

The logo for the Scotland's National Orchestra (RSNO) is displayed in a large, white, serif font. The letters are bold and have a slight shadow, giving them a three-dimensional appearance. The background of the entire poster is a vibrant space scene with a starry blue and purple sky, a large planet on the right, and a smaller sphere on the left. The RSNO logo is positioned in the top left corner.

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THE MUSIC OF **JOHN WILLIAMS**

Caird Hall, Dundee

Thursday 29 Feb 2024: 7.30pm

Usher Hall, Edinburgh

Friday 1 Mar: 7.30pm

Glasgow Royal Concert Hall

Saturday 2 Mar: 7.30pm

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THE MUSIC OF **JOHN WILLIAMS**

From *Star Wars* to *Harry Potter*, *Jaws* to *Superman*, whether you're swashbuckling with Indiana Jones or cycling through the air with a little alien who just wants to phone home, you already know the tunes. The music of John Williams has given us some of the greatest cinematic adventures of our lives, and no one understands these scores better than movie maestro Richard Kaufman. Experience the thrill of these legendary soundtracks – plus a special premiere from our Film Composers Lab winner – performed live by the RSNO, Scotland's National Orchestra.

Olympic Fanfare and Theme [4']

A New Beginning from
***Minority Report* [4']**

Born on the Fourth of July [5']

***Harry Potter and the Chamber of Secrets: Suite* [13']**

***Close Encounters of the Third Kind: Concert Suite* [10']**

Love Theme from ***Superman* [5']**

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

Of Grit and Glory [4']

INTERVAL

Alice Mills
Love on the Wing [5']
WORLD PREMIERE

Flight to Neverland from *Hook*

Catch Me If You Can: Escapades for
Alto Saxophone and Orchestra [4']

The Adventures of Indiana Jones [4']

Suite from *Jaws* [7']

Suite from *Star Wars: Episode IX:*
The Rise of Skywalker [8']

Star Wars Suite: Main Title [5']

Richard Kaufman Conductor
Royal Scottish National Orchestra

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The concert in Dundee is kindly supported by the Northwood Charitable Trust, R J Larg Family Trust, Leng Charitable Trust, Tay Charitable Trust and Leisure & Culture Dundee Major Music Award.

The Glasgow performance will be recorded for the RSNO Archive.
Supported by the Iain and Pamela Sinclair Legacy.

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

**Please silence all mobile telephones and alerts, and refrain from taking photographs,
without flash, until the end of each piece.**

John Williams – Mood and Melody

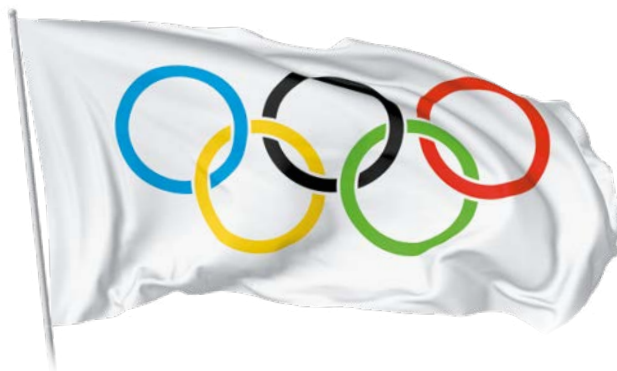
What was the last film score you could whistle or hum? Go on, think about it! Now think about that melody, the movie it comes from and the mood it conjures. Oh, and who wrote that score? I wager that for the most part, the composer was the focus of tonight's concert, the man who brought you here – John Williams.

Williams has been, without question, the pre-eminent composer of feature film soundtracks for more than five decades. He is established, not only among the Hollywood establishment but with the public at large, as the composer who provides musical, lyrical and cultural satisfaction in films again and again. With so many of today's soundtracks focusing on mood, the music often becomes just part of the soundscape of the film. It is only John Williams who consistently brings us both mood and melody.

Williams was born in New York in 1931. A talented pianist, composer and orchestrator who studied at the city's Juilliard School, he arrived in Los Angeles in the early 1950s on the crest of a creative wave caused by the end of World War II, a renaissance in film production, the transition of musicians from touring big bands to permanent studio orchestras, and the development of the newfangled medium of television.

He entered Hollywood as a can-do-all pianist (he is a phenomenal sight-reader, with a gift for jazz) and accomplished arranger, and quickly came to prominence as pianist in Henry Mancini's famous studio orchestra. While still in demand as a session pianist, he found himself turning more and more to composing, having already worked as assistant and orchestrator with his hero Bernard Herrmann (who wrote so many great

scores for Alfred Hitchcock) and with fellow pianist and composer André Previn, for whom he arranged some fine jazz big band albums. Cutting his teeth in TV, Williams ultimately moved full time to feature films, for which he produced some of the most famous and treasured music of our time. Not all of his output, however, has been for the Hollywood screen, as other great cultural institutions have also had the wherewithal on occasion to commission his genius.



Williams' film music was so familiar to audiences the world over, it was only natural that the Organising Committee of the 1984 Los Angeles Olympics would turn to him to write an **Olympic Fanfare and Theme** to be used throughout the Games. In a 1992 interview, Williams said he intended the work to represent musically 'the spirit of cooperation, of heroic achievement, all the striving and preparation that goes before the events and all the applause that comes after them'.

It was the director Steven Spielberg who recognised Williams' unique, innate ability to conjour both melody and mood, having gathered multiple Oscars on the 1975 film, *Jaws*. Williams



normally enters work on Spielberg's productions at an early stage, well before the film's shooting. However, for the 2002 Tom Cruise vehicle **Minority Report**, his entry was delayed as he was busy scoring *Star Wars: Episode II – Attack of the Clones*, and joined the film when it was nearing completion, leaving minimal production time. Happily, Spielberg wanted the soundtrack to emulate the sound of Williams' great hero, Bernard Herrmann. The finished score is an interesting combination of original compositions by Williams and existing works by classical composers, and we present the most Herrmannesque of these original compositions, the film's climax, *A New Beginning*.

The wars of the 20th century and their aftermath have played a huge role in Williams' works, including our next selection, from Oliver Stone's 1989 **Born on the Fourth of July**, which follows a passionately patriotic teen from volunteering for the

Vietnam War to becoming an embittered veteran paralysed from the mid-chest down. Williams' score was nominated for the Oscar, losing out to *The Little Mermaid*, but it serves as a beautifully melancholic voice for the disillusioned.

Unlike *Star Wars*, with its grand fanfare and its Imperial March, Williams gave **Harry Potter** some less visceral themes. In the second movie in the series, his music continues to

conjure magical images of Hogwarts Castle, its staff, students and other magical inhabitants, often with warmth and wry humour. It opens with the theme for Dumbledore's majestic phoenix, Fawkes, beautiful and sweeping, much like the bird's own grace in flight, and introduces us to two new characters, Dobby the House-Elf and Gilderoy Lockhart, before ending in the Chamber of Secrets. Look out for special solo moments on both the harp and the celeste, which looks a lot like a small upright piano containing tiny chime bars instead of strings.

Williams' writing for orchestral forces is often fiendishly difficult. But many of his melodic motifs are incredibly simple, such as the iconic five-note phrase in **Close Encounters of the Third Kind**. Williams composed around 350 five-note phrases before he and director Spielberg settled on the famous one heard in the soundtrack to the 1977 film. Well, you can't expect a superior alien race to use any old



musical phrase to communicate with humans! Unnerving and evocative, it's a fitting soundtrack for a film exploring the life-changing encounter

between an ordinary man and visitors from outer space.

The love theme from **Superman** (1978) is surely one of Williams' most instantly recognisable pieces of orchestral music, encapsulating the one-sided romance of the star-struck reporters Lois Lane and Clark Kent, and her obliviousness to the fact that Clark is in fact Superman. The score that accompanied the film revived, along with Williams' work on *Star Wars* and *Close Encounters*, an orchestral approach that was crucial to adventure films from the late 1930s to the mid-1960s with such success that there can be few listeners anywhere who do not know this music, and few fans who aren't immediately stirred by it. The film and its effects may now be a little dated but listen to Williams' Love Theme and you'll believe a man can fly!



In 1982, following up on the far-reaching intergalactic adventures of *Star Wars* and *The Empire Strikes Back*, Spielberg's **E.T. the Extra-Terrestrial**, with a score by Williams, came as a bit of a surprise. Despite the title's promise of a 'creature from outer space', the action 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 Williams' finest, and one of the finest in the history of film, especially the exciting finish, in which E.T. helps the boys fly their bikes as they race to meet a spaceship which will rescue the little alien.

In January 2023, Williams premiered a commission for the American ESPN College Football Championship. Titled **Of Grit and Glory**, this new work plays like a joyful overture, opening with fanfares and shifting seamlessly from martial urgency to anthemic splendour, all richly orchestrated and instantly memorable.

Williams' ability to conjure up seascapes is on a par with his great musical hero Erich Korngold, who composed so many great swashbuckling scores in the 1930s. In 1991's **Hook**, one of the most magical of all Williams' scores, a now grown-up and respectable Peter Pan rescues his own children from the clutches of the wicked Captain Hook. As collaborations between Spielberg and Williams go, its complexity and majesty have earned it a spot next to the scores to *Star Wars* and *Jaws*.

As mentioned earlier, Williams is a fine jazz pianist, and as a composer he has often used jazz forms and styles in his scores, from the Mos Eisley Cantina in *Star Wars* (referred to by director George Lucas as 'Benny Goodman in space') to the thrillingly authentic big-band-ballroom-brawl in Spielberg's wartime comedy *1941*. In 2002's **Catch Me If You Can** (another Spielberg/Williams collaboration), Williams put together a bebop-inflected concerto grosso for strings, marimba and two jazz soloists – alto saxophone and double bass. Set in the aspirational 1960s and starring Leonardo DiCaprio and Tom Hanks, the idea of a conman posing as a pilot or doctor in our post-11 September world has quite disturbing resonances. But Williams' score, like Spielberg's film, loiters on the light-hearted and was nominated for Best Original Score at the 75th Academy Awards.

Williams is of course still composing, at the age of 92, and naturally still winning awards. At the recent 66th GRAMMY Awards in Los Angeles, he was honoured with his 26th GRAMMY for a theme he wrote for 2023's *Indiana Jones and the Dial of Destiny*. A character created by George Lucas and Steven Spielberg in 1981, Harrison Ford plays Indiana Jones, the whip-cracking

archaeologist (and archetypal Hollywood action hero). Ford, who also plays Han Solo in *Star Wars*, has described how Williams' music has followed him for over 40 years, saying, 'This music is dramatic and lyrical, reminiscent of the '40s and '50s and old Hollywood.' The themes Williams has written for all **The Adventures of Indiana Jones** are as identifiable and as stirring as any he has written.



Williams' real breakthrough came in 1975 with Spielberg's take on Peter Benchley's blockbuster novel about a small American seaside resort terrorised by an enormous great white shark – **Jaws**. Try to imagine the film without Williams' incessant two-note bass ostinato ... doesn't quite pack the same punch, does it? Like Bernard Herrmann's famous stabbing motif in Hitchcock's *Psycho*, it almost becomes a character in itself.

And so tonight's concert ends ... a long time ago, in a galaxy far, far away – Los Angeles in the 1970s, to be precise. The young writer and director George Lucas was looking for a composer to bring some much-required gravitas

to his fledgling **Star Wars** project. His friend Steven Spielberg suggested John Williams, who had brought that very thing to his film *Jaws* and earned Williams an Academy Award for Best Original Score. Back in the early 1970s, many film studios had given up on full-scale original scores. A simple assortment of pop songs on the soundtrack was much cheaper and each one could be sold separately as a marketing tool. So it came as a surprise to many young filmgoers to hear the symphonic score for full orchestra that Williams created for *Star Wars*, drawing on the rich romantic sounds of the 19th century and leitmotif techniques borrowed from Wagnerian opera, creating and reworking themes for specific characters and events. In our final selection we begin some 30 years after the famous Battle of Endor, Luke Skywalker is missing and the son of Han Solo and Princess Leia, Ben Solo, is seduced by the dark side of the Force. But his aspirations are thwarted by the Rebel Alliance and in particular by a young woman called Rey, who is unusually strong with the Force. After *The Rise of Skywalker*, we end with the theme that started it all, I'm guessing for the majority of those in the hall tonight – *Star Wars, A New Hope*.

Star Wars has been an extraordinary journey for filmgoers and composer alike. Writing the music for these films over a more than 40-year period was not a consciously sought goal for Williams. What is clear, however, is that the Force is very definitely with him.

© Stephen Duffy



Alice Mills (Born 2000)

Love on the Wing



WORLD PREMIERE

DURATION 5 minutes

Love on the Wing is a vibrant musical composition, created to enhance Glasgow-born Norman McLaren's 1938 animation advertising Empire Air Mail. The visual narrative traces the tumultuous journey of two lovers through morphing hand-drawn images, reminiscent of a dance. My composition mirrors the animation's spontaneity. Infused with lively syncopation and playful melodies, the music's rich harmonies subtly convey the tender blossoming of love. The music guides the audience through the characters' turbulent relationship, leading to an intense percussive climax, reminiscent of a galloping horse, bringing the piece to a powerful conclusion.

© Alice Mills

Alice Mills is a predominantly computer-based composer from Surrey. Her passion for music and technology has led her to be particularly interested in interweaving the richness of orchestral instruments with the infinite spectrum of electronic sounds.

Driven by a love of art, she found herself drawn to the collaborative nature of film, and loves weaving her music into visual narratives. She has worked on numerous award-winning short films, dance works and animations, as well as her own personal music.

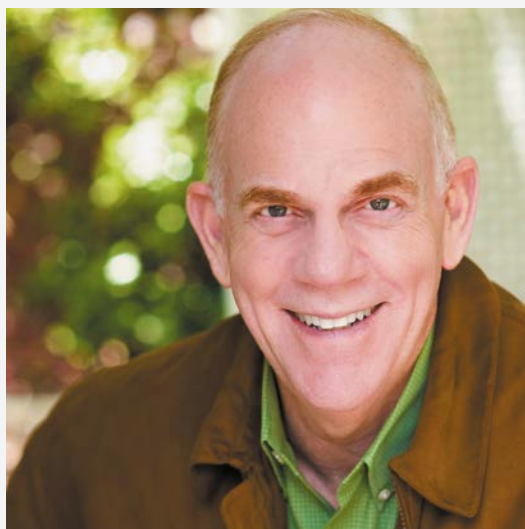
Growing up, she was classically trained in piano, violin and clarinet. However, her studies in music technology at Surrey University ignited a passion for experimentation. She was thrilled when the opportunity arose to revisit her orchestral roots through Film Composers Lab and is ecstatic her piece is to be performed live.

Film Composers Lab 2022:23 was kindly supported by the Boris Karloff Charitable Foundation, Fenton Arts Trust, Idlewild Trust, Jones Family Charitable Trust, Thriplow Charitable Trust and the 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 18th 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



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in 2018.

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 the 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. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève); as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

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Lena Zeliszewska
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Shlomy Dobrinsky
Mikhel Kerem
Veronica Marziano
Ursula Heidecker Allen
Susannah Lowdon
Lorna Rough
Elizabeth Bamping
Liam Lynch
Caroline Parry
Alan Manson
Kirstin Drew
Colin McKee

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Nigel Mason
Paul Medd
Emily Earl
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger
Iona McDonald
John Robinson

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Francesca Hunt
Lisa Rourke
Maria Trittinger
Nicola McWhirter
Beth Woodford
Claire Dunn
Sasha Buettner

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
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Gunda Baranuaskaitė
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GUEST PRINCIPAL
Michael Rae
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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. We're delighted to have partnered with Oscar-nominated Scottish film composer, Patrick Doyle, to share his world-class expertise with this year's cohort of RSNO Film Composers Lab participants.

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**.



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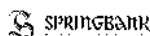
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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

VIDEO GAMES MUSIC IN CONCERT

Featuring music from **Civilization VI**, **World of Warcraft**, **Donkey Kong**, **Final Fantasy** and more!

EDINBURGH

Fri 31 May: 7.30pm

GLASGOW

Sat 1 Jun: 7.30pm

Eimear Noone Conductor

RSNO Youth Chorus & Changed Voices

Patrick Barrett RSNO Youth Choruses Director

Frikki Walker RSNO Changed Voices Director

rsno.org.uk



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