

John Williams *at 90*



Fri 11 & Sat 12 Feb
Festival Theatre

Adelaide Symphony Orchestra

Perpetual Emotion

Season 2022



John Williams

at 90

Nicholas Buc
Conductor & Presenter

Music by John Williams
except where noted

Duration
Approx. 2 hours
including interval

Acknowledgement of Country

Jamie Goldsmith arr./orch. Ferguson
Pudnanthi Padninthi II – Wadna

Superman: March

Jerry Bock arr. Williams
Fiddler on the Roof – Excerpts

Jaws: Shark Theme

Hook: *Flight to Neverland*

The Terminal: *Viktor's Tale*

Schindler's List: *Remembrances*

Memoirs of a Geisha: *Sayuri's Theme*

The Lost World – Jurassic Park: Theme

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

INTERVAL

20 minutes

The Cowboys: Overture

Superman: Love Theme

The Empire Strikes Back:
The Asteroid Field
Han Solo and the Princess

Solo – A Star Wars Story: *The Adventures of Han*

Angela's Ashes: Theme

Harry Potter and the Philosopher's Stone:
Harry's Wondrous World

Raiders of the Lost Ark: *The Raiders March*

Star Wars: *Throne Room & End Title*



Conductor and presenter, Nicholas Buc, pictured with John Williams in 2018

Nicholas Buc is an award-winning composer, conductor and arranger with over 20 years experience in the music industry. He has composed music for film, television and the concert hall, with some of his work being screened at festivals and theatres around Australia, Asia and the US. As the recipient of the prestigious Brian May Scholarship, he completed a Master's degree in Scoring for Film and Multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring.

He has worked with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and Australian pop sensation Tina Arena. He has written arrangements for Birds of Tokyo, Missy Higgins, Eskimo Joe and Vera Blue as well as working on *Junior MasterChef*, *The Voice Australia* and the 2021 AFL Grand Final.

Nicholas is highly sought after as a conductor for live film concerts, having conducted the world premieres of John Williams' *Star Wars: The Last Jedi* and *Close Encounters of the Third Kind*, Hans Zimmer's *The Lion King* (2019), Alan Menken's *Beauty and the Beast* (2017) and Alexandre Desplat's *Harry Potter and the Deathly Hallows Part 2*.

He is also the only person in the world to have conducted all three original *Star Wars* films in concert in one day.

“Without John Williams, bikes don’t really fly. Nor do brooms in Quidditch matches. Nor do men in red capes. There is no Force. Dinosaurs do not walk the earth. We do not wonder. We do not weep. We do not believe.”

Steven Spielberg

John Williams

at 90

Can you name the living person nominated for more Academy Awards than any other? And who has won five of them? Along with 25 Grammys, seven BFIs and four Golden Globes? Who helped you believe that *Superman* could fly? Who brought a powerful musical magic to the world of *Harry Potter*? That would be the man whose 90th birthday is being celebrated by moviegoers and music lovers everywhere this month (he was born on February 8, 1932) – including tonight's spectacular concert by the ASO and conductor Nicholas Buc.

In his formative years in the music business, John Williams' brilliance as pianist, orchestrator and arranger made him a fixture in the Hollywood studio system. In fact, in the late 1950s, the world first got to hear him without even knowing it, most famously as part of the combo that recorded Henry Mancini's music for the landmark TV show *Peter Gunn*. Within a few years his name appeared as composer on the credits of many major TV shows, as he wrote themes and episode music for, among others, *Lost in Space*, *The Time Tunnel* and *Land of the Giants*.

It's in his guise as arranger that you meet him early in tonight's concert, for the movie which brought him his first Academy Award in 1971, *Fiddler on the Roof*. A few years after he arranged Jerry Bock's beloved score for the big screen, he created an exhilarating fantasy for violin and orchestra using many of the best-loved songs from the show.

The exuberance of Williams' approach to the world of *Fiddler on the Roof* is a tribute to his versatility. For all his long association with epic fantasy films, he creates compelling musical responses to genres as diverse as the Western – as you'll hear in the rip-roaring Overture to 1972's *The Cowboys* – and period drama, as evidenced by his haunting musical picture of Sayuri, the geisha name of the heroine in *Memoirs of a Geisha* (2005). And how liltingly he captures the sadness, sweep and compassion of *Angela's Ashes* (1999). The director of that film, Alan Parker, said at the time: 'Having John Williams agree to score your film is like winning the lottery.'

But it's his decades-long collaboration with director Steven Spielberg that helped cement his big-screen reputation. You could say that their second movie together really made a splash, because every time you see the word 'shark', you're probably hearing the theme from *Jaws* (1976) in your head at the same time. Williams' keen sense of the epic helped make *E.T.* (1982) one of the greatest box-office hits of all time, and didn't the prehistoric creatures in the *Jurassic Park* films seem more majestic, and scarier, thanks to him? Although Spielberg now has mixed feelings about *Hook* (1991), his grand riff on the *Peter Pan* story, there's plenty of fairy dust in Williams' music for the movie. He also captured the bittersweet atmosphere of *The Terminal* (2004) and the plight of its hero Viktor Navorski to perfection, most notably in the cue *Viktor's Tale*, a Slavic-flavoured clarinet solo. His theme for *Schindler's List* (1993) is heartbreaking in its poignancy, yet Williams found the movie so overwhelming that he was reluctant to score it. He is reported to have said to Spielberg: 'You need a better composer than I am for this film,' to which Spielberg replied: 'I know, but they're all dead.'

One year after *Jaws* came *Star Wars* (OK then *Episode IV: A New Hope*); it's hard to imagine now just how unexpected this score was; sci-fi or science fantasy films at this time did not feature grand, swashbuckling music. In its colour and extravagance, referencing everything from Holst's *The Planets* to Korngold's scores for Errol Flynn, Williams' music echoed the movie's roots in genre film-making – and won him another Academy Award. The *Star Wars* franchise is now unthinkable without him; so for that matter is the *Indiana Jones* cycle, and Williams is scheduled to create the music for the fifth picture featuring cinema's most daring archaeologist, due for release next year. Yes, one of the most influential and widely-loved composers in cinema history is still working as he enters his tenth decade!

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Adelaide *Symphony Orchestra*

Violins

Cameron Hill**
Acting Concertmaster
Lachlan Bramble**
Acting Associate
Concertmaster
Alison Heike**
Principal 2nd Violin
Michael Milton~
Acting Associate
Principal 2nd Violin
Janet Anderson
Ann Axelby
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Hilary Bruer
Nadia Buck
Belinda Gehlert
Zsuzsa Leon
Alexis Milton
Michael Milton
Emma Perkins
Alexander Permezel
Alison Rayner
Paris Williams

Violas

Justin Julian**
Acting Section Principal
Linda Garrett~
Guest Associate Principal
Lesley Cockram
Natalie Maegraith
Mattea Osenk
Aiden Sullivan

Cellos

Simon Cobcroft**
Timothy Nankervis~
Guest Associate Principal
Christopher Handley
Gemma Phillips
David Sharp

Double Basses

David Schilling**
Jonathon Coco~
Harley Gray
Robert Nairn

Flutes

Geoffrey Collins**
Lisa Gill

Piccolo

Julia Grenfell*

Oboe

Joshua Oates**
Renae Stavely~

Cor Anglais

Peter Duggan*

Clarinet

Dean Newcomb**

E-flat Clarinet

Darren Skelton*

Bass Clarinet

Mitchell Berick*

Bassoon

Mark Gaydon**
Matthew Kneale

Contrabassoon

Leah Stephenson*
Acting Principal

Horns

Adrian Uren**
Sarah Barrett~
Emma Gregan*
Acting Principal 3rd Horn
Timothy Skelly
Samson Peng

Trumpets

Martin Phillipson**
Acting Section Principal
Gregory Frick
David Khafagi
Tim Keenihan

Trombones

Colin Prichard**
Ian Denbigh
Charlie Thomas

Bass Trombone

Amanda Tillett*
Guest Principal

Tuba

Peter Whish-Wilson*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Sami Butler~
Jamie Adam
Amanda Grigg
Peter Overall

Harp

Carolyn Burgess*
Guest Principal

Piano & Celesta

Katrina Reynolds*
Guest Principal

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player



Congratulations *Peter Whish-Wilson,* *Principal Tuba*

Please join us in congratulating Peter Whish-Wilson on an extraordinary career as he retires from the ASO after nearly 45 years of service.

Last Night of the *Proms*



*A sensational
musical celebration
given a new twist!*

Guy Noble
Conductor/Presenter
Desiree Frahn
Soprano
Elder Conservatorium Chorale
Graduate Singers

Fri 1 & Sat 2 Apr
Festival Theatre

