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THE MUSIC OF
JOHN
WILLIAMS

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THE MUSIC OF JOHN WILLIAMS

Whether you're raiding the *Lost Ark*, fleeing a hungry velociraptor or helping a little alien to phone home, one thing's always for sure: John Williams' music is the ultimate special effect. Tonight, Hollywood maestro Richard Kaufman and the RSNO take you to the movies with a blockbuster tribute to the supreme film composer of our time. Enjoy classic themes from *Harry Potter*, *Star Wars*, *Jurassic Park* and many more – plus a special premiere from RSNO Film Composers Lab 23:24 participant David Ford.

Raiders March from *Raiders of the Lost Ark* [5']

Hedwig's Theme from
Harry Potter and the Philosopher's Stone [5']

With Malice Toward None from *Lincoln* [4']

Viktor's Tale from *The Terminal* [5']

Main Theme from *Jurassic Park* [5']

DIMITRI TIOMKIN

I am Your Dream from *The Old Man and the Sea* [4']

Suite from *Far and Away* [8']

Throne Room and End Titles from *Star Wars* [7']

INTERVAL

The Cowboys Overture [9']

DAVID FORD

Crow Moon [5'] WORLD PREMIERE

Sabrina [5']

**The Lost Boys' Ballet and Flight to Neverland
from Hook [9']**

**Out to Sea and Shark Cage Fugue
from Jaws [7']**

**Flying Theme from
E.T. the Extra-Terrestrial [4']**

Richard Kaufman Conductor
Royal Scottish National Orchestra

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and Tay Charitable Trust.

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If viewing these notes at the concert, please do so considerately and not during performances.

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without flash, until the end of each piece.**

John Williams: Music in 3D

Back in 2010, I was involved in presenting a concert of music from the movies with our esteemed colleagues at the BBC Scottish Symphony Orchestra. I had done my bit on stage and moved to the back of the hall while the orchestra tuned. Just then, a family who had arrived a bit late were let into the hall as the lights went down and invited to sit on the benches at the back for the first item. Mum and dad arranged their two young boys between them, the boys looking slightly bewildered at what they were about to witness. But when the orchestra burst into the opening fanfare from John Williams' score from *Star Wars*, they were utterly astonished. At the end of the piece, one boy turned to his father and, beaming from ear to ear, exclaimed, 'It's music, but in 3D!'

That feeling of 'music in 3D' is exactly why, for over five decades, John Williams has been the composer who has served up musical, lyrical and cultural gratification in films over and over again, from the panic-inducing *Jaws* to the magical themes from *Harry Potter*.

Williams was born in New York in 1932. A talented pianist, composer and orchestrator who studied at the city's Juilliard School, he relocated to Los Angeles in the early 1950s on the crest of a creative wave caused by a renaissance in film production and the newfangled medium of television.

Williams is a fine jazz pianist, and occupied the piano chair in Henry Mancini's studio orchestra.

Initially in demand as a session pianist, he found himself turning more and more to composing. Cutting his teeth in TV, he moved full time into feature films, for which he produced some of the most famous and memorable music of our time.

A great deal of that music was commissioned by director Steven Spielberg, whose greatest ability is his knack for producing thrilling adventures. This was certainly the case with **Raiders of the Lost Ark**. Pits

full of snakes, nasty Nazis and the wrath of the Almighty lead to one astonishing cliffhanger after another, and Williams' rousing and iconic *Raiders March* has come to symbolise the swaggering Indiana Jones.

Williams' music in the **Harry Potter** franchise has more subtle themes, and perhaps the grandest theme ever written to portray a postal delivery service – *Hedwig's Theme*. The theme is performed on the celeste, written to accompany the travels of Harry's pet owl.

The celeste is a keyboard instrument which looks a lot like an upright piano but, instead of strings, the keyboard-operated hammers hit metal chime bars, making a heavenly sound – the ideal instrument to portray the magical and cloud-dappled journey of Hedwig.





Spielberg's 2012 historical drama **Lincoln** starred Daniel Day-Lewis as US President Abraham Lincoln. As one would expect when dealing with sensitive historical subjects, Williams knows precisely when to keep the mood sombre and reflective, as he does in *With Malice Toward None*, an impassioned piece for strings and solo trumpet capturing Lincoln's optimistic spirit.



The last two decades have seen the creation of some of Spielberg and Williams' most alluring collaborations. **The Terminal** (2004) is the largely fictitious tale of Viktor Navorski who has left his home in Eastern Europe and arrived at a US airport where he is denied entry, but cannot return home due to a military coup. As a result, Viktor must stay in the airport terminal, literally living out of a suitcase. To portray Viktor's warmth and friendliness, Williams decided to write a traditional dance-like piece for clarinet and orchestra that would capture something of his colourful background.

The 1990s drew a bumper crop for fans of both Spielberg and Williams, 1993 alone producing *Schindler's List* and **Jurassic Park**. Now a multi-movie franchise, this groundbreaking and hugely successful dinosaur movie has a score



that has real breadth and majesty, befitting the enormous creatures Spielberg brought to life on screen.

When Williams was still primarily a jazz pianist working in Hollywood's session orchestras in the late 1950s, one of the leading composers of movie scores was the Russian-American Dimitri Tiomkin (1894-1979), whose celebrity and renown then mirrors Williams' today. In 1958 he was commissioned to write the score for a film adaptation of Ernest Hemingway's **The Old Man and the Sea** starring Spencer Tracy. The score won an Oscar and from the vantage point of 2025 it's easy to hear why he was so highly regarded.

Ron Howard's 1992 film **Far and Away** starred Tom Cruise and Nicole Kidman in a saga of Irish immigration to America in the 1890s. Drawing on the rich tradition of Irish folk music as its inspiration, the score features a mixture of traditional Irish instrumentation and a conventional orchestra. In this sweeping score, Williams wrote enormously evocative themes, beautifully capturing and enhancing the mood and the era portrayed in the film.

In the early 1970s, many film studios had given up on the idea of full-scale original scores, so it came as a surprise to many young filmgoers to hear the symphonic score for full orchestra that John Williams created for **Star Wars**, drawing on the rich romantic sounds of the 19th century as well as on 'leitmotiv' techniques borrowed from Wagnerian opera, creating and reworking specific themes for characters and events. It won the Academy Award for Best

Original Score in 1977. Director George Lucas refers to Williams as the 'Secret sauce of *Star Wars*', and the film's Main Title is surely one of the most instantly recognisable and stirring pieces of orchestral music of all time.

Despite such a long career in Hollywood, Williams has scored only four Westerns, a surprise considering the success of his robust and brassy soundtrack for the 1972 movie **The Cowboys**. This is a coming-of-age story of an ageing cattle rancher, played by John Wayne, forced to hire schoolboys to drive his herd south. The main theme, an infectious Copland-esque piece, recurs frequently throughout the film and instantly conjures up images of galloping horses, sweeping landscapes and the golden age of the screen Western.

Film scoring is such a specialist art that it's now taught in all the major conservatoires. David Ford is a young composer who recently graduated from the Royal Conservatoire of Scotland and participated in the RSNO's Film Composers Lab programme. We're proud to give the premiere of his piece **Crow Moon**, music from a film which describes the story of a small crow who must learn how to keep himself and all the other crows safe in the dark by creating the moon.

Sabrina, from 1995, is a remake of the 1954 classic, this time round directed by Sidney Pollack, with Harrison Ford in the role originally played by Humphrey Bogart. A box office flop, it nonetheless returned John Williams to his jazz roots, gaining him two Oscar nominations for Best Original Musical Score and Best Original Song.

Williams' ability to conjure up seascapes is on a par with his great musical hero from the 1940s, Erich Korngold, and we continue with

1991's **Hook**, one of the most magical of all Williams' scores, in which a now grown-up and respectable Peter Pan rescues his own children from the clutches of the wicked captain.

Though Williams was nominated for his first Oscar in 1968 for *Valley of the Dolls*, his real breakthrough came in 1975 with Spielberg's take on Peter Benchley's blockbuster novel about a small American seaside resort terrorised by a great white shark – **Jaws**. Try and imagine the film without Williams' incessant two-note bass ostinato ... It almost becomes a character in itself, and it won Williams the Oscar for Best Original Score.



In 1982, Spielberg's **E.T. the Extra-Terrestrial** came as a bit of a surprise. Despite the title's promise of a 'creature from outer space', it took place not in the far future but in contemporary Los Angeles and dealt with a sad little boy with a troubled home life who finds the courage to help the very non-scary extra-terrestrial to 'phone home'. This score is one of John Williams' finest, and one of the greatest in the history of film – you'll believe a bike can fly!

© Stephen Duffy



David Ford (Born 2000)

Crow Moon

**WORLD PREMIERE****DURATION** 5 minutes

Composed for the RSNO's 2023:24 Film Composers Lab, *Crow Moon* (written and directed by Selina Wagner) follows the story of a small crow who must learn how to keep himself and all the other crows safe from the swallowing darkness. With help from the Raven Chief they take a piece of the sun to try and save themselves from the darkness by creating the moon. The music aims to capture the intense emotions throughout, with themes of darkness and threat but also moments of confidence, care and celebration.

© David Ford

Film Composers Lab 2023:24 was kindly supported by the Boris Karloff Charitable Foundation, Common Humanity Arts Trust, Garrick Charitable Trust, PRS Foundation and the Vaughan Williams Foundation.

David Ford is an award-winning Scottish composer and musician based in Glasgow, who writes film and concert music for a diverse range of ensembles and styles. Described as 'ethereal' by *UK Film Review*, his music has a passion for storytelling through sound and orchestration. Most recently working with the RSNO's Film Composers Lab, his film re-score of *Crow Moon* has been recorded by the Orchestra at Scotland's Studio.

David's varied musical output has led to performances in venues such as the Scottish Parliament, with the RSNO and Screen Scotland, as well as numerous film scores, leading to a nomination for Best Score with *The Monthly Film Festival*. David has also been commissioned by music festivals such as Nordic Music Days, *The Night With ...*, Sound Aberdeen, Cantilena and PLUG, while working with groups such as the RSNO, Hebrides Ensemble, United Strings of Europe, GAIA Duo, St Andrews Intersections and the University of Glasgow Concert Band. Other notable achievements include winning the 2023/24 Walter and Dinah Wolfe composition prize, a composer residency with the Royal Conservatoire of Scotland Brass Department and selection for the Scottish music delegation at UNM Festival Sweden 2024.

Graduating in 2024 with a Master of Music (MMus) from the RCS, David studied under the guidance of Bekah Simms and Stuart MacRae. Additionally, he has received tuition from Patrick Doyle, Sir James MacMillan and Danai Kokogja.



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The RSNO's Film Composers Lab is a pioneering programme for aspiring film composers.

To write full-scale orchestral music, it is of huge benefit for early-career composers to hear their developing work performed by a professional orchestra. Our Film Composers Lab provides a sought-after opportunity for up to five talented UK-based composers to develop their skills in film composition over the course of a full orchestral season, before recording their work in our world-class recording facility, Scotland's Studio.

Working closely with the Orchestra, RSNO staff and experts from the film and music industries, participants rescore an existing short film, creating a brand-new composition for full symphony orchestra. This year participants are mentored by Emmy Award-winning composer John Lunn (*Downton Abbey*, *Shetland*, *The Last Kingdom*) and film and video game composer Danai Kokogia, co-mentor of the RSNO's Film Composers Lab since its pilot.

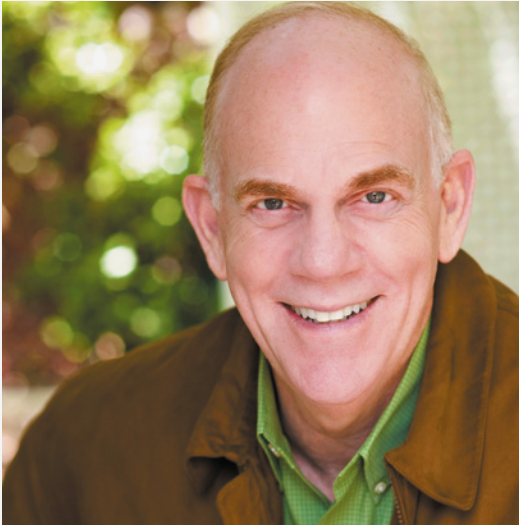
For more information about Film Composers Lab, visit

rsno.org.uk/composers-lab

FILM COMPOSERS LAB is delivered with kind support from the **Boris Karloff Charitable Foundation**, **Common Humanity Arts Trust**, **Garrick Charitable Trust**, **PRS Foundation** and **Vaughan Williams Foundation**.

Richard Kaufman

Conductor



Richard Kaufman has devoted much of his musical life to conducting and supervising music for film and television productions, as well as performing film and classical music in concert halls and on recordings. After 31 seasons as Principal Pops Conductor of Orange County's Pacific Symphony, he continues conducting the orchestra with the new title of Principal Pops Conductor Laureate. He is Pops Conductor Laureate with the Dallas Symphony, and is in his 19th season with the Chicago Symphony Orchestra concert series, CSO at the Movies. He regularly appears as a guest conductor with symphony orchestras throughout the USA and around the world.

In 2015 he made his conducting debut with the Boston Pops, substituting for John Williams at the annual Pops Film Night. In 2016 Williams invited him to share the podium at the annual Tanglewood Film Night, and in 2018 he again joined Williams in concerts with the Chicago Symphony.

In 2016 he conducted the live performance of Michael Giacchino's score for *Star Trek Beyond* with the San Diego Symphony at its gala world

premiere, the first time a film was presented outdoors in IMAX.

Richard's live-performance-to-film repertoire includes over 30 films, and in 2014, at the Virginia Arts Festival, he conducted the world premiere of Stewart Copeland's score for the 1925 silent classic *Ben Hur*.

Richard received the 1993 GRAMMY Award for Best Pop Instrumental Performance for a recording he conducted with the Nuremberg Symphony. In 2011 he conducted the London Symphony Orchestra in a concert of the film music of Dimitri Tiomkin, the first film music recording released on the LSO Live label, which was nominated for a 2013 GRAMMY (Best Instrumental Accompaniment for a Vocal, *Wild is the Wind*, arranger Nan Schwartz) and was also among several LSO recordings produced by James Mallinson which received GRAMMY nominations in the Best Classical Producer category.

Richard joined the Music Department of Metro-Goldwyn-Mayer Studios in 1984 as Music Coordinator, and for the next 18 years supervised music for all MGM television and animation projects. He received two Emmy Award nominations, one for the animated series *The Pink Panther* in the category of Outstanding Music Direction and Composition, and another for Outstanding Original Song co-authored for the series *All Dogs Go to Heaven*.

Born in Los Angeles, Richard began violin studies at age 7, played in the Peter Meremblum California Junior Symphony, and was a member of the Young Musicians Foundation Debut Orchestra. He attended the Berkshire Music Festival at Tanglewood on the Fellowship programme, and earned a BA in Music from California State University Northridge. While a student there, he composed the University's Alma Mater and Fight Song.

Royal Scottish National Orchestra



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950 and was awarded Royal Patronage in 1977. Many renowned conductors have contributed to its success, including Sir John Barbiroli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's

Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities, reaching over 68,000 people in 2023.

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FIRST VIOLIN

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Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Liu-Yi Retallick
Caroline Parry
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Gillian Risi
Catherine James
Fiona Stephen

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Robin Wilson
Colin McKee
Paul Medd
Kirstin Drew
Harriet Hunter
Sophie Lang
Joe Hodson
Seona Glen
Sophie Hamilton

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Nicola McWhirter
Claire Dunn
Maria Trittlinger
Francesca Hunt
Beth Woodford
David Martin

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuuki Bouterey-Ishido
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS

Nikita Naumov
PRINCIPAL
Tom Berry
Michael Rae
Moray Jones
Alexandre Cruz dos Santos
Olaya Garcia Alvarez

FLUTE

Katherine Bryan
PRINCIPAL
June Scott
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Fraser Kelman

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Timothy Orpen
PRINCIPAL
William Knight
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Anthea Wood
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Alexei Watkins
GUEST PRINCIPAL
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Andrew McLean
David McClenaghan
Martin Murphy

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Christopher Hart
PRINCIPAL
Katie Smith
Axel Sjöstedt
Mark Addison

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PRINCIPAL
Cillian Ó Ceallacháin
Joshua Parkhill
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

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TIMPANI

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PERCUSSION

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MUSIC BY **JOHN WILLIAMS**



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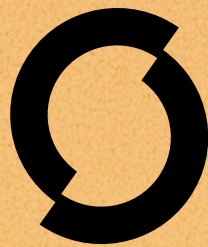
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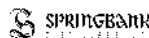
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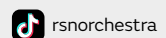
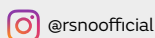
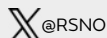
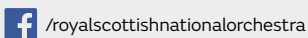
SOUND ENGINEERING PLACEMENT

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