

CELEBRATING



**JOHN
WILLIAMS**

LOS ANGELES PHILHARMONIC

**GUSTAVO
DUDAMEL**



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1	Olympic Fanfare and Theme	4:00
2	Excerpts from <i>Close Encounters of the Third Kind</i>	8:28
3	Out to Sea and The Shark Cage Fugue from <i>Jaws</i>	4:24
	Three Selections from <i>Harry Potter</i>	
4	Hedwig's Theme	4:58
5	Fawkes the Phoenix	3:42
6	Harry's Wondrous World	4:41
7	Theme from <i>Schindler's List</i> Simone Porter <i>violin</i>	3:41
8	Adventures on Earth from <i>E.T. the Extra-Terrestrial</i>	10:25
9	The Flight to Neverland from <i>Hook</i>	4:49

10	Theme from <i>Jurassic Park</i>	5:57
	Three Selections from <i>Indiana Jones</i>	
11	Scherzo for Motorcycle and Orchestra	3:07
12	Marion's Theme	4:11
13	Raiders March	5:08
14	Sayuri's Theme from <i>Memoirs of a Geisha</i> Robert deMaine <i>cello</i>	4:17
	Three Selections from <i>Star Wars</i>	
15	The Imperial March	3:03
16	Yoda's Theme	3:36
17	Throne Room and Finale	7:58
18	Adagio from <i>Star Wars: The Force Awakens</i>	4:34
19	Superman March	4:26



CELEBRATING JOHN WILLIAMS

The bonds between composer John Williams and the Los Angeles Philharmonic reach farther back than anyone might imagine. The veteran film composer first conducted the orchestra in July 1978 at the Hollywood Bowl, in the aftermath of the Oscar-winning success of his music for *Star Wars* and *Close Encounters of the Third Kind* – which the orchestra, under maestro Zubin Mehta, had debuted in concert eight months earlier to thunderous audience response.

“John, you must conduct at the Hollywood Bowl,” Philharmonic Executive Director Ernest Fleischmann implored the then 46-year-old composer. “I said, ‘Ernest, I’ve only conducted in the studios, I don’t conduct in public,’” Williams recalls. “It was a scary invitation, but a flattering one, so I accepted, to my lasting joy and pleasure.” It was the start of a long and distinguished career conducting orchestras around the world, and he returns every summer to conduct the Phil at the Bowl.

In fact, Williams played piano with the Philharmonic at the Bowl during the summers of 1958 and 1959, some twenty years before that first invitation to conduct. So his relationship with the orchestra actually dates back sixty years, to before many of its current musicians were even born.

A connection between America’s most famous film musician and one of its greatest orchestras was prob-

ably inevitable. More than any other composer, John Williams has been responsible for the growing acceptance of film music in the concert hall. He has reminded us all that the greatest music written for films can also, in the right context, stand alongside the finest concert music being written today.

And much of that great film music is by Williams himself. His scores for director Steven Spielberg alone include many of the most famous film themes of the past fifty years. The ominous shark motif of *Jaws* (1975), the exciting airborne-bicycle rush of *E.T. the Extra-Terrestrial* (1982) and the mournful violin of *Schindler’s List* (1993) all won Academy Awards. Add to those the musical greeting for alien visitors in *Close Encounters of the Third Kind* (1977), the soaring theme for a grown-up Peter Pan in *Hook* (1991) and the fanfare introducing *Jurassic Park* (1993), and you have the musical soundtrack for three generations of filmgoers.

It was Spielberg who introduced the composer to fellow filmmaker George Lucas, and the result was the now legendary *Star Wars* series of (soon to be) nine films spanning more than forty years: a true “space opera” that encompasses dozens of memorable themes including the celebratory “Throne Room and Finale” from *Star Wars* (1977), the darkly militaristic “Imperial March” and warm “Yoda’s Theme” from *The*

Empire Strikes Back (1980), and the melancholy "Adagio" from *Star Wars: The Force Awakens* (2015).

Spielberg and Lucas collaborated on the wildly entertaining Indiana Jones series, including the famous march and "Marion's Theme" from *Raiders of the Lost Ark* (1981) and the amusingly titled "Scherzo for Motorcycle and Orchestra" from the third film, *Indiana Jones and the Last Crusade* (1989).

Still more Williams classics emerged from other assignments, not all of them for movies. *Olympic Fanfare and Theme*, written for the 1984 summer games in Los Angeles, was the first of Williams's four fanfares for the international athletics competitions, and is still the most familiar and most performed.

His march from *Superman* (1978) remains the greatest, and certainly most memorable, of all comic-book movie themes. A couple of decades later, he engaged younger audiences with music for the *Harry Potter* films, including "Hedwig's Theme" and "Harry's Wondrous World" from *Harry Potter and the Sorcerer's Stone* (2001) and "Fawkes the Phoenix" from *Harry Potter and the Chamber of Secrets* (2002). His colorful, Japanese-inspired music for *Memoirs of a Geisha* (2005) served as a reminder that this extraordinary composer can write in any style, work in any genre, convey any mood.

Through all these years, the Los Angeles Philharmonic has enjoyed a close relationship with this most prolific and talented composer. André Previn, Music Director during the late 1980s, is an old friend dating back to their early days toiling in the movie studios. Esa-Pekka Salonen commissioned a new work from Williams (*Soundings*) for the grand opening of Walt Disney Concert Hall in 2003. And current Music Director Gustavo Dudamel maintains a close friendship with the maestro (even conducting portions of the *Force Awakens* film score).

"I think that John's music is unique and amazing," says Dudamel. "It's music that crosses the borders of film music – it goes everywhere. I always say that John has written the soundtrack of our lives. You can listen to the music and you can imagine the film, because the music is so beautiful, so rich in imagination and magic that it comes alive in whatever context. That is the genius of John. He is a great friend, a generous person, an angel – he is a genius, and we cannot stop paying homage to this amazing man, this amazing artist."

Jon Burlingame



Driven by an unwavering belief in the power of music to heal, unite, and inspire, **Gustavo Dudamel**, Music & Artistic Director of the LA Philharmonic, is one of the most distinguished conductors of our day. From the great concert halls to classrooms, video screens and movie theaters, Dudamel's remarkable career of musical achievements and championing of access to the arts for young people around the world demonstrates music's extraordinary capacity to transform lives.

A lifelong advocate for music education and social development through art, Dudamel was shaped by his childhood experience with El Sistema, the extraordinary program of immersive musical training initiated in 1975 by Maestro José Antonio Abreu. Entering his 19th year as Music Director of the Simón Bolívar Symphony Orchestra, Dudamel also carries on the work of his late mentor with his ongoing commitment to El Sistema in Venezuela, and by supporting numerous Sistema-inspired projects around the world, including Youth Orchestra Los Angeles, which reached thousands of under-served children in Southern California.

In 2018, Dudamel was featured in *The New York Times* Sunday magazine "What Makes Superstar Gustavo Dudamel So Good." He had a cameo role in Amazon Studio's award-winning series *Mozart in the Jungle* and, together with members of YOLA, became the first classical musician to participate in the Super Bowl Half-time Show. In 2017, he was the youngest-ever conductor to lead the Vienna Philharmonic's famous New

Year's Day Concert. At John Williams' personal request, Dudamel guest-conducted on the soundtrack for *Star Wars: The Force Awakens*; he also recorded James Newton Howard's soundtrack to Disney's holiday release of *The Nutcracker and the Four Realms*, in which he makes an on-screen cameo.

Dudamel's cinema, TV, radio, and online broadcasts have reached hundreds of millions of people around the world. Dudamel's Grammy Award®-winning discography also includes landmark recordings of John Adams' *Gospel According to the Other Mary* (commissioned and performed by the Los Angeles Philharmonic); the soundtrack to the motion picture *Libertador*, for which Dudamel composed the score; a Richard Strauss disc with the Berlin Philharmonic; Mahler Symphonies Nos. 5 and 7 with the Simón Bolívar Symphony Orchestra; and Mahler Symphony No. 9 with the Los Angeles Philharmonic. A special charity LP release of Mendelssohn's "Scottish" Symphony with the Vienna Philharmonic raised funds for music education projects in Latin America, and children from Vienna's El Sistema-inspired Superar program participated in his DG release of Mussorgsky's *Pictures at an Exhibition*. Dudamel has independently produced an all-Wagner recording available exclusively for download and streaming, a set of the complete Beethoven symphonies from Barcelona's Palau de la Música, and a broadcast of two Stravinsky ballets in cooperation with the Berlin Philharmonic's Digital Concert Hall.

In 2019, its Centennial season, the **Los Angeles Philharmonic** has redefined what an orchestra can be. Under the vibrant leadership of Music & Artistic Director Gustavo Dudamel since 2009, it presents an inspiring array of music through a commitment to foundational works and adventurous explorations. At home and abroad, the LA Phil – recognized as one of the world's outstanding orchestras – leads the way in groundbreaking and diverse programming that demonstrates the orchestra's artistry and vision, on stage and in the community.

The LA Phil performs or presents more than 250 concerts annually at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals, artist residencies, and other thematic programs designed to enhance the audience's experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl, host to the finest artists from all genres of music.

The orchestra's involvement with Los Angeles extends far beyond the Concert Hall, with wide-ranging performances in the schools, churches, and neighborhood centers of a vastly diverse community. Among its influential and multifaceted education initiatives is Youth Orchestra Los Angeles (YOLA), inspired by Venezuela's revolutionary El Sistema. Through YOLA, the LA Phil and its community partners provide free instru-

ments, intensive music instruction, and leadership training to nearly 1,200 students from underserved neighborhoods, empowering them to become vital citizens, leaders, and agents of change.

The orchestra also undertakes tours, including regular visits to New York, Paris, and Tokyo, among other cities. The Philharmonic is now the International Orchestral Partner at London's Barbican Centre. The orchestra's very first tour was in 1921, and the Philharmonic has toured every season since 1969/70.

The LA Phil has a substantial catalog of concerts available online, including the first full-length classical music video released on iTunes.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a millionaire and amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, ten renowned conductors have served in that capacity: Georg Schnéevoigt (1927–1929); Artur Rodziński (1929–1933); Otto Klemperer (1933–1939); Alfred Wallenstein (1943–1956); Eduard van Beinum (1956–1959); Zubin Mehta (1962–1978); Carlo Maria Giulini (1978–1984); André Previn (1985–1989); Esa-Pekka Salonen (1992–2009); and Gustavo Dudamel (2009–present).

LOS ANGELES PHILHARMONIC

Gustavo Dudamel
Music & Artistic Director
Walt and Lilly Disney Chair

Esa-Pekka Salonen
Conductor Laureate

Zubin Mehta
Conductor Emeritus

Susanna Mälkki
Principal Guest Conductor
Ann Ronus Chair

Paolo Bortolameo
Assistant Conductor

John Adams
John and Samantha Williams Creative Chair

FIRST VIOLINS

Martin Chalifour (*Principal Concertmaster*)
Marjorie Connell Wilson Chair
Nathan Cole (*First Associate Concertmaster*)
Ernest Fleischmann Chair
Bing Wang (*Associate Concertmaster*)
Barbara and Jay Rasulo Chair
Akiko Tarumoto (*Assistant Concertmaster*)
Philharmonic Affiliates Chair

Rebecca Reale
Michele Bovyer
Rochelle Abramson
Camille Avellano
Margaret and Jerrold L. Eberhardt Chair
Mark Baranov

Minyoung Chang
I.H. Albert Sutnick Chair
Miika Gregg
Mischa Lefkowitz
Edith Markman
Mitchell Newman
Stacy Wetzel

SECOND VIOLINS

Lyndon Johnston Taylor (*Principal*)
Dorothy Rossel Lay Chair
Mark Kashper (*Associate Principal*)
Kristine Whitson
Johnny Lee
Dale Breidenthal
Ingrid Chun
Jin-Shan Dai
Tianyun Jia
Chao-Hua Jin
Nickolai Kurganov
Guido Lamell
Varty Manouelian
Yun Tang
Michelle Tseng
Suli Xue
Eduardo Rios*

VIOLAS

Teng Li (*Principal*)
John Connell Chair
Dale Hikawa Silverman (*Associate Principal*)
Ben Ullery (*Assistant Principal*)
Dana Lawson
Richard Elegino
John Hayhurst

Ingrid Hutman
Michael Larco
Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L. Wetzel
Andrew François*

CELLOS

Robert deMaine (*Principal*)
Bram and Elaine Goldsmith Chair
Ben Hong (*Associate Principal*)
Sadie and Norman Lee Chair
Dahae Kim (*Assistant Principal*)
Jonathan Karoly
David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
Linda and Maynard Brittan Chair
Serge Oskotsky
Brent Samuel

BASSES

Christopher Hanulik (*Principal*)
Oscar M. Meza (*Assistant Principal*)
David Allen Moore
Ted Botsford
Jack Cousin
Jory Herman
Brian Johnson
Peter Rofé
Michael Fuller*
Dennis Trembly
Principal Bass Emeritus

FLUTES

Denis Bouriakov (*Principal*)
Virginia and Henry Mancini Chair
Catherine Ransom Karoly (*Associate Principal*)
Mr. and Mrs. H. Russell Smith Chair
Elise Shope Henry
Sarah Jackson

PICCOLO

Sarah Jackson

OBOES

Marion Arthur Kuszyk (*Associate Principal*)
Anne Marie Gabriele
Carolyn Hove

ENGLISH HORN

Carolyn Hove

CLARINETS

Boris Allakhverdyan (*Principal*)
Michele and Dudley Rauch Chair
Burt Hara (*Associate Principal*)
Andrew Lowy
David Howard

E-FLAT CLARINET

Andrew Lowy

BASS CLARINET

David Howard

BASSOONS

Whitney Crockett (*Principal*)
Shawn Mouser (*Associate Principal*)
Michele Grego
Evan Kuhlmann

CONTRABASSOON

Evan Kuhlmann

HORNS

Andrew Bain (*Principal*)

John Cecil Bessell Chair

Jaclyn Rainey (*Associate Principal*)

Gregory Roosa

Alan Scott Klee Chair

Amy Jo Rhine

Loring Charitable Trust Chair

Brian Drake

Reese and Doris Gothie Chair

Ethan Bearman (*Assistant*)

Bud and Barbara Hellman Chair

TRUMPETS

Thomas Hooten (*Principal*)

M. David and Diane Paul Chair

James Wilt (*Associate Principal*)

Nancy and Donald de Brier Chair

Christopher Still

Ronald and Valerie Sugar Chair

TROMBONES

David Rejano Cantero (*Principal*)

James Miller (*Associate Principal*)

Judith and Thomas L. Beckmen Chair

Paul Radke

BASS TROMBONE

John Lofton

TUBA

Norman Pearson

TIMPANI

Joseph Pereira (*Principal*)

Cecilia and Dudley Rauch Chair

PERCUSSION

Matthew Howard (*Principal*)

James Babor

Perry Dreiman

Wesley Sumpter*

KEYBOARDS

Joanne Pearce Martin

Katharine Bixby Hotchkis Chair

HARP

Lou Anne Neill

LIBRARIANS

Kazue Asawa McGregor

Kenneth Bonebrake

Stephen Biagini

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Jeffrey Neville

CONDUCTING FELLOWS

Nuno Coelho

Stephen Mulligan

Elena Schwarz

Jesús Uzcátegui

*Resident Fellows



Simone Porter



Robert deMaine

Publishers:

Olympic Fanfare and Theme © 1984 Marjor Publishing Co.

Excerpts from "Close Encounters of the Third Kind" © 1977 EMI Gold Horizon Music Corp.

Out to Sea/The Shark Cage Fugue from "Jaws" © 1975 USI B Music Publishing

Hedwig's Theme from "Harry Potter" © 2001 Warner Barham Music, LLC

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Superman March © 1978 Warner-Tamerlane Publishing Corp.

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Walt Disney Concert Hall Audio Crew: Kevin Wapner, Randy Piotroski, Leland Alexander, Robert Schraut

LA Phil CEO: Simon Woods

LA Phil Associate Director, Media Initiatives: Jessie Farber

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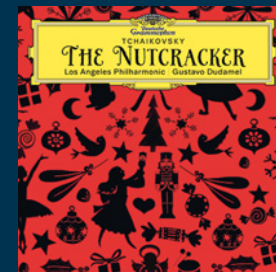
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