

PROGRAM NOTES

Superman March (2008)

John Williams

Composer, conductor, and pianist **John Williams** has enjoyed a career spanning six decades, Williams has composed many of the most recognizable film scores in history, including those for *Jaws*, the *Star Wars* films, *Superman*, the *Indiana Jones* films, *E.T. the Extra-Terrestrial*, *Hook*, *Jurassic Park*, *Schindler's List*, *Home Alone*, and three *Harry Potter* films; he has composed the music for all but one of Steven Spielberg's theatrical features. Other notable works by Williams include theme music for four Olympic Games, NBC Nightly News, the rededication of the Statue of Liberty, the DreamWorks Pictures production logo, and the television series *Lost in Space*. Williams also composed numerous classical concerti, and served as the principal conductor of the Boston Pops Orchestra from 1980 to 1993. He is now the orchestra's laureate conductor.

Williams has won five Academy Awards, four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated person after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000, and was a recipient of the Kennedy Center Honors in 2004.

Superman March

This march was conducted by Mr. Williams as part of the 210th anniversary concert of the United States Marine Band, July 20, 2008 at the John F. Kennedy Center for the Performing Arts in Washington DC. The music of course is from the Richard Donner Film, *Superman*, and was the basis for the film's entire musical score.

Overture to Egmont, Op. 84

**Ludwig van Beethoven
(1770-1827)**

Arr. Theodore M. Tobani

Egmont, op. 84, by Ludwig van Beethoven, is a set of incidental music pieces for the 1787 play of the same name by Johann Wolfgang von Goethe. It consists of an overture followed by a sequence of nine additional pieces for soprano, male narrator and full symphony orchestra. Beethoven wrote it between October 1809 and June 1810, and it was premiered on 15 June 1810. The subject of the music and dramatic narrative is the life and heroism of a 16th-century Dutch nobleman, the Count of Egmont. It was composed during the period of the Napoleonic Wars, at a time when the French Empire had extended its domination over most of Europe. Beethoven had famously expressed his great outrage over Napoleon Bonaparte's decision to crown himself Emperor in 1804, furiously scratching out his name in the dedication of the *Eroica Symphony*. In the music for *Egmont*, Beethoven expressed his own political concerns through the exaltation of the heroic sacrifice of a man condemned to death for having taken a valiant stand against oppression. The music was greeted with eulogistic praise, in particular by E.T.A. Hoffmann for its poetry, and Goethe himself declared that Beethoven had expressed his intentions with "a remarkable genius".

The overture, powerful and expressive, is one of the last works of his middle period; it has become as famous a composition as the *Coriolan Overture*, and is in a similar style to the *Fifth Symphony* which he completed two years earlier.

The Legend of Zorro

James Horner

Arranged by Jay Bocook

Many of us grew up watching the exploits of Zorro in the Disney television series of the 1950's. He of course is a fictional character, created in 1919 by pulp writer Johnston McCulley and has been featured in numerous books, films, television series, and other media. Zorro (Spanish for *fox*) is the secret identity of Don Diego de la Vega (originally Don Diego Vega), a nobleman and master living in the Spanish colonial era of California. The character has undergone changes through the years, but the typical image of him is a black-clad masked outlaw who defends the people of the land against tyrannical officials and other villains. Not only is he much too cunning and *foxlike* for the bumbling authorities to catch, but he delights in publicly humiliating those same foes. His calling card was the carving of a "Z" with his blade. This score came from the 1998 film version "The Mask of Zorro" which starred Antonio Banderis as the hero.

Highlights from "Camelot" (1959)

Alan Jay Lerner and Frederick Lowe

Arr. Paul Yoder

In 1959, Alan Jay Lerner and Moss Hart decided to adapt T. H. White's *The Once and Future King* as their next project. As discussed in Lerner's 1978 book, *The Street Where I Live*, Frederick Loewe, who had no interest in the project, agreed to write music, with the understanding that if things went badly, it would be his last score.^[1] After the tremendous success of *My Fair Lady*, expectations were high for a new Lerner and Loewe musical. However, the show's production met several obstacles. Lerner's wife left him during the writing process, causing him to seek medical attention and delaying the production. When *Camelot* began rehearsals, it still needed considerable work. However, the producers were able to secure a strong cast including Julie Andrews, Richard Burton and Roddy McDowall, as well as Robert Goulet in his first Broadway role. The advance sale for the show was the largest in Broadway history.^[8] The New York critics' reviews of the original production were mixed. Fortunately for the show, Ed Sullivan approached Lerner and Loewe to create a segment for his TV show "Toast of the Town," celebrating the fifth anniversary of *My Fair Lady*. They decided to do very little from their previous hit and instead to perform four highlights from *Camelot*. The show stimulated ticket sales, and *Camelot* achieved an unprecedented advance sale of three and a half million dollars. It was also publicized, just after the assassination of President John F. Kennedy (a classmate of Lerner at Harvard),^[1] that the show's original cast recording had been favorite bedtime listening in the White House, and that Kennedy's favorite lines were in the final number (in which Arthur knights a young boy and tells him to pass on the story of Camelot to future generations):

Don't let it be forgot

That once there was a spot,
For one brief, shining moment
That was known as Camelot.

Since then, *Camelot* has been associated with the Kennedy Administration. The obstacles encountered in producing *Camelot* were hard on the creative partnership of Lerner and Loewe, and the show turned out to be one of their last collaborations (although they did work together to adapt their 1958 award-winning movie "Gigi" to the stage in 1973, and collaborated again the following year on the movie musical "The Little Prince"). *Camelot* was Hart's last Broadway show. He died of a heart attack in Palm Springs, California on December 20, 1961.

The Wizard of Oz

Harold Arlen (1905-1986)

Arr. by James Barnes

The music from the *The Wizard of Oz* is from the 1939 American musical classic directed primarily by Victor Fleming from a script mostly by Noel Langley, Florence Ryerson and Edgar Allan Woolf, with uncredited contributions by others. It was based on the 1900 novel of the same name by L. Frank Baum, who died twenty years before this film was released.^[1] It features Judy Garland, Ray Bolger, Jack Haley, Bert Lahr and Frank Morgan, with Billie Burke, Margaret Hamilton, Charles Grapewin, Clara Blandick and the Singer Midgets as the Munchkins. Notable in its use of special effects, use of Technicolor, fantasy storytelling and unusual characters, *The Wizard of Oz* has become, over the years, one of the best known of all films. Its impact, however, was not nearly as strongly felt at the time of its original release. Dorothy Gale, a 12-year-old Kansas farmgirl, is knocked unconscious during a tornado. She, her dog Toto, and the farmhouse are apparently transported to the magical Land of Oz, where she sets out on the yellow brick road to the Emerald City to ask the Wizard of Oz to return her to Kansas. During her journey, she meets a Scarecrow, a Tin Man and a Cowardly Lion, who join her, hoping to receive what they lack themselves (a brain, a heart and courage, respectively). They are pursued by the Wicked Witch of the West, who wants her dead sister's magic ruby slippers, now worn by Dorothy. At the end of the film, Dorothy finds herself back in her own bed at the farmhouse, but in Kansas, where her aunt tries to convince her that she dreamt her adventures in Oz. Initially, *The Wizard of Oz* made only a small profit due to its enormous budget, despite largely favorable critical reviews. "Over the Rainbow" won the Academy Award for Best Original Song and the film itself received several Academy Award nominations, including Best Picture. Telecasts of the film began in 1956, and because of them the film has found a larger audience—its television screenings were once an annual tradition and have re-introduced the film to the public, making *The Wizard of Oz* one of the most famous films ever made. The Library of Congress named *The Wizard of Oz* as the most-watched film in history. It is often ranked among the top ten best movies of all-time in various critics' and popular polls, and it has provided many memorable quotes.

While the movie has become a fantasy classic in 1939 it faced stiff competition from premieres in the same year of *Gone With the Wind*, *Ninotchka*, *Stagecoach* and other film classics.

Mazama – Legend of the Pacific Northwest (1984)

Jay Chattaway

MAZAMA was commissioned by the 1984 Western International Band Clinic as part of their ongoing Commission Project. The premiere performance took place in Seattle on November 16, 1984 with the composer conducting the Oak Harbor Junior High School Concert Band.

Part of the purpose of the WIBC Commission Project is to create original bond music with some significant relationship to the locale of the Pacific Northwest region. MAZAMA takes a unique approach to this challenge by Incorporating ancient Indian legends into a programmatic piece depicting events of the time of the Mazamas a hardy Indian tribe living In the rugged mountains of the Pacific Northwest. They occupied what was at the lime Mt. Mazama. Most of the tribe vanished when this volcanic mountain erupted and formed what is now known as Crater Lake.

This piece is unique in that it features the Band vocalizing Native American Chants, as well as the effects of Native Flutes (played by Hiko Hagopian) and multiple percussion instruments.

Russlan and Ludmilla Overture

Mikhail Glinka (1804-1857)

Arr. by Mark Hindsley

Mikhail Glinka is considered to be the father of modern Russian music. His nationalistic, Russian style was a seminal influence on all Russian composers who followed, from Rimsky-Korsakov to Tchaikovsky to Stravinsky. Born into a wealthy family, Glinka left his life as a government bureaucrat in his late twenties to pursue music, studying in Italy and Berlin. In 1834 he returned to Russia and rediscovered his Russian heritage, reading the works of Alexander Pushkin and Nikolai Gogol. From this, he was inspired to write his first important work, the opera *A Life for the Tsar* (1836), the story of a young Russian hero who, at the expense of his own life, saves the Tsar from a group of Polish kidnappers. The work drew on Russian and Polish folk themes, and also prefigured the use of the leitmotif--a recurring theme for a particular character--that Richard Wagner would refine in his operas.

A Life for the Tsar met with immediate popular success, and the director of the Imperial Theater in St. Petersburg suggested that Glinka adapt Pushkin's epic poem, *Ruslan and Ludmilla*, as his next opera. The poem tells of the abduction of Ludmilla by an evil sorcerer, Chernomor, from a party given for Ludmilla's three suitors, one of whom is Ruslan. Each suitor rides off to save the girl, encountering a fantastic assortment of witches, hermits, magic castles, enchanted gardens, magic swords, and so forth, rather in the style of the tales of the Arabian Nights. The sorcerer is vanquished in the end by Ruslan, who revives Ludmilla from a trance and wins her hand in marriage.

Glinka agreed to write the opera, but before he could begin Pushkin was killed in a duel. The composer began the work without a librettist, and although eventually one was found, Glinka wasn't satisfied with the libretto and not only called in other writers to work on it, but rewrote some sections himself. The result was a plot that was grandiose and rambling, and the opera was not as successful as its predecessor, being withdrawn from the repertoire in 1848, six years after its premiere in 1842. However, *Ruslan and Ludmilla* was eventually recognized as a stronger work musically than *Tsar*, and the composer Mily Balakirev produced a complete, uncut staging in Prague in 1867.

The opera is a musicological travelogue, with themes based on Russian, Finnish, Tartar, and Persian music, all brilliantly orchestrated. Folk songs represent Ruslan's Russia, while whole-tone harmonies depict the magical world of the sorcerer Chernomor. Glinka's inspiration for the overture was particularly down-to-earth. He attended a wedding dinner at the Russian court, and later wrote: "I was up in the balcony, and the clattering of knives, forks and plates made such an impression on me that I had the idea to imitate them in the prelude to *Ruslan*. I later did so, with fair success." The overture consists of two main themes, the first driving and rhythmic (one hopes the servants at the dinner Glinka attended weren't really hustling at this speed!), the second more lyrical and reminiscent of courtly dances.

Sea Hawk – Suite for Symphonic Band

Erich Wolfgang Korngold (1897-1957)

Arr. by Jerry Brubaker

The Sea Hawk is a 1940 American Warner Bros. feature film starring Errol Flynn as an English privateer who defends his nation's interests on the eve of the Spanish Armada. The film was the tenth collaboration between Flynn and director Michael Curtiz. The film's screenplay by Howard Koch and Seton I. Miller is loosely based on *The Sea Hawk* (1915) by Rafael Sabatini. The movie typifies the swashbuckling heroes of the cinema from the 1930's through the 1950's. The music was written by Erich Wolfgang Korngold. While his compositional style was considered well out of vogue at the time he died, his music has more recently undergone a reevaluation and a gradual reawakening of interest.^[1] Along with such composers as Max Steiner and Alfred Newman, he is considered one of the founders of film music. Korngold won the Academy Award for his score to *The Adventures of Robin Hood* in 1938, widely considered one of the greatest scores ever written. His score to *Anthony Adverse* (1936) also won the Oscar; however, at this time, composers were not eligible to be nominated in the Original Score category. His score to *Robin Hood* was ranked by the American Film Institute as the eleventh greatest American film score of all time.

Silverado

Bruce Broughton

Arr. by Randol Bass

From IMDb:

By 1985, the movie 'western' was a genre long dormant, with film critics quick to point out that audiences had become far too 'sophisticated' for old-fashioned "shoot-'em-ups". Two film makers decided to test the waters, however; Clint Eastwood, reviving an older version of his "Man with No Name", directed and starred in his SHANE homage, PALE RIDER; and Lawrence Kasdan, fresh from the huge success of THE BIG CHILL, fulfilled his life-long dream to make a western, with SILVERADO. Neither film was successful at the box office, and pundits predicted they would soon be forgotten...but a new force in the movie industry was emerging, video rentals, and SILVERADO, with its spectacular action sequences, charismatic heroes, and sweeping, unforgettable music score (by Bruce Broughton), was an unexpected and overwhelming hit, drawing Hollywood's attention to the new market, and lifting the film to the near-classic cult status it enjoys today.

While PALE RIDER would focus on Clint Eastwood's continuing demythologizing of the West (which would culminate in 1992's UNFORGIVEN), SILVERADO embraces all the 'classic' Western clichés, serving them up with such exuberance that they seem 'fresh'. The story of four likable 'shootists' of nearly superhuman skills, bonding, and ultimately taking on a corrupt sheriff and his brutal gang of deputies in the town of Silverado, touts out one traditional element after another, from the classic 'bushwhack' (with a John Ford 'Doorway Framing' homage shot) to the 'pretty widow' in a wagon train; from the 'saloonkeeper with a heart of gold' to the 'crooked gambler with a concealed weapon'...and even climaxes with that most traditional of finales, as two ex-partners face off on a dusty street in an old-fashioned Western shootout.

The four leads couldn't have been cast more perfectly; Scott Glenn channels Gary Cooper as a laconic cowboy fresh from an undeserved 5-year prison stretch; Kevin Kline exudes his signature charm as an ex-gang member whose life changed because of "a dog"; Danny Glover is warm and reassuring as a

man moving west from Chicago to help his family, armed with a legendary Henry rifle; and, best of all, young Kevin Costner, in his breakout performance, is irresistible, wild and acrobatic, as Glenn's ever-optimistic, carefree younger brother, a part Kasdan wrote specifically for the actor, after his scenes were cut from **THE BIG CHILL**.

The supporting cast is equally superb, with standout performances by giant Brian Dennehy, John Cleese (as a sheriff who knows 'where' his jurisdiction ends), Jeff Goldblum, Linda Hunt, James Gammon ("You led a posse to my best hide-out??"), Jeff Fahey, and, in a wonderful if brief role, breathtaking Rosanna Arquette, as the widow courted by both Kline and Glenn. With a cast THIS good, it is remarkable that the film had to 'go to video' to achieve success!

The final line of **SILVERADO**, "We'll be back!", shouted by Costner as he and Glenn ride 'into the sunset', has had countless fans wishing that a follow-up movie had been made (a 1999 nationwide video poll chose **SILVERADO** as the film "Most Deserving of a Sequel"), but time has, sadly, eliminated that possibility. The film that 'failed' when released, in a genre that 'experts' considered passé, is, after nearly 20 years, still winning new fans.

As Kevin Kline and Linda Hunt say, as a toast: "Here's to the good stuff...May it last a long time!"

Symphony No. 1 – "The Lord of the Rings"

Johan de Meij (b. 1953) (1897-1957)

Johan de Meij was born November 23, 1953 in Voorburg, Holland. He received his musical education at the Royal Conservatory in the Hague, where he studied band conducting and trombone. After his graduation, he gained an international reputation as an arranger of classical and popular works. His first composition for symphonic band, Symphony No. 1 *“The Lord of the Rings”*, was awarded the first prize at the prestigious Sudler International Wind Band Composition Competition 1989 in Chicago. He has also written the symphonic poem *Loch Ness* and, for fanfare band, the work *Pentagram*. Johan de Meij is an accomplished musician, performing on trombone and euphonium in groups such as the Dutch Brass Sextet, the Amsterdam Trombone Quartet, and the Amsterdam Wind Orchestra.

Symphony No. 1, "The Lord of the Rings", V. Hobbits

Johan de Meij's first symphony, *The Lord of the Rings*, is based on the trilogy of that name by J.R.R. Tolkein. This book has fascinated millions of readers since its publication in 1955. Tolkein made up the story of the hobbit Bilbo Baggins, who went with the wizard Gandalf and thirteen dwarves to steal the treasure of the dragon Smaug, to tell to his children at bedtime. In essence a story of the ancient battle between light and darkness, it has been embraced by children and adults who fell in love with the hobbits, those little people with big, hairy feet and a passion for good food, pipe smoking, and comfort. The symphony, composed in 1988, consists of five movements, each illustrating a personage or an important episode from the book. The final movement, *Hobbits*, first expresses the carefree and optimistic character of the Hobbits in a happy folk dance. The following hymn is symbolic of the determination and nobility of the Hobbit folk. The symphony does not end on an exuberant note, but concludes peacefully and resigned, in keeping with the symbolic mood of the last chapter *“The Grey Havens”* in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

The BGSB will be performing Gandalf and Hobbits.

~~~ **Howard M. Green**