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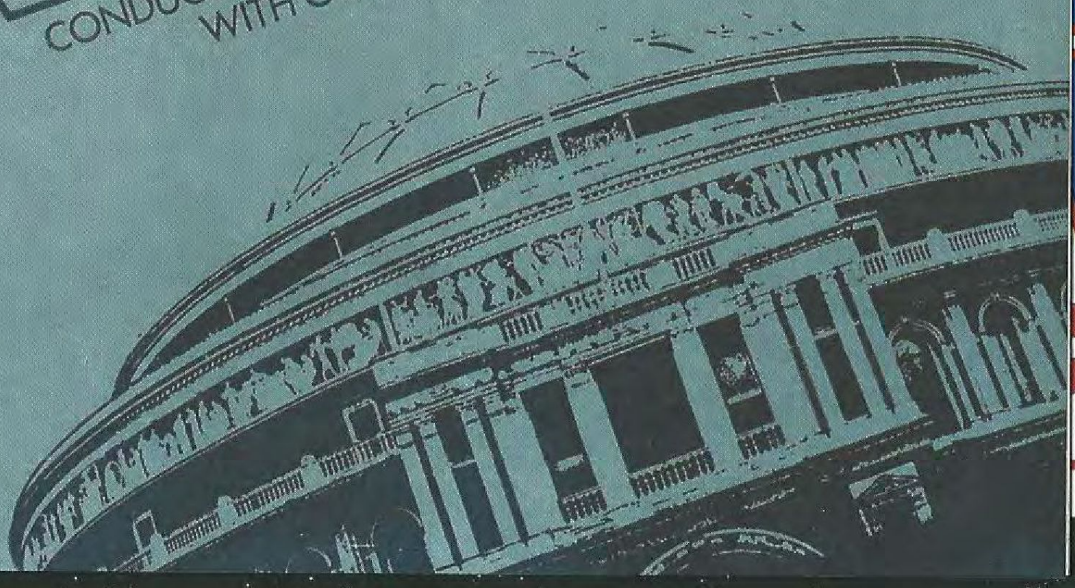

The London Symphony Orchestra



Founded 1904

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Karl Böhm

Principal Conductor
André Previn

Principal Guest Conductors
Claudio Abbado
Colin Davis

Conductor Laureate
Eugen Jochum

Leader
Neville Taweel

Thursday 16 February at 7.30pm

Royal Albert Hall
General Manager: Anthony J. Charlton

Programme Book 30p

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The LSO in Space

Theme from 2001
Richard Strauss: Also sprach Zarathustra

John Williams
Music from Close Encounters of the Third Kind

Gustav Holst
The Planets*
Jupiter
Neptune
Mars

Interval

John Williams
Star Wars Suite
introduced by Gary Kurtz

John Williams
Conductor

David Atherton
*Conductor**

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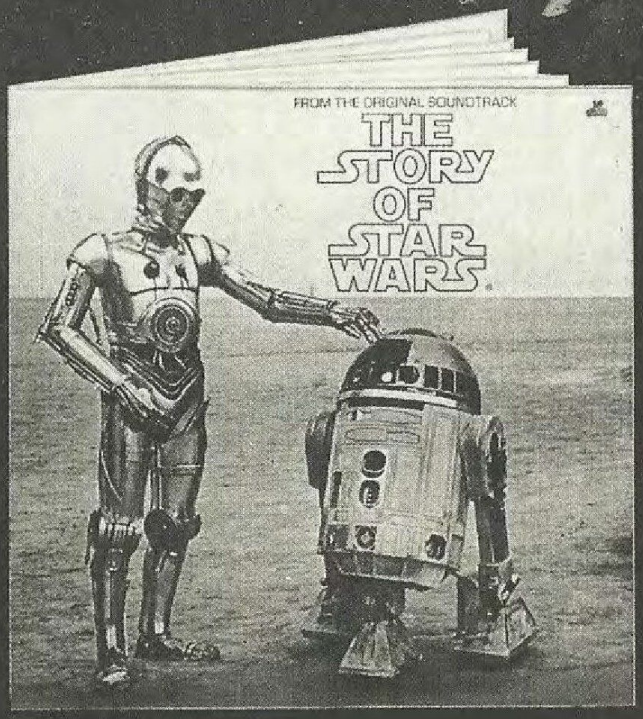

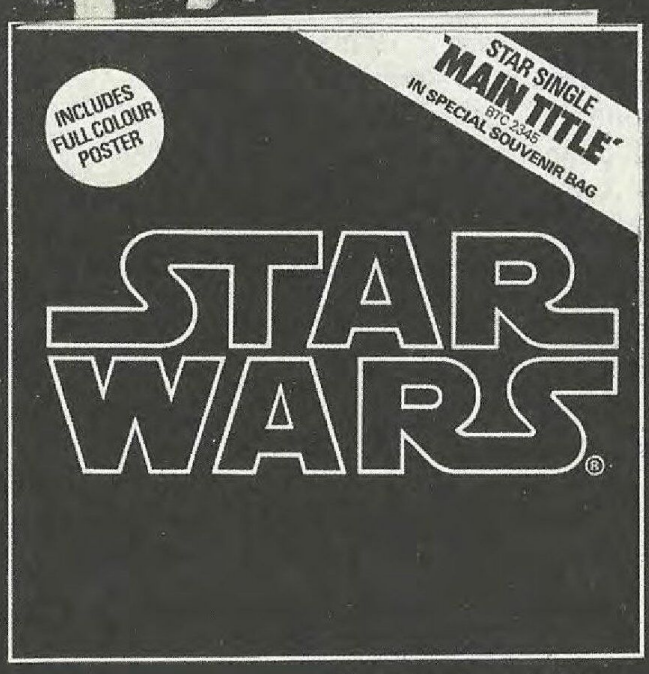

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John Williams

John Williams was born in New York in 1932. He studied at the University of California in Los Angeles, and in New York at the Juilliard School of Music with Rosina Lhevinne.
He has composed scores and acted as Musical Director for approximately forty films including *The Reivers, None But The Brave, The Cowboys, How To Steal A Million, Jane Eyre, Goodbye Mr. Chips, The Poseidon Adventure, Towering Inferno, Earthquake, The Long Goodbye, Paper Chase, Cinderella Liberty, Conrack, Sugarland Express, Jaws, Midway and Black Sunday.*

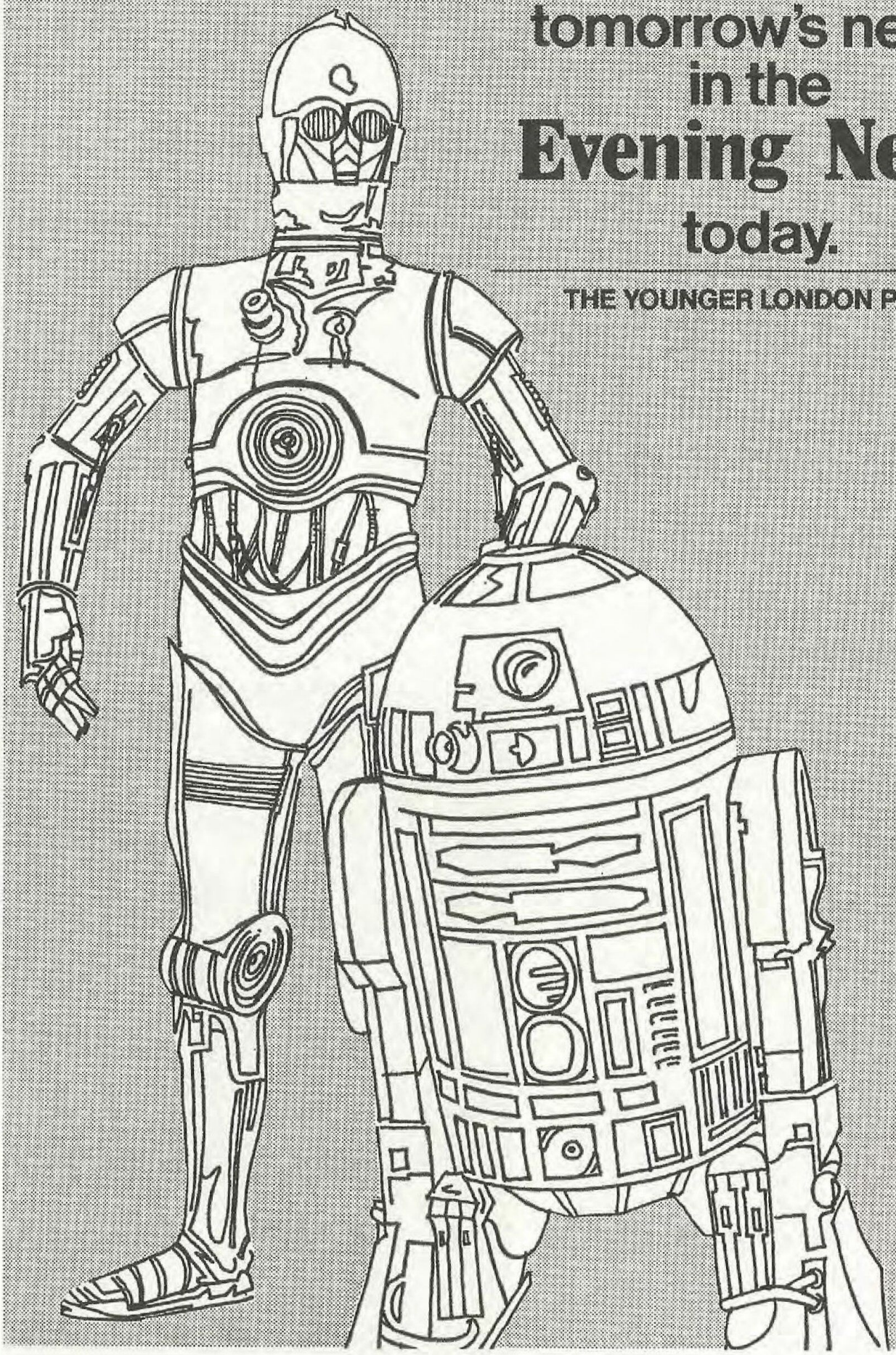
He has twice received the American Television Academy's 'Emmy' Award for the 'Best Musical Composition,' and the British Academy of Film and Television Arts Award for best original score in 1976. He has been nominated by the American Academy of Motion Picture Arts and Sciences eleven times. John Williams has received the Academy Award twice, one for *Fiddler On The Roof* in 1972, and one for *Jaws* in 1976. He has also composed much music for television, especially the Alcoa Theatre, Kraft Theatre and Playhouse 90.

His symphonic works have been performed by many major American orchestras, including those of Los Angeles, Pittsburgh, Houston, and St. Louis. His First Symphony was premièred in 1966 by the Houston Symphony Orchestra, conducted by André Previn, and presented again in London with the London Symphony Orchestra in July of 1972. Amongst other compositions, he has written a violin concerto. His latest film scores are *Star Wars* and *Close Encounters of the Third Kind.*



Tomorrow's music, tomorrow's news, in the **Evening News** today.

THE YOUNGER LONDON PAPER



David Atherton

David Atherton is one of the most outstanding talents to emerge from Great Britain in the last decade.

Born in Blackpool, Lancashire, he studied music at the University of Cambridge, where his conducting of the original version of Strauss' *Ariadne auf Naxos* and Berlioz' *Beatrice and Benedict* aroused much critical acclaim. In 1967 Sir Georg Solti invited him to join the music staff of the Royal Opera House and the following year, at the age of twenty-four, he became the youngest conductor ever to appear there. In his position as Resident Conductor he has given over 100 performances with Covent Garden, including a highly successful visit to La Scala, Milan in February, 1976. In July, 1976, he conducted the world première of Henze's opera *We come to the River.*

David Atherton formed the London Sinfonietta in 1967 and, as its Musical Director until 1973, he conducted the first performances of many important contemporary works. The Sinfonietta, which is now regarded as one of the world's leading chamber ensembles, has made many recordings with David Atherton, the most important being the highly acclaimed complete works for chamber ensemble by Arnold Schoenberg (Decca).

In 1968, with the BBC Symphony Orchestra, he became the youngest conductor in the history of the Henry Wood Promenade Concerts at the Royal Albert Hall. Since then, his concert engagements have taken him all over Europe, to North America and the Far East. His work in the recording studio has gained an Edison Award and two nominations for Grammy Awards; and last year his recordings on Deutsche Grammophon of works by Kurt Weill were awarded the Grand Prix du Disque.



The London Symphony Orchestra

The London Symphony Orchestra is the capital's oldest orchestra. It has toured more extensively and probably made more recordings than any other since it first entered the recording studio in 1912. Founded in 1904 it was the first of the London orchestras to set itself up as a self-governing body on the lines of some of its continental counterparts. The members of the orchestra elect a board of directors to manage the affairs of the LSO.

Immediately following its formation, the LSO began to work with celebrated conductors such as Nikisch and Richter (the first Principal Conductor), a tradition which has continued over the years with Weingartner, Mengelberg, Koussevitzky, Beecham, Krips, Monteux and Kertesz.

The orchestra has built up a considerable reputation for giving first performances. Among the eminent composers who have conducted the LSO in their own works are Elgar, Britten, Copland, Richard Strauss, Henze, Tippett, Berio, Khatchaturian and Walton.

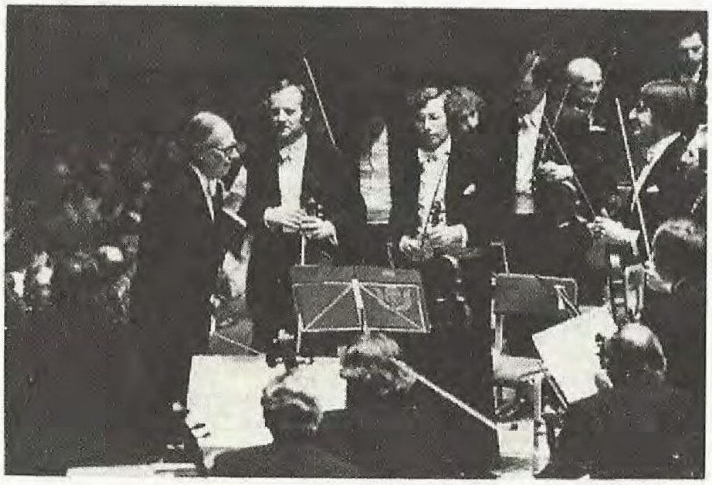
After the First World War, the orchestra built up a very successful recording and broadcasting career. More recently it has made television very much its own medium with a series of programmes which have captured large audiences and have succeeded in widening the appeal of classical music.

The LSO was the first orchestra to travel abroad and has appeared many times in the USA since its first visit in 1912. In 1964 it went on a world tour to the USA, Japan, Korea, Hong Kong, India, Iran, Israel and Turkey, and recently has visited Japan and Mexico. In May 1977 the LSO gave 19 concerts in six European countries and is the only British orchestra to have played at the Salzburg Festival, which is visited for the third time last August, afterwards flying directly to Edinburgh to spend a month at the Festival there.

In November, the LSO completed a tour of Great Britain sponsored by Shell UK Oil. With its principal conductor, André Previn, it gave concerts to full houses in Edinburgh, Manchester, Birmingham, Swansea and Bristol, and in the Royal Festival Hall. Last summer, Dr. Karl Böhm accepted the Presidency of the LSO and gave his first two concerts with the orchestra in that capacity in December.

The LSO celebrated the New Year not only with its regular New Year's Day concert, but with its first ever Grand Viennese Ball at the Royal Albert Hall on New Year's Eve.

President of the LSO, Dr. Karl Böhm brings the orchestra to its feet at the end of a momentous performance of Tchaikovsky Symphony No. 4.





First Violins
Neville Taweel
Leader
Irvine Arditti
principal
Robin Brightman
Stanley Castle
Sydney Colter
Norman Freeman
Dennis Gaines
Robert Retallick
Max Weber
Brian Gaulton
David Llewellyn
Norman Clarke
Nicholas Rigby
Malcolm Stewart

Second Violins
Warwick Hill
principal
Neil Watson
co-principal
Ivan Smith
sub-principal
Samuel Artis
William Brown
Thomas Cook
Terry Morton
Jack Steadman
Donald Stewart
Thomas Swift
David Williams
Charles Beldom
David Goodall
Robert Issell

Violas
Alexander Taylor
principal
Brian Clarke
co-principal
Peter Norriss
Patrick Hooley
Clarence Atkinson
David Hume
William Krasnik
Michael Mitchell
William Sumpton
Partick Vermont
Eric Cuthbertson
Richard Holttum

Cellos
Douglas Cummings
principal
Rod McGrath
co-principal
Ray Adams
sub-principal
Maurice Meulien
Clive Gillinson
Ken Law
Jack Long
Douglas Powrie
Francis Saunders
Tom Storer

Double Basses
Bruce Mollison
principal
Arthur Griffiths
sub-principal
John Cooper
John Duffy
Gerald Newson
Pashanko Dimitroff
Gordon Neal
John Hill
John Bass
Geoffrey Downs

Flutes
Peter Lloyd
principal
Richard Taylor
assistant principal
Lowry Sanders
Francis Nolan

Oboes
Anthony Camden
principal
Roger Lord
assistant principal

Cor Anglais
Michael Jeans

Bass Oboe
Graham Salter

Clarinets
Thea King
guest principal
Ronald Moore
Colin Courtenay

Bass Clarinet
John Stenhouse

Bassoons
Martin Gatt
principal
Robert Bourton
co-principal
Peter Francis
Dominic Weir

Contra Bassoons
Peter Francis
Dominic Weir

Horns
David Cripps
principal
Anthony Chidell
James Brown
assistant principal
James Quaife
Graham Warren
John Rooke

Trumpets
Maurice Murphy
principal
William Lang
assistant principal
George Reynolds
Norman Archibald

Trombones
Eric Crees
assistant principal
Chris Mowatt
guest principal
Roger Groves

Bass Trombone
Frank Mathison

Tuba
Stephen Wick
guest principal
Patrick Harrild
Alan Sinclair

Euphonium
David Purser

Timpani
Kurt-Hans Goedicke
principal
Russell Jordan

Percussion
Michael Frye
principal
Ray Northcott
John Lees
Nicholas Cole
John Donaldson

Harp
Renata Scheffel-Stein
principal
Nuala Herbert

Piano
Robert Noble

Organ
Timothy Farrell

Librarian
Henry Greenwood

Personel Manager
John Duffy

Stage Manager
Robert Cornfoot

Assistant Stage Manager
David Neale

Honorary Members
Ernest Hall OBE
The Right Hon.
Edward Heath
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Sir Jack Lyons
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STAR WARS U

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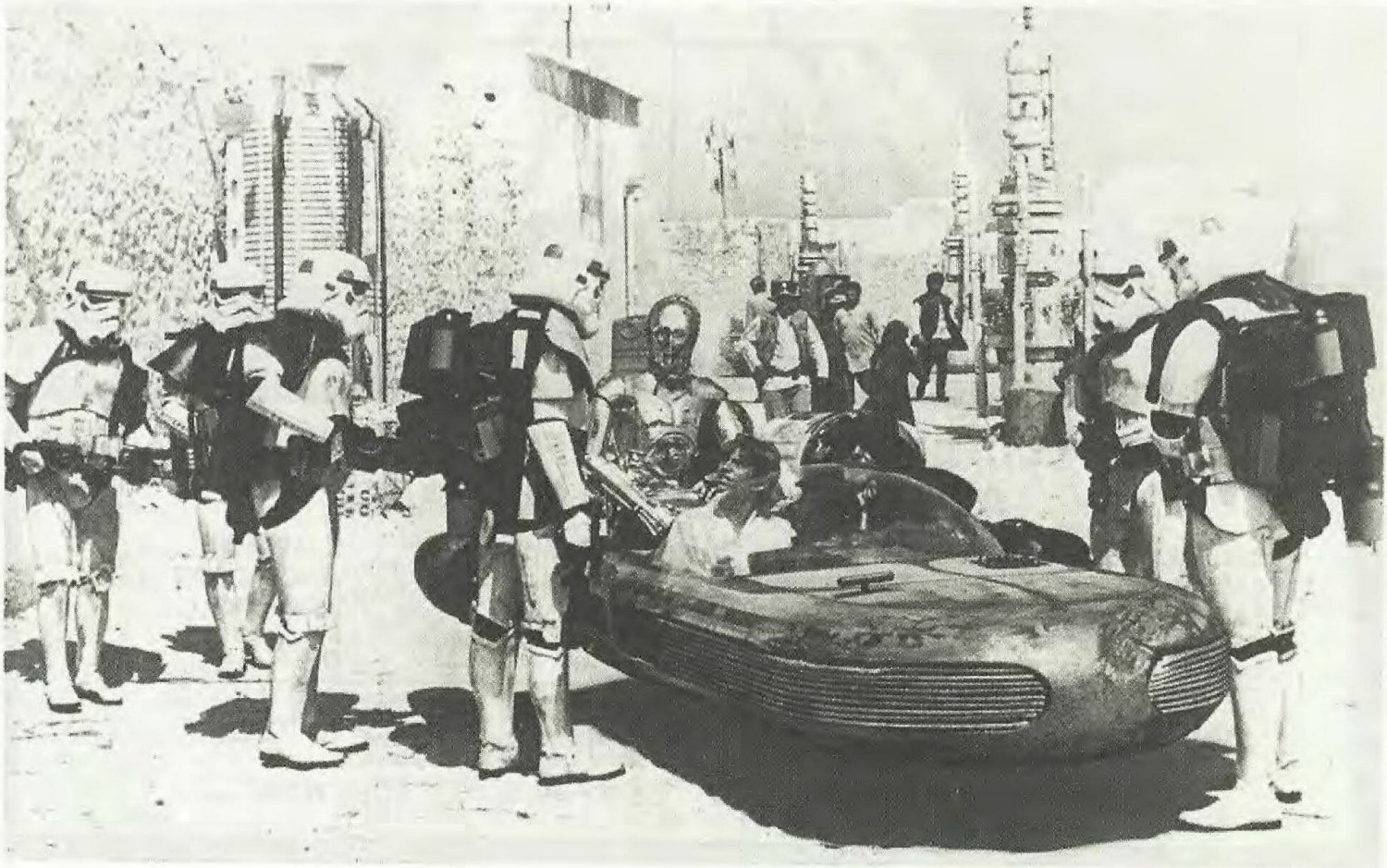
Star Wars

A long time ago in a galaxy far, far away, an incredible adventure took place . . .

Seven years ago, George Lucas, the creator of *American Graffiti*, began his first draft of a film that is certain to become a milestone in the space fantasy genre.
The high-energy adventure unites the hardware of contemporary science fiction with the romantic fantasies of sword and sorcery.
STAR WARS is an imaginative entertainment experience which takes the audience to an unkown galaxy thousands of light years from earth.
'I've always loved adventure films' commented writer-director George Lucas. 'After I finished *American Graffiti*, I came to realise that since the demise of the western, there hasn't been much in the mythological fantasy genre available to the film audience. So, instead of making 'isn't-it-terrible-what's-happening-to-mankind' movies, which is how I began, I decided that I'd try to fill that gap. I'd make a film so rooted in imagination that the grimness of everyday life would not follow the audience into the theatre. In other words, for two hours, they could forget.'
Around the time *Jaws* was being completed, director Steven Spielberg introduced George Lucas to composer John Williams and told Williams about STAR WARS. Steven's recommendation to George began to see fruition in December 1975 when George started discussing his film with John and gave him a script to read.
At first they talked about some music being composed and prerecorded for the Cantina sequence. Eventually, George found a record that he liked and used for a temp track to give him a rhythmic continuity shot to shot.
Prior to STAR WARS, John Williams completed the score for *Black Sunday* and a Violin Concerto. Early 1977, Williams went up to Marin County and saw the second cut of the film. During the next two months, he wrote the score for STAR WARS.



John Williams on writing music for Star Wars

Quite often filmmakers take records and put them in workprints as temporary (temp) material. The music is usually restricted to something that they have heard or they remember hearing. This can limit the composer's own creativity if he follows in that direction rather than finding something that might be more exciting. However, in the case of George Lucas, the director, the records he put on the track did one thing for me. It convinced me that George knew the idiom of the music he wanted in the picture.

George felt that since the picture was so original and so highly different in all of its physical orientations – creatures unknown, places unseen. and noises unheard of – that the music should be on a fairly familiar emotional level. He didn't want electronic or concrete music. Rather, he wanted a dichotomy to his visuals, an almost 19th Century romantic, symphonic score against these yet unseen sights.

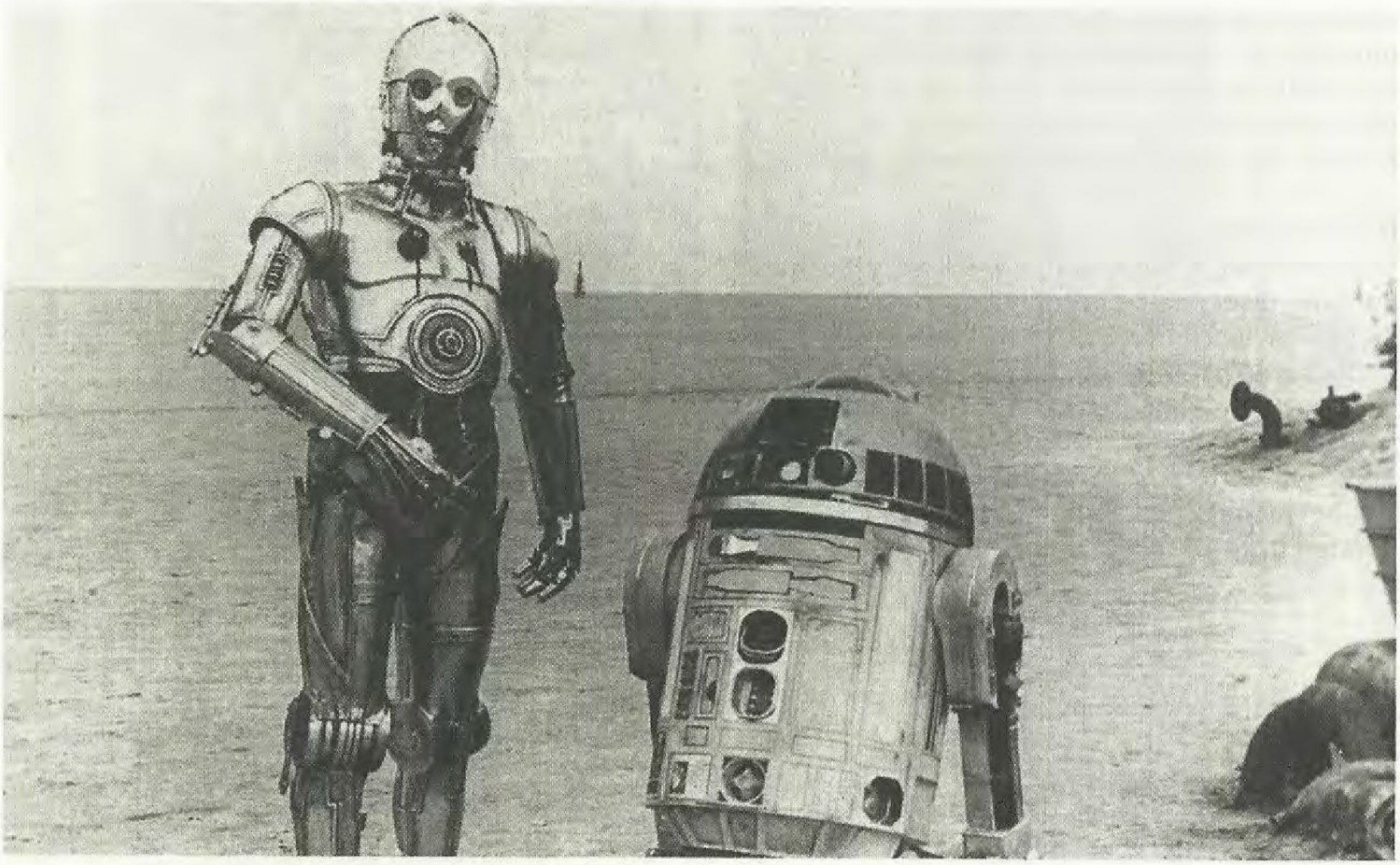
What George's temp track did was to prove that the disparity of styles was the right thing for this film and I think his instincts were correct. This established the stylistic direction I went to in Star Wars, which is first, tonal, and second, orchestral. It is all acoustic and natural.

I think it is a very unusual approach to a futuristic film, but I think the music relates to the characters and to the human problems even for the non-humans. I think this film is wildly romantic and fanciful. George and I felt that the music should be full of high adventure and the soaring spirits of the characters in the film.

At one point, George talked of integrating selections from the classical repertoire with the score. *2001* and several other films have utilized this technique very well. But what I think this technique doesn't do is it doesn't take a piece of melodic material, develop it and relate it to a character all the way through the film.

For instance, if you took a theme from one of the sections of Holst's *The Planets* and played it at the beginning of the film, it would not necessarily fit in the middle nor at the end of the film. On the other hand, I did not want to hear a piece of Dvorák here, a piece of Tchaikovsky there, and a piece of Holst in another place.

For formal reasons, I felt that the film wanted thematic unity. What I wanted to hear was something to do with a character here and something to do with the same character more developed there. I believe we needed melodic themes of our own which I could sort of bend around and put through all the permutations that I would need in the dramatic situations. George and I agreed that it gives the film a greater unity, a greater solidarity than it would have if we were to use a few odd bits from the repertory – however well they might fit a situation.



Tonight's music

As John Williams mentioned earlier, his soundtrack for Star Wars is purposely reminiscent of the large orchestral works in the late Romantic repertoire of the turn of the century. The Star Wars music, although quite new, feels familiar enough to unlock the emotions we experience when listening to that repertoire, including for example, the tone poems of Richard Strauss, themselves influential enough to have provided the germ of many film themes in Westerns.

Also sprach Zarathustra is a symphonic poem by Richard Strauss lasting over half an hour. It received its première in 1896, with the composer conducting, when he was 32. It is a musical expression of the expansive philosophical ideas of Nietzsche in his book of the same title. The two-minute introduction depicts the dawn; the hero, Zarathustra, greets the sun. This opening was used repeatedly for moments of discovery in Stanley Kubrick's film *2001: A Space Odyssey*, in which he also employed music by Johann Strauss and the modern Hungarian composer György Ligeti.

It was not the first time that music in the Romantic style had been associated with space fiction – Liszt's *Les Preludes* accompanies Flash Gordon throughout his conquest of the universe. When the English composer Gustav Holst (1874-1934) completed *The Planets* in 1916 he could not have anticipated its use in films. His suite contains music for all the known planets of the time, omitting Pluto, not located until 1930. Each movement expresses the character of one of the planets. Tonight three movements are heard:
Jupiter, the Bringer of Jollity
Neptune, the Mystic
Mars, the Bringer of War.
The work, which in its entirety lasts about fifty minutes, is scored for large orchestra, with a ladies chorus in *Neptune*.

The *Star Wars Suite* which John Williams has prepared for this performance is a concert version of most of the music recorded by him with the London Symphony Orchestra for the soundtrack. It is in six sections:
Main titles
The little people
Here they come
Princess Leia's theme
The battle
The Royal Presentation and end titles.

