. Prior to starting work on *Mr Chips*, he had scored the Omnibus television production of *Heidi*, principally recorded in Hamburg in early 1968 but with additional material for a soundtrack album added a year later at CTS Bayswater. The score earned Williams his first Emmy. The director of the film, Delbert Mann, for whom the composer had scored the 1967 comedy *Fitzwilly*, approached Williams in mid 1970 about a new Omnibus adaptation of Charlotte Brontë's *Jane Eyre*. By this time, the composer had also completed what is commonly considered a breakout score, *The Reivers*, Mark Rydell's adaptation of William Faulkner's novel. The effort earned Williams his first Oscar nomination for his own original work, and, combined with a nod for *Mr Chips*, marked the first of several instances where he was recognized for more than one film in the same year.

In addition to *Jane Eyre*, Williams also accepted an offer from *Fitzwilly*'s producer, Walter Mirisch, to adapt and conduct Jerry Bock's *Fiddler on the Roof* for a screen version to be directed by Norman Jewison. It was another big musical project that led to extensive time in London. Both *Fiddler* and *Jane Eyre* were recorded at Anvil Studios in Denham.

Scoring on *Fiddler* extended into mid 1971; it was released that November and became the biggest box office hit of the year in the US. It also earned Williams his first Academy Award (for score adaptation), while *Jane Eyre* garnered a second Emmy. In the space of these few years, Williams transitioned from composer for sophisticated comedies and sci-fi television to the top of his field, largely as the result of two prestigious screen musical adaptations produced and scored in England.

In early 1972, British film director Ronald Neame, who'd helmed Bricusse's *Scrooge* musical, walked into Williams' office at Fox with producer Irwin Allen to offer the composer *The Poseidon Adventure*. The result was another hit, another Oscar nomination and the start of Williams' association with the 'disaster' picture. Two years later, Williams scored *Earthquake* at Universal (for *Valley of the Dolls* director, Mark Robson) and Allen's *The Towering Inferno*, directed by John Guillermin. The latter was, in fact, a towering achievement: the biggest hit of the year worldwide and an Oscar nominee for Best Picture as well as Best Original Score.

During this period, Williams first met a young Steven Spielberg, marking the start of the most enduring director/composer collaboration in history. Their first project was 1974's *The Sugarland Express* and their second was *Jaws*, a success and phenomenon such as cinema had never seen, and for which Williams won his first Oscar for Original Score. (He had missed the frenzy over the picture in America, however, as during the latter half of 1975, before *Jaws*' UK release, Williams was back in London working on his one stage musical project, *Thomas and the King*.) Now considered

an indelible masterpiece, *Jaws* was initially perceived as a continuation of the disaster genre with which the composer had become associated, as evidenced by the fact that when Williams conducted a concert with the National Philharmonic Orchestra at the Royal Albert Hall on 30 October 1976, the concluding 'Suite - the Disasters' was a medley of *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake* and *Jaws*. (Additionally, Williams' first BAFTA Award for Best Score was a dual win for both *The Towering Inferno* and *Jaws*.)

It was during that trip to the UK that Williams related to Previn, who had assumed directorship of the London Symphony Orchestra in 1968, that he had agreed to score a space fantasy film for Fox that filmed in England earlier that year. The conversation resulted in an arrangement to record the music with the LSO, and on 5 March 1977, Williams returned to Anvil Studios for the first day of scoring on *Star Wars*. The film became the biggest hit in cinema history and yielded the best-selling orchestral recording of all time. Williams won another Oscar, a Grammy and a BAFTA Award for a score that not only reasserted traditional film music but clearly solidified a partnership between the composer and the LSO over the next several years.

In September 1977, Williams was back in London, at which time he formally committed to composing *Superman - the Movie*, which would also be recorded at Anvil with the LSO. In February of 1978, he and the orchestra recorded an album version of his forthcoming score for Brian De Palma's *The Fury*, the week after which they performed their debut concert together at the Royal Albert Hall.

Superman scoring began in July of 1978 and was completed in November. Just before he returned to California, Williams was again contacted by producer Walter Mirisch about scoring an updated version of Bram Stoker's *Dracula* that had begun filming in Cornwall under the direction of John Badham. The composer signed for the project and recorded the score with the LSO at Anvil in April and May 1979. At year's end, he was back to begin work on the first *Star Wars* sequel, *The Empire Strikes Back*, which was completed in January 1980 and won the composer another BAFTA Award. Sadly, it was the last Williams score to be recorded at Anvil; later that year, the stage was demolished.

Williams' collaboration with the LSO continued in the years that followed (as Previn was succeeded by Claudio Abbado). *Star Wars* creator, George Lucas, teamed with Spielberg for *Raiders of the Lost Ark*, the score for which was recorded at Abbey Road in the spring of 1981. This was followed by *Monsignor*, starring Christopher Reeve, recorded in August 1982. Williams and the LSO also performed a concert at the newly opened Barbican Centre that month. Early the following year, the third *Star Wars* film, *Return of the Jedi*, was recorded. Williams returned to Abbey Road in November 1996 to record new music for that film's 'special edition' release. Earlier that same year, he reunited with the LSO for four concerts at the Barbican and then returned for another series in 1998.

Williams again assumed the rostrum at Abbey Road in early 1999 for *The Phantom Menace*, the long awaited first *Star Wars* 'prequel'. Mirroring the events of 1977-1983, a trilogy

was completed with the LSO over a six-year span, with *Attack of the Clones* in 2002 and *Revenge of the Sith* in 2005 completing the cycle. During that same period, Williams also scored the first three film adaptations of J K Rowling's *Harry Potter* series, the second of which was recorded with the London Symphony Orchestra. All three were recorded at Abbey Road Studios, with some of the first score done at Air Lyndhurst Studios in Hampstead.

In all, there have been 16 John Williams film scores recorded in London, 12 of which have been with the LSO. Forty years after his first public appearance with the esteemed orchestra, Williams' repertoire seems to have multiplied exponentially. This evening, they reunite to fill the Royal Albert Hall once again with the works of a composer whose connection to this city and with its finest musicians remains fixed in the stars.

MIKE MATESSINO has produced and annotated expanded soundtracks of many John Williams scores including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *The Fury*, *Superman*, *Dracula*, *The Empire Strikes Back*, *E.T. The Extra-Terrestrial*, *Return of the Jedi*, *Empire of the Sun*, *Home Alone*, *Jurassic Park*, *Schindler's List*, *Saving Private Ryan* and the composer's three scores for the *Harry Potter* series.

TEN THINGS YOU PROBABLY DIDN'T KNOW ABOUT JOHN WILLIAMS

We take a closer look at the maestro behind some of cinema's best-loved scores.

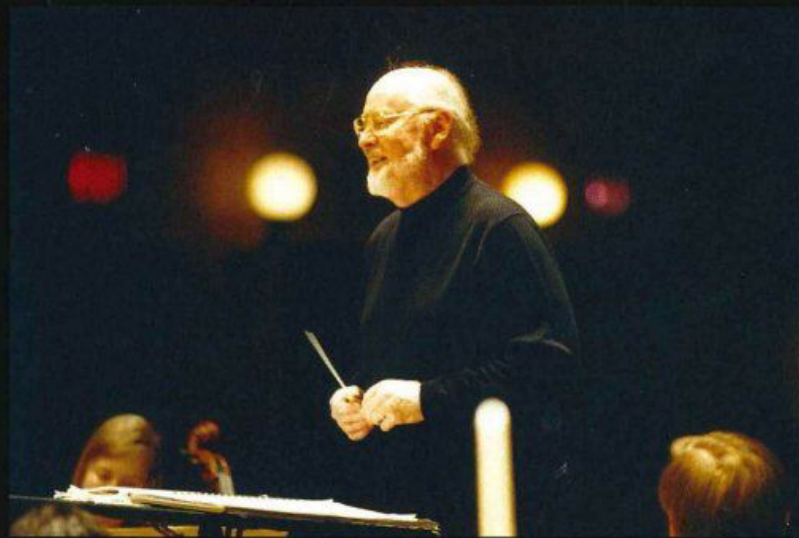
This year, the Royal Albert Hall is honouring legendary composer John Williams by screening a whole season of films featuring his incredible music. To celebrate, here are 10 interesting facts about the man waving the baton on some of the most beloved film soundtracks of all time.

1 Musical talent runs in the Williams family - John's father, Johnny Williams, was a jazz percussionist with the Raymond Scott Quintet, and later worked for 20th Century Fox. John's brothers Donald and Jerry are also percussionists, while John's son Joseph is the current lead vocalist for rock band Toto, best known for their 1983 hit 'Africa'.

2 While attending the University of California, Williams was tutored by the composer Mario Castelnuovo-Tedesco, who also taught Henry Mancini. Williams would go on to work for Mancini as a session musician, notably working with him on the soundtrack for private eye television series *Peter Gunn*.

3 Williams has provided the scores for all but three of Steven Spielberg's 31 films, including *Jaws*, *ET the Extra-Terrestrial* and *Close Encounters of the Third Kind*. The ones he missed? *The Color Purple* (Quincy Jones provided the music), *Bridge of Spies* (Williams was unavailable and recommended Thomas Newman to Spielberg as his replacement) and *Ready Player One*, which Williams was supposed to score, but opted instead to compose the music for *The Post* (also for Spielberg). He was replaced by Alan Silvestri.

4 The distinctive shark theme from *Jaws* was played on a tuba - though the musician who performed it, Tommy Johnson, questioned why it wasn't played on the more suitable French horn. Williams replied that he wanted it to sound "a little more threatening". When Williams first demonstrated the deceptively simple idea at the piano for Spielberg, the director is believed to have laughed, thinking it was a joke.



5 Williams has received five Academy Awards, along with five Emmys, four Golden Globes, 24 Grammys and 7 BAFTAs. He received his first Oscar nomination in 1967 for his *Valley of the Dolls* score, and his first win in 1971 for his adaptation of the score for *Fiddler on the Roof*. Perhaps unsurprisingly, Williams is the most Oscar-nominated person alive today, with an astounding 51 nominations. He's just behind the most Oscar-nominated person ever - Walt Disney - who received 59 nominations during his lifetime. We can only assume Williams has a big mantelpiece.

6 Not all of his film projects have been winners though. In 1981, he composed a score for Allan Arkush's *Heartbeeps*, starring Andy Kaufman. The film, which centres on two robots who fall in love and attempt to start a family together, was a commercial and critical flop, but Williams' score is an experimental delight, featuring electronic keyboards combined with a traditional orchestra.

7 In a 2002 interview with *The Guardian*, Williams picked *Close Encounters of the Third Kind* and *Schindler's List* as his favourite Spielberg films. Of *Close Encounters*, Williams remarked: "It was more than just celluloid going through a projector...it had a kind of life."

8 Williams first recorded a score with the London Symphony Orchestra in 1977, for *Star Wars*. Since then, he has recorded 11 of his scores with the LSO, including *Superman*, *Raiders of the Lost Ark* and *Jurassic Park*.

9 When working on *Close Encounters*, Williams composed over 300 versions of the five-note communication motif - which the scientists use to communicate with the visiting spaceship - before Spielberg chose one, which was then incorporated into the film's (now iconic) signature theme.

10 Williams still holds the record for the highest-grossing instrumental-only soundtrack album of all time for 1977's *Star Wars*. A further six of Williams' scores are certified gold by the Recording Industry Association of America, meaning they have sold over 500,000 copies each.

Courtesy of
Little White Lies

SIX OF THE BEST JOHN WILLIAMS SCORES YOU MIGHT NOT KNOW

What can you say about John Williams? More Oscar nominations than anyone else alive and millions upon millions of records sold around the globe; in the world of movie scores, he's a Jedi Master - but have you heard all of his music?

For all the *Star Wars* and *Harry Potters* out there, there are dozens of scores John Williams has composed that, for one reason or another, you might not know. Here are six of the greatest:

Jane Eyre

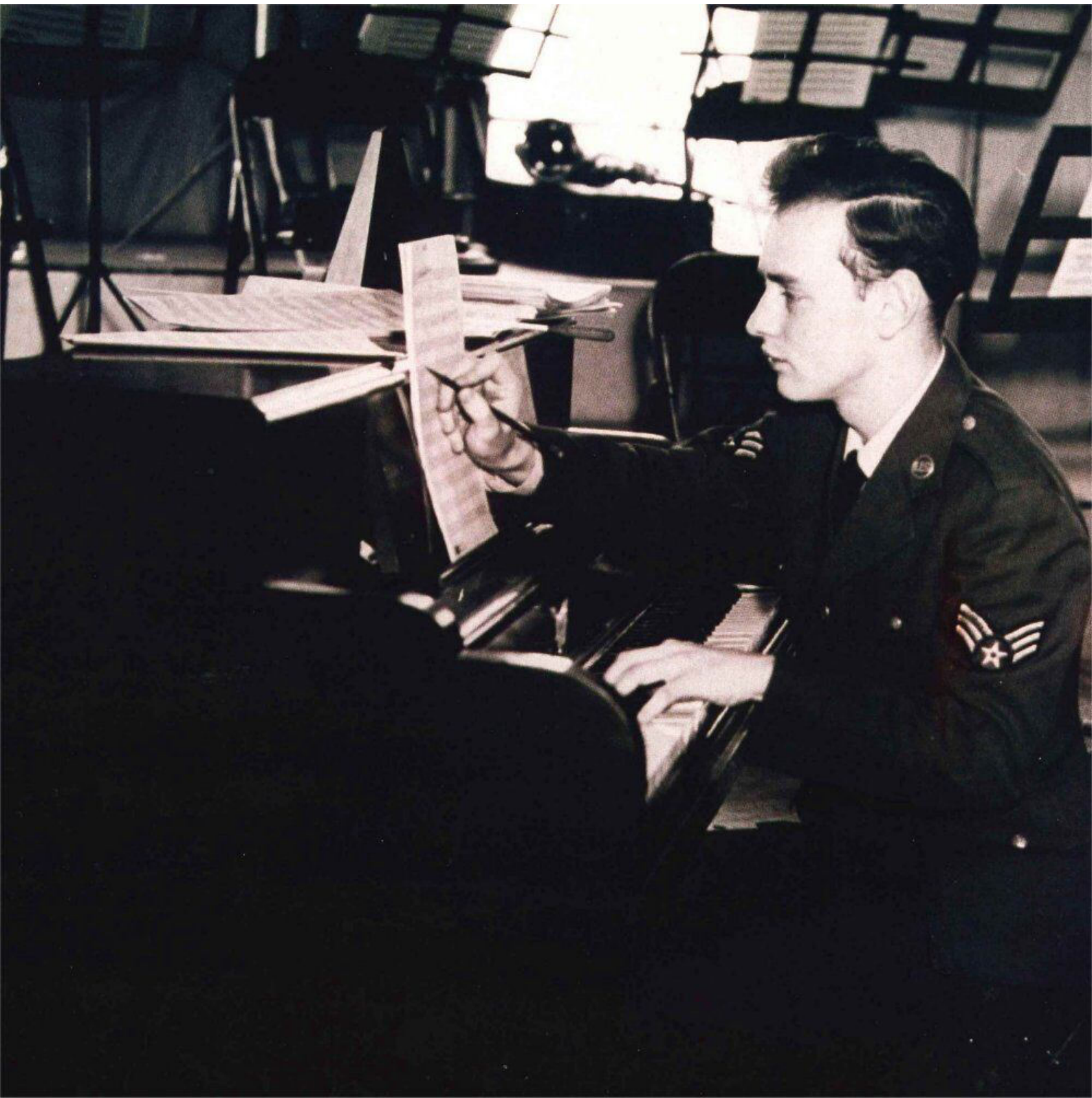
Delbert Mann's 1970 British television film may not be the most famous adaptation of Charlotte Brontë's classic exploration of feminism and sexuality, but due to Williams' efforts, it nevertheless has one of the best scores of any version. Opened by one of his greatest themes, a beautiful expression of passion and love that contains its own narrative where it breaks away from repression to soar, the score features some of his most evocative music, much of it typical of the composer's scholarly love of British classical music. A lively scherzo, a delicate and haunting theme for Lowood School, and some incredible writing for woodwinds are true highlights, but it's the sumptuous finale with a wonderful reading of the love theme that best illustrates why *Jane Eyre* is one of John Williams' finest works.

The Fury

Jaws aside, Williams' forays into the horror genre have been few and far between. But in 1978, two of them came along at once (or three - like the proverbial buses - if you count *Jaws 2*). *The Fury* was, quite frankly, a barking tale of teenagers with psychic powers that straddled science fiction and horror, directed with his usual Hitchcockian flair by Brian De Palma. Williams' score deftly accentuates the already heightened tension and tightens the noose slowly, even employing the use of a theremin (albeit one emulated by an ARP synthesiser). The underscore is as impeccable as ever - listen to the fantastic 'For Gillian' - but its key draw is that winding main theme, which lurks throughout the score like a shark, slowly building under the surface before unleashing its power with a melodic rage worthy of Hitchcock's composer Bernard Herrmann at his best. *The Fury* indeed.

Dracula

1978's second John Williams horror score was for an adaptation of Bram Stoker's much-filmed novel, this time directed by John Badham, starring Frank Langella as the titular vampire, and based on Hamilton Deane's 1924 stage play, with Badham giving the story a romantic twist. Once again, a Williams score is at the centre of it all, comprised of huge sweeping themes that envelope us like Dracula's cape, and every bit as effective as the memorable scores for the pictures that first introduced the famous movie monsters in Universal Pictures' heyday. Williams' score is not without its direct horror, such as the terrifying 'The Bat Attack' with its stabbing strings and piercing winds, but above all it's a tragedy, with a powerful final lament for *Dracula* leaving us in no doubt that his passing is a great loss for us all.





Monsignor

1982 may have seen John Williams score the blockbuster smash that was *ET the Extra-Terrestrial*, but it also heralded a lesser filmic work in his canon in the form of *Monsignor*, a Catholic drama about a priest who provides funds for the church by dabbling in some black market shenanigans with the Mafia. Starring the late Christopher Reeve and directed by Frank Perry (*Mommie Dearest*), the film was critically savaged and is more or less forgotten save for Williams' marvellous score, which includes a gorgeous choral piece that may have influenced his dark mass of a theme for the Emperor in the following year's *Return of the Jedi*. Leave the film, take the soundtrack.

Nixon

Starring Anthony Hopkins as Richard Nixon, the third collaboration between John Williams and director Oliver Stone (*JFK*, *Born on the Fourth of July*) uses the Watergate scandal as a launching point for a nuanced character study of the former president. The film confronts the conflicting elements of Nixon's legacy, from the acclaim of his first term to the lows of Watergate, through the lens of a flawed, ambitious man. It features one of Williams' Oscar-nominated original scores, serving as accompaniment to the complexity of a national anti-hero. The score balances Nixon's personal story with the grandeur of presidential power, while evoking the atmospheres of Washingtonian ceremony, American patriotism, and a time period characterized by vivid upheaval and transformation.

AI Artificial Intelligence

Steven Spielberg's *AI* is a thoughtful and existential mood piece about an android 'child' on a journey of self-discovery. Developed with Stanley Kubrick and featuring many hallmarks of his work, it features a Williams score that refuses to conform to expectations, especially given his previous science-fiction work, such as *Star Wars* and *Close Encounters of the Third Kind*. Themes are evident in the score but are not mapped out, with the composer readily mixing compositional styles and instruments to evoke the fractured world of the android David, and his perception of the world learned through the people he meets, both artificial and flesh and blood. Williams' score is exceptional but not immediately accessible, rewarding to those willing to persevere and uncover the beautifully haunting music within. The film has been called a masterpiece by critic Mark Kermode, and John Williams' score deserves the same accolade.

Written by Charlie Brigden



AN EVENING WITH JOHN WILLIAMS IN CONCERT

Conducted by **John Williams**
London Symphony Orchestra

Excerpts from ***Close Encounters of the Third Kind***

Three Selections from ***Harry Potter***

Hedwig's Theme

Fawkes the Phoenix

Harry's Wondrous World

End Titles from ***Dracula***

Adventures on Earth from ***E.T. The Extra-Terrestrial***

Interval

Superman March

A Child's Tale: Suite from ***The BFG***

Theme from ***Jurassic Park***

Theme from ***Schindler's List***

Carmine Lauri, soloist

Three Selections from ***Star Wars***

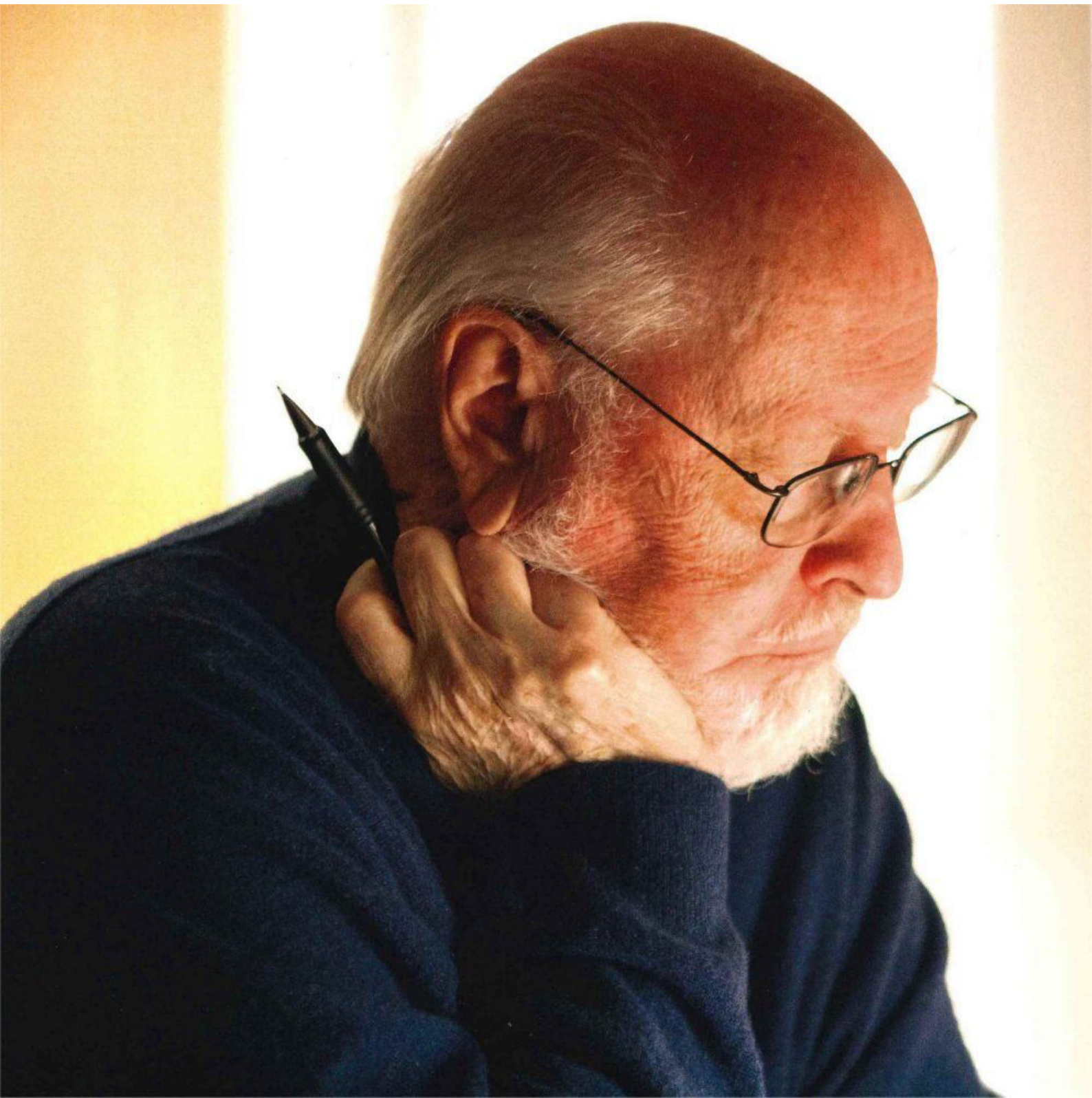
The Imperial March

followed by (European premiere)

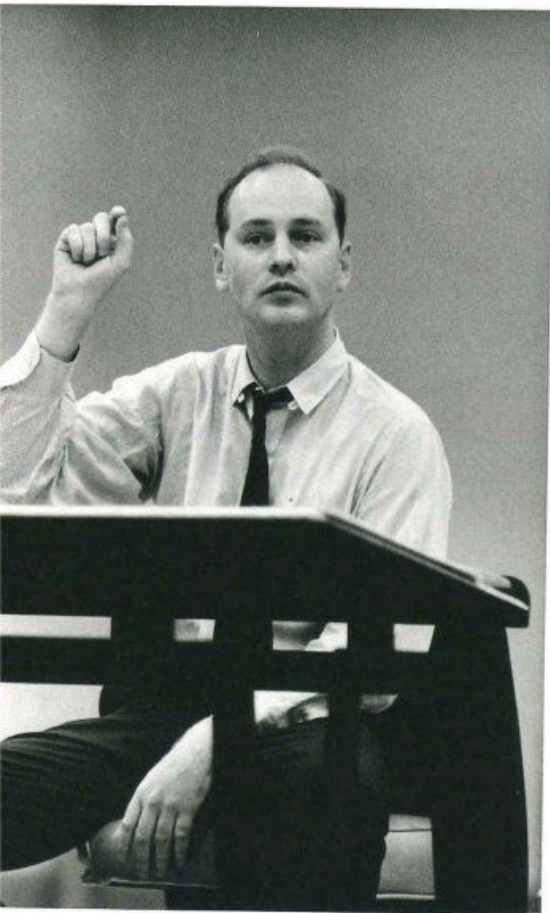
Han Solo and the Princess

Throne Room & Finale

Programme correct at time of print.



TONIGHT'S PROGRAMME



Excerpts From *Close Encounters of the Third Kind* (1977)

Williams' ambitious music for Spielberg's UFO epic is the polar opposite of *Star Wars*, released earlier the same year. The suite of excerpts, which Williams conducted at his first LSO concert in 1978, explores a complex form of musical communication that we at first don't understand, but which eventually achieves enlightenment as we make contact with cosmic visitors through a five-note signal, initiated by the narrative but which ultimately becomes the basis for the score itself.

Three Selections from *Harry Potter* (2001, 2002)

Williams' famous 'Hedwig's Theme' is introduced with the gossamer tones of the celesta, the basis of his marvelously evocative scores that transport us to J K Rowling's magical world. 'Fawkes the Phoenix' is a stately waltz that appears in the second *Potter* score, while 'Harry's Wondrous World' surveys Williams' themes for Harry, his family, Hogwarts and Quidditch.

End Titles from *Dracula* (1979)

Williams' deliciously classical theme is equal parts macabre, tragic and romantic, fully capturing the timeless mythos of Bram Stoker's eponymous vampire.

Adventures on Earth from *E.T. The Extra-Terrestrial* (1982)

The variety of thematic material Williams supplied for Spielberg's fantasy classic are all represented in the music for the rousing bicycle chase and the story's operatic and emotional finale.

Superman March (1978)

Williams' indelible theme for the gold standard of comic-book cinema transcends the film for which it was written, encapsulating the entire mythology of a character who, this year, turns 80 as the composer's score, recorded in London, turns 40.

A Child's Tale: Suite From *The BFG* (2016)

Steven Spielberg filmed Roald Dahl's delightful tale in celebration of the author's centenary. Williams' music is balletic, featuring inspired work for the flute in particular, capturing the story's innocence and adventure.

Theme From *Jurassic Park* (1993)

For yet another Spielberg classic (the first in a series of films that continues successfully 25 years later), Williams provided two engaging themes heard here: a noble melody for the benevolent dinosaurs and a second that captures the adventure that unfolds on the island where they have been reborn via cloning technology.

Theme From *Schindler's List* (1993)

It has been said that the association of Jewish culture with the violin has to do with the instrument's portability - as they have always been a people on the move. It is also the most emotionally longing of instruments, making it the perfect solo voice for a score that seeks a tiny ray of light amid the darkness of the 20th century's greatest crime against humanity. Tonight our concertmaster, Carmine Lauri,

leads us in a reflection of those events on the occasion of the 25th anniversary of Steven Spielberg's remarkable film.

Three selections from *Star Wars* (1977, 1980)

Our evening fittingly concludes with music that will forever represent the collaboration between Williams and the London Symphony Orchestra. 'The Imperial March', with its rousing and relentless martial tonalities, appeared in 1980's *The Empire Strikes Back*, as did the principal romantic theme in 'Han Solo and the Princess', heard here in the composer's newly arranged version. The jubilant and regal 'Throne Room and Finale' from the original 1977 film has been played countless times by orchestras around the world, yet never fails to fill hearts (as well as concert halls) with the pure joy that George Lucas' epic space saga has brought to generations of cinema-goers.

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Programme correct at time of print.

LONDON SYMPHONY ORCHESTRA

Whether delivering artistic excellence on stage, in recordings and on film, or in its pioneering LSO Discovery music education and community programme, the London Symphony Orchestra strives to bring great music to as many people as possible. Established in 1904, the LSO was one of the first self-governing orchestras, built on the values of partnership and artistic ownership. That entrepreneurial spirit continues today. The LSO is the Resident Orchestra at the Barbican in the City of London where it performs 70 concerts per year in addition to the more than 50 it gives worldwide. The Orchestra also programmes concerts and workshops at its venue, LSO St Luke's on Old Street, home of LSO Discovery.

The LSO first encountered the music of John Williams in 1972 when his friend and LSO Principal Conductor André Previn conducted the UK premiere of his First Symphony. Five years later, the opening fanfare of *Star Wars* (1977) signalled the start of a decades-long partnership between John Williams and the London Symphony Orchestra, one that would produce some of Hollywood's most recognisable soundtracks, including *Superman* (1978), *Raiders of the Lost Ark* (1981) and the rest of the original six *Star Wars* episodes.

Having first performed together in a 1978 concert at the Royal Albert Hall – complete with a guest appearance from Anthony Daniels as the much-loved C3PO – tonight's special concert also marks twenty years since John Williams and the LSO last appeared on stage together in 1998.

The London Symphony Orchestra appears by kind permission of the Barbican Centre.



London Symphony Orchestra
in LSO St Luke's
© Renato Mackenzie 2015

ON STAGE TONIGHT

FIRST VIOLINS

Carmine Lauri, *Leader*
Clare Duckworth
Ginette Decuyper
Maxine Kwok-Adams
Elizabeth Pigram
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Morane Cohen-Lamberger
Laura Dixon
Julia Rumley

SECOND VIOLINS

Sarah Quinn
Miya Vaisanen
David Ballesteros
Matthew Gardner
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Siobhan Doyle
Grace Lee

VIOLAS

Rachel Roberts
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Stephen Doman
Lander Echevarria
Robert Turner
Heather Wallington
Cynthia Perrin
Alistair Scahill

CELLOS

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove

DOUBLE BASSES

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Emre Ersahin

FLUTES

Gareth Davies
Sarah Bennett

PICCOLO

Rebecca Larsen

OBOES

Juliana Koch
Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
Chi-Yu Mo

E♭ CLARINET

Chi-Yu Mo

BASS CLARINET

Katy Ayling

BASSOONS

Dan Jemison
Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Katy Woolley
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Alex Wide
Daniel Curzon

TRUMPETS

Philip Cobb
David Elton
Richard Blake
Niall Keatley

TROMBONES

Mark Templeton
James Maynard
Pete Moore

BASS TROMBONE

Paul Milner

TUBA

Peter Smith

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Jacob Brown

HARP

Bryn Lewis

PIANO

Catherine Edwards

CELESTE

Philip Moore

Q&A WITH PLAYERS FROM THE LONDON SYMPHONY ORCHESTRA

Carmine Lauri Leader
Christine Pèndrill Principal Cor Anglais
Ginette Decuyper First Violin
Maxine Kwok-Adams First Violin
Neil Percy Principal Percussion
Philip Cobb Principal Trumpet

ABOUT YOU

What was your first musical experience?

CL: When I was around 6 years of age, I gave a performance of Albinoni's 'Adagio' at an award giving ceremony in Malta having obtained a very high mark in my first violin examination.

GP: Playing 78s on my dad's old wind up gramophone. Highlights were 'The Nutcracker Suite' and 'Beethoven Piano Concertos'.

MK-A: My mum played the piano and harp so I remember sitting at the harp and loving how gold it was.

PC: My first musical experience was probably hearing my Father and Brother playing in the house.

Where and what did you study?

CL: I started my violin studies in Malta at the age of four and went on to study at the Royal Academy of Music in London in 1988.

CP: Oboe and cor anglais at the Royal College of Music.

GD: Indiana University, violin

NP: Chetham's School of Music, Royal College of Music

PC: I studied the Trumpet at the Guildhall School of Music and Drama.

Who were your biggest musical influences growing up?

CL: There are numerous musicians that left a lasting impression on me but if I had to name a few I would single out violinists Jascha Heifetz, Ivry Gitlis and Maurice Hazzon and conductors Carlos Kleiber and Valery Gergiev.

MK-A: The violinists Anne-Sophie Mutter and Maxim Vengerov. If they had concerts in London I did my very best to be there.

PC: I have so many musical influences. My Father was probably my biggest as he taught me from the beginning. Wynton Marsalis would be another along with two well known trumpet players in the film world, Maurice Murphy and Tim Morrison.

What are you currently listening to?

CL: I am listening to Jascha Heifetz performing 'Korngold Violin Concerto' as I am preparing it for a few performances myself. His recording is legendary!

CP: A film score we're recording! But seriously, John Coltrane's album, 'Ballads'.

MK-A: Eclectic mix on my phone but I love Caro Emerald's album 'Scenes from the Cutting Room Floor'.

GD: At the moment I am jet-lagged: silence is priceless.

NP: Gwilym Simcock, Miles Davis, Bela Bartok.

PC: I am currently Oasis mad but am also listening to a fair amount of Frank Sinatra and John Barry.

If you could perform any piece of music what would it be?

CP: It would have to be 'The World's Ransoming' by James MacMillan. He wrote the piece for me and the LSO and it's very dear to my heart.

MK-A: I'm still waiting to perform Tchaikovsky's 'Swan Lake' ballet. Hoping it turns up at some point in my career.

GD: Anything on the piano from Frédéric Chopin.

ABOUT JOHN WILLIAMS

What is your favourite John Williams's score?

CL: Everything he composed is a masterpiece! I have performed most of his music scores by now but, if I had to choose one, it would probably be the three violin solos from 'Schindler's List'.

MK-A: 'Star Wars' but it's a hard choice with the final scenes of 'E.T.'.

What is your favourite film that John Williams has scored, and why?

CP: 'Superman'. The music enriches and empowers the characters and underlines the action, while also bringing out the more romantic aspects of the film. The music which depicts Lex Luthor is just hilarious!

MK-A: I will never switch channels from 'Raiders of the Lost Ark' if it's on TV. Perfect mix of action, adventure and comedy.

GD: All the 'Indiana Jones' movies. They were made like old movies, glamorous and exciting stories, full of humour as well.

NP: 'E.T.' It's perfection! They cut the film to fit the music. That's happened once in the history of cinema. Perhaps testament to the quality of the music and how beautifully it fits the film!

PC: My favourite JW film would probably be Home Alone...

If you were a character from any of his films, who would you be?

CL: Superman!

MK-A: Indiana Jones. I'd love to be really adventurous and intrepid in my life!

GD: Luke Skywalker.

PC: ...and because of the above, I would play Kevin if I could.

ABOUT THE ROYAL ALBERT HALL

What are your special memories of the Royal Albert Hall?

CL: The many concerts I performed on this stage throughout my career, mostly with the LSO conducted by some of the greatest conductors as well as concerts leading the World Orchestra for Peace under Valery Gergiev.

MK-A: Probably leading the National Youth Orchestra of Great Britain at the BBC Proms when I was 17.

GD: Performing during 'An Evening with Sir Michael Caine', or performing Tchaikovsky's 'Pathétique Symphony', or performing for two nights with 'Frankie Valli and the Four Seasons'!

NP: The Rose Lake with Sir Colin Davis live televised prom!

PC: I actually played a few solos at the RAH a few years ago now but that was certainly something I will always remember.

What are you looking forward to about performing on the Hall's stage?

CL: Tonight's concert will be one I shall always treasure – not only leading the LSO playing John Williams's music, conducted by the composer himself, but particularly as it involves me standing up to play his 'Theme from Schindler's List'. A very overwhelming experience.

MK-A: There is such a special atmosphere there and knowing it's full of John Williams's fans will make it really incredible occasion.

GD: To share with the audience unique and unforgettable moments.

PC: I think there will be a tremendous buzz around the RAH for this event and that along with great music is what we as musicians feed off.

How would you describe the Hall in one word?

CL: Unique!

MK-A: Grandiose

GD: A grand, historical Lady

PC: Iconic!!



Photo courtesy of the New York Philharmonic