

Salute to John Williams

Welcome

Welcome to the New Jersey Symphony Orchestra's *A Salute to John Williams* at the State Theatre in New Brunswick, NJ. Watch and listen as the state's premier orchestra takes you on a tour of the music of this iconic film and television composer.

These *Keynotes* provide information to help you take in the performance with a well-informed ear and eye. We hope that the guide will add to your understanding and enjoyment of the concert and inspire you to continue exploring the rich world of symphonic music.



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Keynotes

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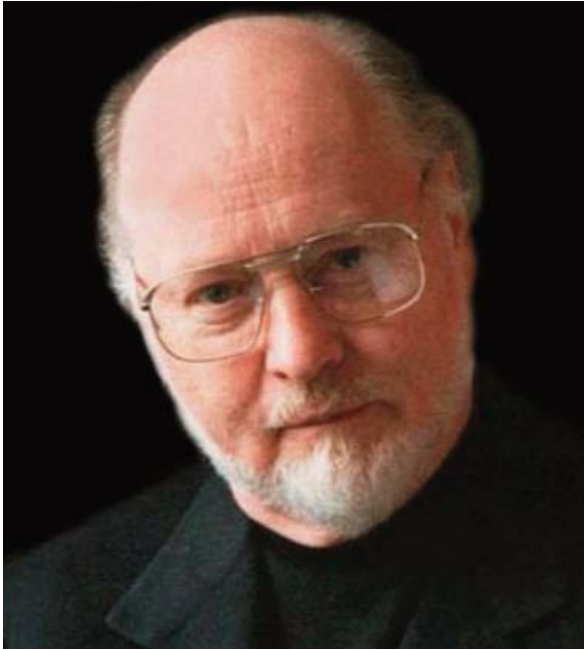
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The State Theatre, a premier nonprofit venue for the performing arts and entertainment.

Meet John Williams



John Williams is the most celebrated and successful film and television composer of this era. His work has earned him 17 Grammy Awards, three Golden Globes, two Emmys, five BAFTAs (British Academy of Film and Television Award), and five Academy Awards.

A native of Queens, NY, Williams moved with his family to Los Angeles when he was a teenager. While enrolled at UCLA, he studied composition privately with composer Mario Castelnuovo-Tedesco. Drafted into the Air Force, Williams conducted and created musical arrangements for the Air Force band. He moved back to New York after his military service to attend the Juilliard School—at the same time working in clubs and studios as a jazz pianist.

Upon completing his studies at Juilliard, Williams returned to Los Angeles to become a film orchestrator. He worked with some of the most prominent and influential studio composers: Franz Waxman, Alfred Newman, and Bernard Herrmann. As a studio pianist, he performed scores by other great Hollywood composers, including Elmer Bernstein, Henry Mancini, and Jerry Goldsmith. Williams began his composing

career writing music for television shows. One of his first successes as a film composer came with his adaptation of the music created by Jerry Bock for the Broadway musical, *Fiddler on the Roof*. His work on the film earned him his first Oscar.

John Williams was approached by another Hollywood newcomer, Steven Spielberg, to compose the music for the 1975 film, *Jaws*, which brought him his second Oscar. Spielberg introduced him to George Lucas, who hired Williams to write the music for the *Star Wars* saga, bringing him Oscar number three. Many more collaborations with his close friend Steven Spielberg produced hit films such as *Superman, E.T.* (Oscar number four), and the *Indiana Jones* series. Williams' work with other filmmakers included the scores for *Saving Private Ryan*, *War of the Worlds*, *Jurassic Park*, *The Witches of Eastwick*, *Hook*, *Schindler's List* (Oscar number five), *Far and Away*, and the Harry Potter series.

In addition to his extensive film work, John Williams has composed concert pieces and conducted orchestras. He served as conductor for the Boston Pops Orchestra beginning in 1980; upon retiring from the position in 1983, he was named their Conductor Laureate. He has continued touring with the Pops since then; taking them on tours in Japan and throughout the US. Williams has served as guest conductor for the London Symphony, the Philadelphia Orchestra, the Chicago Symphony, the Dallas Symphony, and the Los Angeles Philharmonic.

His works for orchestra include a symphony, concertos for cello, flute, violin, clarinet, tuba, trumpet, and bassoon. He composed "Liberty Fanfare" for the rededication of the Statue of Liberty, as well as themes for the 1984, 1988, and 1996 Olympic Games and the 1987 Special Olympics. His most recent work *Seven for Luck*, is a seven-piece song cycle based on works of the former United States Poet Laureate, Rita Dove.



John Williams and Steven Spielberg

Meet the Orchestra



For more information on the New Jersey Symphony Orchestra, visit their [website](#).

Founded in 1922, the New Jersey Symphony Orchestra (NJSO), has become New Jersey's preeminent orchestra, renowned for its artistic excellence, innovative programming, and community engagement. Led by Music Director Jacques Lacombe and Conductor Laureate & Artistic Advisor Neeme Järvi, the ensemble presents over 200 concerts each season.

Reaching audiences throughout the state, the orchestra takes its programs to seven different venues, including its home base—NJPAC—in Newark and the State Theatre in New Brunswick. Their education and outreach programs enrich the listening experience for children and adults alike.

The New Jersey Symphony Orchestra Broadcast Series is a syndicated radio program broadcast regionally and throughout North America.

Among the NJSO's many distinctions, it received the 2000 Grammy Award for Best Engineered Classical Recording for their recording of Dvorak's *Requiem* and *Symphony No. 9* ("From the New World"). The world-renowned artists who have performed with the NJSO include Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Lang Lang, Herbie Hancock, Renée Fleming, James Galway, Joshua Bell, Marilyn Horne, Sarah Vaughan, Luciano Pavarotti, and Andrea Bocelli. The orchestra has presented the world premiere of 58 different works by composers including Roger Sessions, John Harbison, Christopher Rouse, Libby Larsen, Richard Danielpour, and Roberto Sierra. The NJSO has the distinction of appointing the first African American to direct a major symphony orchestra—conductor Henry Lewis—with whom the orchestra made its Carnegie Hall debut in 1970. The NJSO's performance at the opening night celebration of NJPAC was televised and broadcast to over four million people.

Tenor Luciano Pavarotti made his American debut with the NJSO in 1972 at the Garden State Arts Center (now the PNC Bank Arts Center).



Meet Gerald Steichen

Conductor Gerald Steichen currently serves as music director for Connecticut's Ridgefield Symphony Orchestra and principal pops conductor for the Utah Symphony. He is the associate conductor for the New Haven Symphony Orchestra and conducts their Classics concerts, the Pops series, Young People's Concerts, and their Summer Park Concert series.

Along with his work in Connecticut and Utah, Steichen frequently conducts for the Boston Pops Orchestra and the New Jersey Symphony Orchestra. He has appeared with orchestras throughout the US, including those from Oklahoma City, Columbus, Purchase, Wheeling, Memphis, and New York. Internationally, he has performed with the Hong Kong Philharmonic Orchestra, Tokyo City Orchestra, the Norwegian Radio Symphony, and the NDR Philharmonic Hannover at the Braunschweig Festival. He also greatly enjoys conducting opera. He made his New York City Opera debut leading performances of *La bohème*. His other opera credits include the Utah Symphony & Opera, Anchorage Opera, Glimmerglass Opera, and Opera East Texas.

As a pianist, Gerald Steichen has performed onstage with New York City Opera in productions of *Carmina Burana* and *Porgy and Bess*. He appeared on Broadway in the Tony Award-winning show, *Master Class*, as Manny, the Accompanist. He served as the associate conductor on the national tours of *The Phantom of the Opera*, *The Secret Garden*, and *Peter Pan*. For two years, he was the principal conductor for *CATS* at Broadway's Wintergarden Theatre. Steichen spent almost two decades with the "Meet the Artist" series in New York as conductor, pianist, and clinician.

A native of Oklahoma, Gerald Steichen received degrees from Northern Oklahoma College, Oklahoma City University, and the University of Southern California.



Scoring for Film

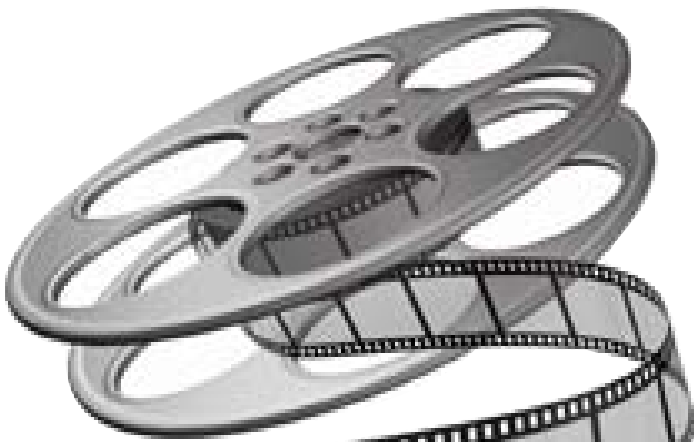
The music that accompanies a film, opera, or musical is called a score; in film parlance, composing this music is known as scoring. Film scores are often composed later in the process, during editing. The composer will meet with the producers and directors about what sort of music would fit the film best.

There are several methods for scoring movies. "Spotting," the most common method, involves watching the film many times and making notes about where music is needed and how long that music cue should last.

A less common way of scoring a film has a director editing the film based on the composer's music. The director Sergio Leone and his frequent collaborator, composer Ennio Morricone, followed this procedure in the films *The Good, The Bad, and the Ugly*; *Once Upon a Time in the West*; and

Once Upon a Time in America. Morricone composed the music months before the film was ready for editing, and then the director edited the film to fit the score. Similarly, the finale of *E.T. the Extra-Terrestrial*, directed by Steven Spielberg and composed by John Williams, was edited to match Williams' music, with Spielberg giving Williams complete freedom in creating the music.

The rarest method of film composing is when a composer is asked to write music based on the script, but without seeing the film. Using this procedure, composers don't have to worry about fitting specific music cues. Most often, the method is used when a director doesn't want the music to comment on anything specific occurring in the film. Christopher Nolan's 2010 film, *Inception*, was composed this way by Hans Zimmer.



1. Spotting

Re-watching and making notes about when music should occur.

2. Composing: Composers can write out music out by hand or use software like Sibelius or Cubase.

3. Orchestrating: Choosing the instruments for each section of the score. Some composers do this themselves while others use an orchestrator or arranger.

4. Rehearsing: The musicians rehearse with the conductor (often the composer) before the final step...

5. Recording: The musicians record the score in the studio. Behind them, the film is projected on a huge screen that allows them to match the music with the dialogue and visual elements.

Film Composer Lineage

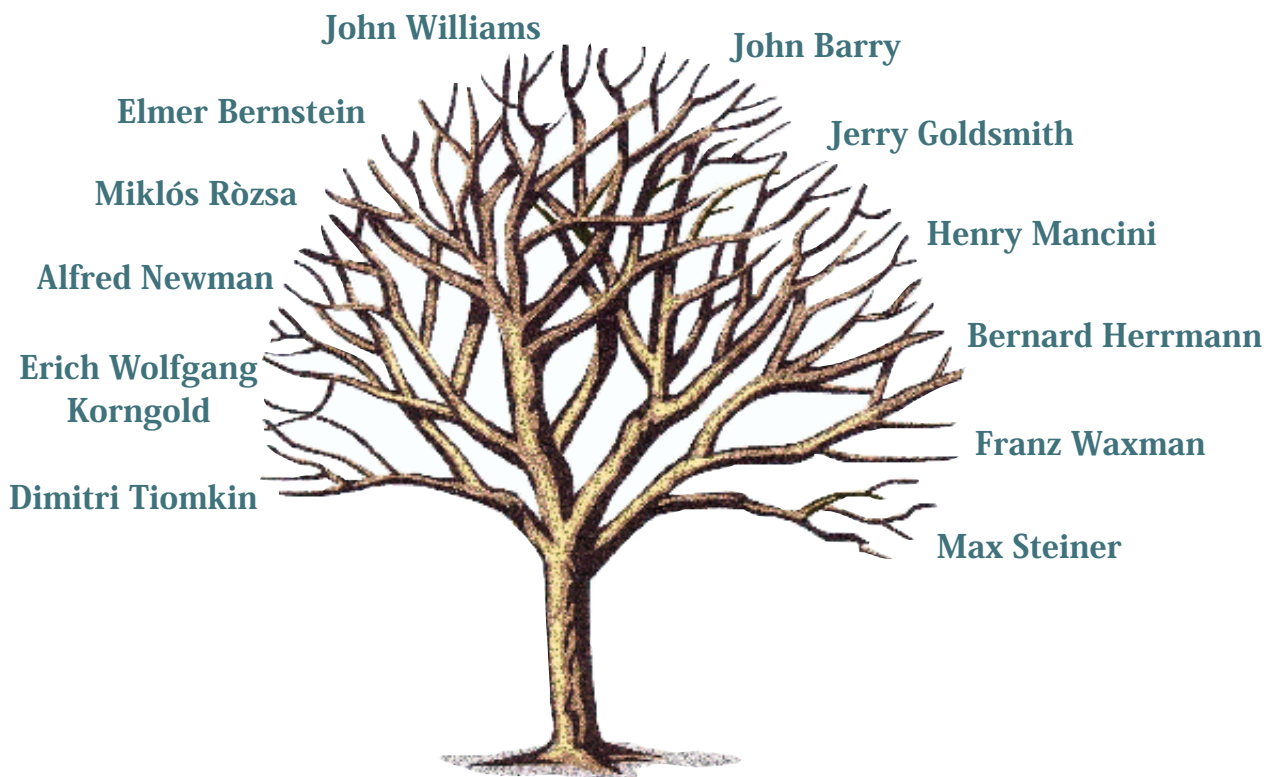
“If [Richard] Wagner had lived in this century, he would have been the No. 1 film composer.”

—Max Steiner

Look at the “family tree” of film composers (below), and you’ll see the names are nearly all Jewish. The foundation of American film music was laid by these European immigrants and their descendents, who brought with them across the Atlantic the traditions of European classical music—especially the music of the Romantic Era (roughly 1800-1930), when composers sought to depict or describe—in musical terms—stories, emotions, and scenes from nature.

The German Romantic composer Richard Wagner (1813-1883) had perhaps the greatest influence on the development of film music. In his epic music dramas, he achieved a synthesis of literature, visual elements and dramatic music in ways that would anticipate cinema’s fusion of the visual and musical arts a few decades later. John Mauceri, who has conducted both film music and a lot of Wagner, says that two aspects of Wagner’s musical universe “are as operative today as they were when he invented and developed them. One was how to tell, in musical terms, a dramatic story over a long period of time; and the other was how music should describe natural events as well as emotional states, in very specific translations of what we see and feel.” In his operas, Wagner used *leitmotifs*, recurring musical themes representing a person, place, or idea. “This idea was adopted by every film composer who came to Hollywood to write dramatic underscore, starting with Steiner and Erich Wolfgang Korngold, right through to today,” Mauceri notes.

Quite a few classical composers also wrote (and continue to write) for film. Among them are Sergei Prokofiev, Dmitri Shostakovich, Aaron Copland, Philip Glass, Sofia Gubaidulina, John Corigliano, Tan Dun, and Osvaldo Golijov,



18th-century European Classical Composers

More to Explore

Founding Fathers of Film Music

Two of the greatest names in the history of film music, Max Steiner and Erich Wolfgang Korngold, both worked for Warner Bros. Studios in Hollywood.

Max Steiner, a Viennese Jew, studied music with no less than Johannes Brahms and Gustav Mahler. Born in 1888, he arrived in New York in 1914 and eventually made his way to Hollywood. He is responsible for some of the most memorable film scores of all time, including *King Kong* (1930), *Gone With the Wind* (1939), *Dark Victory* (1939), *Casablanca* (1942), and *Now, Voyager* (1942).



Erich Wolfgang Korngold is sometimes referred to as “the inventor of the modern film score.” Born in 1897, he established his reputation as a composer of concert music and opera. He collaborated with the German theater director Max Reinhardt, who invited him to Hollywood to adapt the music of Felix Mendelssohn for Reinhardt’s film of Shakespeare’s *A Midsummer Night’s Dream*. A year later, Korngold was composing film scores, and

was soon offered an exclusive contract with Warner Bros. Studios. Korngold is best remembered for his lush, sweeping scores for adventure films such as *Captain Blood* (1935), *The Adventures of Robin Hood* (1938; Academy Award for Best Original Score), *The Sea Hawk* (1940), and *The Sea Wolf* (1941).



Who Wrote That?

Here are some composers whose work you might recognize.

Henry Mancini - the [Pink Panther](#) films and *Breakfast at Tiffany's*

Randy Newman - the three *Toy Story* films, [The Natural](#), and *Ragtime*

James Horner - *Braveheart*, [Titanic](#), and *Avatar*

Vangelis - [Chariots of Fire](#)

Listen to samples of different scores by the same composer and see if you can hear a distinctive style. During the John Williams concert at the State Theatre, see if you can hear influences of any of the composers who came before him.

Resources

Knowing the Score: Notes on Film Music, by Irwin Bazelon. New York: Van Nostrand Reinhold, 1975.

On the Track: A Guide to Contemporary Film Scoring, by Fred Karlin and Rayburn Wright. New York: Schirmer, 1990. Foreword by John Williams.

Film Score: The Art & Craft of Movie Music, by Tony Thomas. Burbank, California: Riverwood Press, 1991.

Settling the Score: Music and the Classical Hollywood Film, by Kathryn Kalinak. Madison, Wisconsin: The University of Wisconsin Press, 1992.

Listening to Movies, by Fred Karlin. New York: Schirmer, 1994.

[From Scene to Shining Screen: A Short History of Film Music](#), by Paul Chihara. Program note for the American Composers Orchestra.