

FILMHARMONIC 76

A 7th Festival of Film and T.V. Music

ROYAL ALBERT HALL
SATURDAY, OCTOBER 30th





John Williams

‘Whatever the social and psychological significance of films dealing with epic disasters might be, the fact remains that they provide composers with vast opportunities to comment on the emotional and pictorial content. John Williams, with his music for Earthquake, The Towering Inferno and Jaws, has excelled in this genre. And anyone who doubts the efficacy of appropriate film music to pictures of this kind need only watch the opening footage of Jaws with music to realise Williams’ contribution to the quivering atmosphere.’

These comments appear on the sleeve of Henry Mancini's latest album, *A Concert of Film Music*, with the London Symphony Orchestra. Written by Tony Thomas, possibly the greatest authority on film music today, they represent praise indeed for the work of tonight's trans-Atlantic guest conductor at Filmharmonic 76.

John Williams was born in New York City. He studied music at the University of Southern California in Los Angeles and at the Julliard School of Music, New York, with Rosina Lhevinne. A complete musician, he is a brilliant keyboard performer as well as composing, conducting and arranging.

Over the years he has composed scores and acted as musical director for approximately 50 major films, fourteen of which are represented at tonight's Filmharmonic concert. Among them are the pictures and television shows which have won Williams an astonishing succession of awards and nominations during the past few years.

In 1968 he collected an American TV Emmy award for his music for *Heidi*. This was followed a year later with an Academy Award nomination for *The Reivers*. In 1971 his films won the major awards for both film and TV—the Oscar for *Fiddler on the Roof*, for which he adapted Bock's original score, and the Emmy for *Jane Eyre*. A year later *The Poseidon Adventure* won him another Oscar nomination, yet another following in 1973 for *Cinderella Liberty*. In 1974 he was

nominated once more for *The Towering Inferno* and then collected the 1975 Oscar for *Jaws*. Along the way he also picked up two British Academy Awards for *The Towering Inferno* and *Jaws*.

Other titles of John Williams' include *None But The Brave*, *How To Steal A Million*, *Goodbye Mr Chips*, *Penelope*, *Valley of the Dolls*, *Images*, *Tom Sawyer*, *The Missouri Breaks*, *Sugarland Express*, *The Battle of Midway* and, most recently, John Frankenheimer's *Black Sunday* which has not yet been released. At present he is working on a new British-made film, *Star Wars*.

John Williams has a number of classical works to his credit, including two full symphonies, a symphony for winds, a flute concerto and a recently completed concerto for violin. His music has been performed by many major orchestras in the United States—the St Louis, Seattle, Houston and Pittsburgh Symphonies and the Los Angeles Philharmonic. His first symphony was performed at the Royal Festival Hall, with Andre Previn conducting.

We are delighted to welcome an outstanding musician and charming personality to Filmharmonic 76. He came to our concert last year 'just to see how we do it' and has travelled from Los Angeles this week specially to support our charity, to conduct an orchestra he greatly admires and to enjoy a few days in one of his favourite places, London, England.

An added incentive for John Williams to be here tonight is that it provides him with an opportunity to pay tribute to the late Bernard Herrmann who died in London earlier this year. About him John says:

‘He was my friend since 1959 and I admired his work so much. To me he was the composer who best solved the various problems of film scoring. His composing style – his musical handwriting I would call it – always seemed to be the most natural way of dealing with each dramatic situation. He was a master of film composition, yet he disliked being thought of as just that. This is why he was so happy living in Britain where he felt *all* his music was appreciated. He was a wonderful musician, a perfectionist if ever I knew one.’

At tonight’s concert John Williams will pay tribute to the work of Bernard Herrmann when he conducts the Royal Philharmonic Orchestra in the music for *Citizen Kane* and *All That Money Can Buy*.

A final comment on the music of John Williams. One film musicologist wrote: ‘The soundtrack of *Jaws* is a stunning symphonic achievement and a great leap ahead in the revitalisation of film music as a foreground component for the total motion picture experience.’

Tonight we are privileged to be able to appreciate the music and the musician which inspired such words.

Fanfare: FILMHARMONIC
Conducted by Don Innes

Goodwin

John Williams

THE COWBOYS *Williams*

SUITE—THE ROMANTIC THEMES

HEIDI *Williams*

American TV 'Emmy' Award 1968

THE PAPER CHASE: Solo Piano—Don Innes *Williams*

THE EIGER SANCTION: Solo Trumpet—James Watson *Williams*

THE MAN WHO LOVED CAT DANCING *Williams*

'Dream Away': Solo Mouth Organ—Douglas Tate

CINDERELLA LIBERTY *Williams*

American Academy Award—Nomination 1973

FITZWILLY STRIKES BACK *Williams*

'Make Me Rainbows'

THE REIVERS *Williams*

American Academy Award—Nomination 1969

JANE EYRE *Williams*

American TV 'Emmy' Award 1971

A TRIBUTE TO THE MUSIC OF BERNARD HERRMANN

ON DANGEROUS GROUND—The Death Hunt *Herrmann*

CITIZEN KANE *Herrmann*

American Academy Award—Nomination 1941

FIDDLER ON THE ROOF

'Overture' *Bock, adapted Williams*

'Cadenza and Variations for Violin' *Williams*

Solo Violin—Barry Griffiths

American Academy Award 1971

SUITE—THE DISASTERS

THE POSEIDON ADVENTURE *Williams*

American Academy Award—Nomination 1972

THE TOWERING INFERNO *Williams*

British Academy Award 1975

American Academy Award—Nomination 1974

EARTHQUAKE *Williams*

JAWS *Williams*

British Academy Award 1975

American Academy Award 1975

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Thank you
John Williams
for the music in 'JAWS',
'EARTHQUAKE'
and soon -
'THE SENTINEL'

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