

April 11, 2026

7:30 pm

"Hollywood Treasures"

LYSO (La Crosse Area Youth Symphony Orchestra) joining in a 'side by side' for a portion of the first half.

- Tara's Theme from *Gone with the Wind* – music by **Max Steiner**
- **Gioachino Rossini**: *Overture to the Barber of Seville* – (from the film *Breaking Away*)
- Parade of the Charioteers from *Ben Hur* – music by **Miklós Rózsa**
- Theme from *Lawrence of Arabia* – music by **Maurice Jarre**
- Theme from *Goldfinger* – music by **John Barry** (arr. Richard Hayman)
- Theme from *A Summer Place* – music by **Max Steiner**
- Theme from *Mission Impossible* - music by **Lalo Schifrin**
- Main Theme from *Harry Potter and the Sorcerer's Stone Suite* – music by **John Williams**

INTERMISSION

Piano Concerto No. 2 in C minor, Op. 18 (as heard in *Brief Encounter*)
Sergei Rachmaninoff (1873 - 1943)

- I. **Moderato**
- II. **Adagio sostenuto – Piu animato – Tempo 1**
- III. **Allegro scherzando**

Reed Tetzloff, piano

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INTRODUCTION

"Music is one of the many devices used in films. Music operates powerfully in films. Music contributes to the clarification of the narrative events and for time construction. Music can reinforce the stylistic level and reinforce the thematic level. Music can fulfill many functions."

John Williams's Film Music by Emilio Audissino

"The finest movies provide intensely expressive experiences, blending dialogue, sound effects, and music to create a sonic environment every bit as densely layered and detailed as the one we perceive visual on-screen. In fact, 'environment' may be the best way to think about sound in movies. The soundscape of a movie becomes acoustic architecture adding immeasurably to its sense of realism and putting viewers into the appropriate emotional and psychological mindset."

Talking Pictures: How to Watch Movies by Ann Hornaday

Tara's Theme from *Gone with the Wind*

Max Steiner, composer (1888-1971)

This beautiful and memorable piece of music comes from Max Steiner's score for the movie *Gone with the Wind*. Steiner composed over 300 film scores and was nominated for 24 Academy Awards, winning three. In fact, *Gone with the Wind*, from 1939, ranked second on the American Film Institute's (AFI) list of best American film scores, and is the film score for which he is best known.

The movie was adapted from the 1936 novel of the same title by Margaret Mitchell. It is set in the South against the backdrop of the Civil War and the Reconstruction Era. The film tells the story of Scarlett O'Hara, and her passionate relationship with and subsequent marriage to Rhett Butler.

Steiner was born on May 10, 1888, in Vienna. He was named after his paternal grandfather, who was credited with first persuading composer Johann Strauss II to write for the theater. His godfather was the composer Richard Strauss, who strongly influenced Steiner's future work. The Steiner family enthusiastically encouraged young Max, a child prodigy to focus on music. The young boy started piano lessons at the age of six with as many as four lessons every week. He received private composition tutoring from composer and conductor Gustav Mahler at the Vienna Imperial Academy of Music, winning a gold medal from the Academy. He also studied violin, double bass, organ, and trumpet. Steiner also studied with Austrian composer and conductor Felix Weingartner.

The most well-known of Steiner's themes for the movie score is "Tara," the name of the O'Hara family plantation. Steiner's score for *Gone with the Wind* became one of Steiner's best notable successes, although he only had three months to complete the score! Steiner creates a musical portrait of the main character – Scarlett's – deep-founded love for her home. "The theme permeates the entire score – it opens, closes, and runs throughout providing formal cohesion," writes Emilio Audissino in his book *John Williams's Film Music*. Ann Hornaday asks in her book *Talking Pictures: How to Watch Movies*, "Were you humming it when you walked out of the theater?"

The two main stars of the film were Vivien Leigh as Scarlett O'Hara and Clark Gable as Rhett Butler. Steiner's music flows from start to finish and follows their relationship. "Gable was so perfect for the part of Rhett Butler," writes René Jordan in the book *Clark Gable*. "Mitchell's novel had become the biggest best seller in publishing memory and the readers had cast him in their mind as Rhett Butler. No one else would do."

The next step "created publicity suspense around the search for an actress to play Scarlett." Ultimately, "Vivien Leigh won the role in a last-minute decision," writes Jordan. "Vivien Leigh always tended to soften her characters and make them more sympathetic. It all worked out well for *Gone with the Wind*, in one of those off-camera miracles that sometimes shape memorable movies." Ann Hornaday writes, "Vivien Leigh brought Scarlett O'Hara to such vivid life that Scarlett feels like people we know as intimately as our own friends and family."

The third star of *Gone with the Wind* was Olivia de Havilland, who played an acquaintance of Scarlett. The book *501 Movie Stars* writes that "She died prettily in *Gone with the Wind* gaining an Oscar nomination for her trouble."

BBC Music Magazine writes (in its February 2025 issue) that since the movie is partly set in Atlanta and the novel, *Gone with the Wind* was written there, the 1939 film received its world premiere at Loew's Grand Theater in Downtown Atlanta (once an opera house). Clark Gable and Vivien Leigh attended, and the party retreated to the ballroom of The Georgian Terrace Hotel to celebrate. One of Atlanta's most historic hotels, it was also the headquarters of The Metropolitan Opera when it visited each Spring in the 1900s. This was fitting given the composer's attachment to opera and the theater.

Gone with the Wind is regarded as one of the greatest films of all time (clearly supported with the fabulous music score), and in 1989 became one of the twenty-five inaugural films selected for preservation in the United States National Film Registry.

Music from *Breaking Away*

Gioachino Rossini: *Overture to the Barber of Seville*

Breaking Away is a 1979 American coming of age comedy-drama film produced and directed by Peter Yates and written by Steve Tesich. It follows a group of four male teenagers living in Bloomington, Indiana, who have recently graduated from high school. The music is *Il barbiere di Siviglia: Sinfonia*, by Gioachino Rossini.

Gioachino Rossini composed more than 40 operas during his lifetime, but today he is best known for just one. The timeless comedy of *The Barber of Seville*, based on a play by the French writer Beaumarchais, survived its disastrous premiere to become Rossini's most popular opera, both during the composer's lifetime and in the years since his death. Many concertgoers will also recognize Rossini's overture from the classic Bugs Bunny cartoon, *The Rabbit of Seville*.

Breaking Away won the '1979 Academy Award for Best Original Screenplay' for Tesich, and received nominations in four other categories, including 'Best Picture' and 'Best Supporting Actress'.

It also won the 1979 Golden Globe Award for 'Best Film (Comedy or Musical)'. The film was ranked eighth on the List of America's 100 Most Inspiring Movies compiled by the American Film Institute (AFI) in 2006.

Dave, "our hero," and his three classmates are working-class friends. Now at age 19, they all graduated from high school the year before, and are not sure what to do with their lives.

Dave is obsessed with competitive bicycle racing, Italian racers in particular. His father, Ray, is puzzled and exasperated by his son's love of Italian music and culture, which Dave associates with cycling. When an Italian cycling team comes to town for an exhibition race, Dave is thrilled to compete with them. He later enrolled at the local university.

The film shows a bicycle race. The bicycling team is based on the 1962 Phi Kappa Psi Little 500 champions, which featured legendary rider and Italian enthusiast Dave Blase, who provided screenwriter and fellow Phi Kappa Psi team member Steve Tesich the inspiration for the main character in the movie. The working title of the movie script was *Bambino*, written in 1978.

Location filming in and around Bloomington, Indiana, took place during the summer of 1978.

The film received positive reviews upon its release. Roger Ebert called it "a wonderfully sunny, funny, goofy, intelligent movie that makes you feel about as good as any movie in a long time. It is, in fact, a treasure."

The New York Times's Janet Maslin wrote that, "The finished product is wonderful. Here is a movie so fresh and funny it didn't even need a big budget or a pedigree." *The New York Times* also placed the film on its *Best 1000 Movies Ever* list.

A *Variety* magazine review concluded that "*Breaking Away* is a thoroughly delightful light comedy, lifted by fine performances."^l

The film grossed approximately \$20 million in North America.

https://en.wikipedia.org/wiki/Breaking_Away

Parade of the Charioteers from *Ben-Hur*

Miklós Rózsa, composer (1907-1995)

Ben-Hur (1959), widely considered Rózsa's film music masterpiece, is one of the longest film scores ever composed. With its intricate Wagnerian web of 'leitmotifs' (meaning a special musical

theme for each person or idea), Rózsa won an Academy Award for the Best Original Score. The theme's sheet music segment, "Parade of the Charioteers," became popular with high school and college wind symphonies and bands across the country. "Rózsa's dissonant, harsh music was ideal for the new problematic topics of postwar cinema," writes Emilio Audissino in his book *John Williams's Film Music*.

Miklós Rózsa was born in Budapest, Hungary, where his mother introduced him to classical music. She was a pianist who had studied with pupils of Franz Liszt. His maternal uncle was a violinist with the Budapest Opera and gave young Miklós a violin at the age of five. He next studied viola and piano. By the age of eight he was performing in public and composing! Rózsa then attended the University of Leipzig Conservatory studying with a pupil of composer Max Reger. He also studied choral music with church musician, organist, and choral conductor Karl Straube at the Thomaskirche, where Johann Sebastian Bach had once been the kapellmeister (leader of the church musicians). Rózsa emerged with a deep respect for the German musical tradition.

Rózsa achieved early success in Europe with his orchestral *Theme, Variations, and Finale* (Op. 13) of 1933, and became prominent in the film industry from such early scores as *The Four Feathers* (1939) and *The Thief of Bagdad* (1940). The latter project brought him to Hollywood when production was transferred from wartime Britain, and Rózsa remained in the United States, becoming an American citizen in 1946.

During his Hollywood career, he received 17 Academy Award nominations including three Oscars for *Spellbound*, *A Double Life*, and *Ben-Hur*. He also wrote classical music which was championed by artists Jascha Heifetz (violin), Gregor Piatigorsky (cello), and János Starker (cello). For instance, János Starker notes in his book, *The World of Music According to Starker*, that he recorded a cello work by Rózsa, *Concerto for Violoncello and Orchestra*, with the Munich Philharmonic Orchestra conducted by Moshe Atzmon.

The movie *Ben-Hur* was produced in 1959 and had the largest budget (\$15.175 million), as well as the largest sets built, of any film produced at that time. Rózsa researched Greek and Roman music, incorporating this work into his score for authenticity. "He used archaic modal harmonies and ancient-sounding instrumentation," notes author Emilio Audissino. Rózsa himself directed the 100-piece MGM Symphony Orchestra during the 12 recording sessions (which stretched over 72 hours). More than three hours of music were composed for the film, and two-and-a-half hours of it were finally used, making it at the time the longest score ever composed for a motion picture.

This *Ben-Hur* score has been considered the best of Rózsa's career. The musical soundtrack to *Ben-Hur* remained deeply influential into the mid-1970s, when film music composed by John Williams became more popular among composers and film-goers. In fact, "at times, Williams' music featured a melody by the horns, somewhat reminiscent of Miklós Rózsa," adds Audissino. "In another film, Williams presents a march for brass mimicking Miklos Rózsa's *Ben-Hur*."

The star of the movie was Charlton Heston. The book *501 Movie Stars* writes that Heston was born in Evanston, Illinois and later earned a drama scholarship to Northwestern University. He was a handsome man, actually a model, but perfect for this lead part, and ended up an Oscar-winning actor. Heston later "headed the Screen Actors Guild."

Learning to drive a chariot was a big undertaking for Heston. The film's producer "purchased eighty-two prized stallions from Sicily and Yugoslavia," writes Marc Eliot in his biography *Charlton Heston: Hollywood's Last Icon*. "The horses had to be trained enabling them to race in full harness and costumes while they pulled the chariots."

"Heston had to be taught how to drive a chariot," continues Eliot. "A separate track was built outside the main set in Rome, where Heston trained every day for eight weeks prior to filming."

"Then came the complicated chariot race sequence. A specially designed harness was designed for Heston's teacher, so he was also – in addition to Heston – capable of controlling the four horses with two reins. It took a total of two and a half months to film the chariot race, what would result in a nine-minute sequence in the final film," concludes Eliot.

A massive \$14.7 million marketing effort helped promote *Ben-Hur*. MGM established a special "*Ben-Hur* Research Department" which surveyed more than 2,000 high schools in 47 American cities to gauge teenage interest in the film. A high school study guide was also created and distributed. In 1959 and 1960, more than \$20 million in candy; children's tricycles in the shape of chariots; gowns; items of jewelry; men's ties; "*Ben-Her*" and "*Ben-His*" towels; toy armor, helmets, umbrellas; and hardback and paperback versions of the novel (tied to the film with cover art) were sold. In 2004, the National Film Preservation Board selected *Ben-Hur* for preservation by the National Film Registry of the Library of Congress for being "culturally, historically, or aesthetically significant." [https://en.wikipedia.org/wiki/Ben-Hur_\(1959_film\)](https://en.wikipedia.org/wiki/Ben-Hur_(1959_film))

This classic movie as well as others can be seen on cable TV – Turner Movie Classics (TMC) – with regularity. In fact, *Ben-Hur* was last seen in February 2025.

Theme from *Lawrence of Arabia*

Maurice Jarre, composer (1924-2009)

Maurice-Alexis Jarre is best known for his film scores, winning an Academy Award for Best Original Score for *Lawrence of Arabia* in 1962. His score for *Lawrence of Arabia* also won a Grammy Award for Best Original Score from a Motion Picture, and the Grammy Award for Best Instrumental Theme.

Considered to be one of the greatest film scores of all time, it ranked third on the American Film Institute's (AFI) 100 Years of Film Scores list in 2005. In 2013, it ranked sixth on the 'ABC Classic FM- Classic 100 Music in the Movies'. And, like several other outstanding movie scores, it has been used as the soundtrack for figure skating competitions.

Emilio Audissino writes in his book *John Williams's Film Music*, "While Classical-style film music can still be heard after 1958 in films like *Lawrence of Arabia*, it became obsolete only in the mid-1960s." Ann Hornaday writes in her book *Talking Pictures: How to Watch Movies*, "Music should give the movie more depth and meaning, usually entirely subconsciously. The best score watches the movie with the viewers; it's baked into the film."

Jarre was born in Lyon, France, where his father was a radio technical director. Jarre first enrolled in the engineering school at the Sorbonne, but - against his father's wishes - soon enrolled at the Paris

Conservatory to study composition and harmony. Percussion was his major instrument in school. We can hear some great percussion / timpani sections in his score to *Lawrence of Arabia*. In fact, he also used a full battery of exotic percussion instruments in this film music.

Jarre had six weeks to compose the film's soundtrack, yet took time to study the various harmonies that created the right atmosphere. He then conducted the orchestra in his own music pacing the tempo of the music to fit the action onscreen. The soundtrack was performed by the London Philharmonic Orchestra, which consisted of 60 strings, 11 percussionists, two grand pianos, two harps, and three ondes Martenots (an early electronic musical instrument played with a keyboard but creates a wavy sound).

Jarre also wrote for television, including the theme music for PBS's *Great Performances*. He was well respected by other composers, including John Williams, who stated, "Jarre is to be well remembered for his lasting contribution to film music. We all have been enriched by his legacy."

Lawrence of Arabia also stars Anthony Quinn, Omar Sharif, and Claude Rains. The crew consisted of over 200 people, including cast and extras, while over 1,000 people worked on the film. Most of the film's characters are based on historical figures.

Lawrence's experiences in the Ottoman provinces of Hejaz and Greater Syria during the First World War are shown. The authorized biographer Jeremy Wilson noted in his book, *Lawrence of Arabia*, that "he wanted to not only tell the story of Lawrence's military and diplomatic career, but to set out the historical events in detail." Wilson continued, "This biographical study of Lawrence focuses on his personality, values, ambitions, and self-judgments." These are some of the issues that are, at times, referenced within the movie.

The desert scenes were shot in Jordan and Morocco and Almería and Doñana in Spain. The Sierra Nevada mountains filled in for Azrak, Lawrence's winter quarters. The city of Seville was used to represent Cairo, Jerusalem and Damascus, with the appearance of Casa de Pilatos, the Alcázar of Seville and the Plaza de España. All of the interiors were shot in Spain, including Lawrence's first meeting with Faisal and the scene in Auda's tent. Terrific scenery.

The movie is widely regarded as one of the greatest films ever made. In 1991, it was deemed "culturally, historically, or aesthetically significant" by the United States Library of Congress and selected for preservation in the National Film Registry.

This classic movie as well as others can be seen on cable TV – Turner Movie Classics (TMC) – with regularity. In fact, *Lawrence of Arabia* was last seen in July 2025.

Theme from *Goldfinger*

John Barry, composer (1933-2011); arr. Richard Hayman, (1920 - 2014)

John Barry was hired to compose and perform at least eleven James Bond films. Barry's music, variously brassy and moody, achieved very wide appeal. In *Goldfinger* of 1964, he perfected the "Bond sound," a heady mixture of brass, jazz elements and sensuous melodies. Barry's love for the Russian romantic composers, such as Rachmaninoff, is reflected in his Bond scores, a blend of

Russian sweep and brass-heavy jazz. His use of strings, lyricism, and complex key shifting provides melancholy contrast. As Barry matured, the bond scores became more lushly melodic.

The book entitled *501 Movie Stars* states that Sean Connery portrayed the star of Goldfinger ... British Agent '007' ... or "Bond, James Bond." His line, when ordering vodka martinis, was, "shaken, not stirred." Connery won a Crystal Globe for outstanding artistic contribution to world cinema.

Ann Hornaday writes in her book *Talking Pictures: How to Watch Movies*, "The musical score should help tie the movie together, especially during transitions. Recurring themes and motifs allow characters – and the audience – to access memories or recall crucial plot points without spelling them out in dreary dialogue."

Residing in the United States after living in the United Kingdom for a long time, Barry died of a heart attack in 2011 at his Oyster Bay, New York, home. He was 77. In 1999, Barry was made an Officer of the Order of the British Empire for services to music. He also received the BAFTA Academy Fellowship Award in 2005 (British Academy Film Awards, more commonly known as the BAFTA Awards). His score for *Goldfinger* was nominated for the American Film Institute list of greatest film scores.

Theme from A Summer Place

Max Steiner, composer (1888-1971)

A Summer Place is a 1959 American romantic drama film based on Sloan Wilson's 1958 novel of the same name, starring Sandra Dee and Troy Donahue. The film was shot in Pacific Grove and around the Monterey Peninsula. Some exterior and interior were filmed at Frank Lloyd Wright's Mrs. Clinton Walker House, built in 1948. The Walker House is located on the beach side of Scenic Road on Carmel Bay in Carmel-by-the-Sea, California. The music reflects the beauty of the California Pacific coast.

Steiner who wrote the score, composed over 300 film scores and was nominated for 24 Academy Awards, winning three. Earlier in these program notes, his background is also reviewed.

Ann Hornaday writes in her book *Talking Pictures: How to Watch Movies*, "How did the music make you feel? If it's true that the first several minutes of a movie teach the audience how to watch it, then the music that plays during that time offers the most potent clues."

Compositions by Max Steiner revealed a freshness and fertility of invention. Steiner scored his last piece in 1965. He explains his own typical method of scoring, "When a picture is finished and finally edited, it is turned over to me. Then I time it. When these cue sheets are made, I begin to work on themes for the different characters and scenes. During this period, I also digest what I have seen and try to plan the music for this picture." Steiner felt knowing when to start and stop was the hardest part of proper scoring, since incorrect placement of music can speed up a scene meant to be slow and vice versa." He also knew that many composers, contrary to his own technique, would fail to subordinate the music to the film. "My theory is that music should be felt rather than heard."

Steiner scored *A Summer Place* in 1959. Many of his film scores are available as separate soundtrack recordings. The theme for *A Summer Place* became one of Warner Brothers' biggest hit-tunes for years and a re-recorded pop standard. This memorable instrumental theme spent nine weeks at No. 1 on the Billboard Hot 100 single chart in 1960.

The Max Steiner Collection resides at Brigham Young University in Provo, Utah. Utah has a state film commission located in the Greater Salt Lake City area which includes the Sundance Film Festival and its offices, as well as filming facilities in Park City (where, incidentally, the indoor scenes of the recent TV drama *Yellowstone* are filmed).

Theme from *Mission Impossible*

Lalo Schifrin, composer (1932- 2025)


Mission: Impossible was an American espionage TV series that aired on CBS. The show was about a covert government unit called the Impossible Missions Force (IMF). "**Theme from *Mission: Impossible***" is the theme tune of this TV series. The theme was written and composed by Argentine composer Lalo Schifrin and has since gone on to appear in several other works of the *Mission: Impossible* franchise, including the 1988 TV series, the film series, and the video game series.

It was financed and filmed by Desilu Productions, that aired on CBS from September 1966 to March 1973 for 7 seasons. It was revived in 1988 for two seasons on ABC, and later inspired the series of theatrical motion pictures starring Tom Cruise beginning in 1996.

Created and initially produced by Bruce Geller, the show chronicled the exploits of a small team of covert government agents, known as the *Impossible Missions Force*, and their sophisticated methods of deceiving, manipulating and thwarting, amongst others, hostile Iron Curtain governments, third-world dictators, corrupt industrialists, and crime lords.

In the first season, the team is led by Dan Briggs (played by Steven Hill); Jim Phelps (played by Peter Graves) takes charge for the six remaining seasons. Briggs and Phelps usually assemble the same core team of agents, all of whom have careers and some degree of celebrity outside of espionage. The team is occasionally supplemented by other specialists.

A key inspiration for Geller was the 1964 Jules Dassin film *Topkapi*, innovative for its methodical depiction of an elaborate heist (an excellent story, by the way). Geller switched the focus away from criminals, but kept Dassin's style of minimal dialogue, prominent music scoring and clockwork-precision execution by a team of diverse specialists. Several episodes show close-up shots of an agent's wristwatch to convey the suspense of working on a deadline.

The musical theme is written in a 5/4 time signature. The Morse code for *M.I.* is two dashes followed by two dots ; if a dot is one beat and a dash is one and a half beats, then this gives a bar of five beats, exactly matching the theme's underlying rhythm. Schifrin wrote that he used Morse code as a method for obtaining an unusual rhythmic pattern for his theme. Schifrin estimated that he wrote the main theme in 90 seconds, completing the full arrangement in three minutes.

The original single release peaked at number 41 on the US *Billboard* Hot 100 and 19 on the magazine's Adult Contemporary chart in 1967. Also in that year, two years before Leonard Nimoy began playing the role of Paris in *Mission Impossible*, the theme appeared on the album *Leonard Nimoy Presents Mr. Spock's Music from Outer Space*. (Nimoy did not perform on the song.)

The theme won for the Best Instrumental Theme at the 10th Grammy Awards held on February 29, 1968. Schifrin also won the Grammy for Best Original Score Written for A Motion Picture Or A Television Show. In 2017, the 1967 recording of the Theme from Mission: Impossible by Lalo Schifrin on Dot Records was inducted into the Grammy Hall of Fame.

Schifrin's version, as performed with the London Philharmonic Orchestra, received a nomination for the Grammy Award for Best Pop Instrumental Performance for the 39th Grammy Awards held in 1997. The instrumental became a worldwide hit. In the United States, it peaked at number seven on the *Billboard* Hot 100 and received a gold certification, selling 500,000 copies there.

The actor Martin Landau, who played the character Rollin Hand on the show, attended the recording session for the theme song. "Lalo raised his wand to the musicians and I heard 'dun dun, da da, dun dun, da da' for the first time, and it was deafening", Landau recalled. "Lalo interrupted the band and said, 'No, no, it should be like this.' They resumed and before we could say anything, they had recorded it. I was stunned. It was so perfect. I came out humming that tune."

Then there's the *Mission: Impossible* theme, one of the most recognizable tunes in film and TV history. The rollicking urban samba track drums up anticipation, excitement and, when matched with actor Tom Cruise's death-defying stunts, is truly a cinematic experience to behold every time.

An arrangement was played during the closing ceremony of the 2024 Summer Olympics during the segment where Tom Cruise retrieves the Olympic Flag from Paris en route to Los Angeles.

It was written in 1967 — when Tom Cruise was only 4 years old. Composer Lalo Schifrin was hired by producer Bruce Geller in the '60s to write the theme song for the television series, *Mission: Impossible*, on which the current Tom Cruise film franchise is based.

Sadly, *The New York Times* just announced in its June 30, 2025, edition that Schifrin passed away on June 26, 2025, in Los Angeles.

Main Theme from *Harry Potter and the Sorcerer's Stone Suite*

John Williams (b. 1932)

"I know of no one who knows how to write film music that goes straight to your heart and straight to your soul than my good friend John Williams. And John is one of the greatest storytellers of all time."

Steven Spielberg – Hollywood Bowl Hall of Fame Ceremony, June 23, 2000

John Williams is considered to be one of the greatest film composers of all time, and one of the greatest composers of modern times. He has composed music for over one hundred films, in a career spanning over six decades.

“John Towner Williams was born on February 8, 1932, in New York. His father was a percussionist who worked in the CBS Radio Orchestra, played drums in the Raymond Scott Quintette, and was also a Hollywood studio musician,” writes Emilio Audissino in *John Williams’s Film Music*. “Young John played several instruments as a child, but finally dedicated himself to the piano and dreamt of becoming a concert pianist. The family moved to Los Angeles in 1948 where he learned composition and counterpoint with composer Mario Castelnuovo-Tedesco and studied music at UCLA.”

“In a career spanning over six decades, Williams has composed music for over one hundred films, including this first instalment of the *Harry Potter* series based on the book *Harry Potter and the Philosopher’s Stone* by J. K. Rowling.”

Joining the Air Force in 1951, he conducted and arranged music for the Air Force Band. After leaving the Air Force, he studied music at Juilliard under the stellar piano teacher Rosina Lhevinne (pianist Van Cliburn was one of his classmates). Showing his versatility, he also played jazz piano in various clubs around New York City.

“After Juilliard, Williams returned to Los Angeles and became a pianist in the Columbia Pictures orchestra,” continued Audissino. “He played piano for several famous film composers including Henry Mancini. In fact, Williams and Mancini became lifelong friends, and Mancini presented the Oscar for Best Original Score to Williams for his score to *Star Wars*.”

During his career, he composed and conducted a great deal beyond film music. In fact, he led the Boston Pops Orchestra, from 1980 to 1995. Thomas Morris, former CEO of the Boston Symphony Orchestra / Boston Pops Orchestra writes in his book, *Always the Music*, about his discussions with John Williams. Morris writes, “Williams characterizes film music composing as much more about craft than music. He would view the many individual film cuts to grasp the feeling, tempo, and emotion of the picture while jotting down musical motifs to fit. In this incremental way, he put a full movie score together.”

His fanfares and marches have been performed on worldwide TV broadcasts; they accompanied the Los Angeles Summer Olympics in 1984, for instance. He also conducted the Utah Symphony in performing the theme and other works during the Salt Lake City Winter Olympics in 2002.

Williams’ score to *Harry Potter and the Sorcerer’s Stone* was nominated for Best Original Score at the 74th Academy Awards. The score was performed by a 102-piece orchestra in London. The film introduces many character-specific themes (leitmotifs) that are used in at least one sequel. The main theme was developed in all eight of the main Harry Potter films.

Williams recently conducted (October 22, 2024) the Chicago Symphony in the orchestra’s first performance of his *Violin Concerto No. 2* featuring Anne-Sophie Mutter on violin.

INTERMISSION

Piano Concerto No. 2 in C minor, Op. 18 (as heard in *Brief Encounter*)

Sergei Rachmaninoff (b. Starorusky, Russia, April 1, 1873; d. Beverly Hills, California, March 28, 1943)

- I. Moderato
- II. Adagio sostenuto – Piu animato – Tempo 1
- III. Allegro scherzando

Reed Tetzloff, piano

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat and A, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, violins (1st and 2nd), violas, cellos, double bass.

This is a beautiful work for solo piano and orchestra. It has gorgeous melodies. “Use of Rachmaninoff’s music in films came even during the composer’s lifetime,” writes Sergei Bertensson in *Sergei Rachmaninoff: A Lifetime in Music*. Additionally, his music has been featured in popular songs and advertisements. The *Second Piano Concerto* established his fame as a concerto composer and is one of his most enduring pieces.

Pianist Stephen Hough writes that this work is “his most popular, most often performed and, arguably, the most perfect structurally. It sounds as if it wrote itself, so naturally does the music flow,” reads *Rough Ideas: Reflections on Music and More*.

The first performance was in 1908 in a London concert engagement at the Queen’s Hall under guest conductor Serge Koussevitzky featuring the composer, Rachmaninoff, as soloist. His debut with an American orchestra occurred later, November 8, 1908, with the Boston Symphony Orchestra under Max Fiedler’s direction and included repeat performances in Baltimore and New York City. Maestro Fiedler had recently followed Karl Muck as conductor of the Boston Symphony (and is not to be confused with Arthur Fiedler, the conductor of the Boston Pops Orchestra for 50 years: 1930 – 1979 – no relation).

Bertensson, with the assistance of Philip L. Miller, compiled a list of Rachmaninoff’s work as he performed on record. “Performances of the composer, whether as soloist or conductor, are regarded as authoritative. Because of Rachmaninoff’s intimate association with the Philadelphia Orchestra, records of that organization are considered - more or less - ‘official.’” Rachmaninoff, piano soloist, in his *Second Piano Concerto* under Leopold Stokowski, conductor, with the Philadelphia Orchestra recorded in 1929, is considered to be a definitive performance and recording.

Rachmaninoff’s last performance of the *Second Piano Concerto* was on June 18, 1942, with the Los Angeles Philharmonic at the Hollywood Bowl.

Bertensson continues, “Numerous films such as *September Affair*, *Rhapsody*, *Grand Hotel*, *The Seven Year Itch*, *Brief Encounter*, *Holiday in Mexico*, *The Seventh Veil*, *Clueless*, and *I’ve Always Loved You* features the concerto heavily further popularizing the work.” Interestingly, while the concerto has inspired numerous songs, it is also frequently used in figure skating competition programs!

“This Rachmaninoff sound generated a whole genre of film score piano concertos,” continues Bertensson. “Warsaw Concerto,” “Cornish Rhapsody,” and Miklos Rozsa’s “Spellbound Concerto” written for Alfred Hitchcock’s 1945 thriller,” are all examples of film music brought about by Rachmaninoff’s *Second Piano Concerto* in film music.”

“There are also television advertisements for Princess Cruise Lines feature the *Second Piano Concerto* as background music,” writes Bertensson.

And then there were songs ... among others, Bertensson points out “a song entitled *All by Myself* written and recorded by Eric Carmen and later Celine Dion.” It was the hit number 2 in the United States selling over one million copies. He wrote at least one additional song based on *the Second Piano Concerto* which also was featured on *Billboard*. This is an interesting development because Eric Carmen, lead vocalist of a group called the ‘Raspberries,’ was the nephew of a member of The Cleveland Orchestra, Muriel Carmen, and studied violin with her. While it may be a popular song, Eric Carmen had serious classical music studies in violin (starting at age 6), piano (starting at age 11), and attended The Cleveland Institute of Music. He even taught himself how to play the guitar.

Yes, Rachmaninoff’s music was loved by all!!



Sergei Rachmaninoff