

Saturday, April 21, 2018, 8pm
Hearst Greek Theatre

The Boston Pops Esplanade Orchestra

Keith Lockhart, *conductor*
John Williams, *conductor laureate*

Lights, Camera ... Music! Six Decades of John Williams

Main Title and Overture from *Heidi*

Theme from *Jaws*

Main Title from *The Towering Inferno*

—*Around the World with John Williams*—

“Sayuri’s Theme” from *Memoirs of a Geisha*

Ronald Lowry, *cello*

Suite from *Far and Away*

County Galway, June 1892—The Fighting Donellys—

Joseph and Shannon—Blowin’ Off Steam (The Fight)—Finale

—*The Magic of John Williams*—

“Hedwig’s Theme” from *Harry Potter and the Sorcerer’s Stone*

“Stargazers” from *E.T. the Extra-Terrestrial*

Ina Zdorovetchi, *harp*

Flying Theme from *E.T. the Extra-Terrestrial*

INTERMISSION

“Raiders March” from *Raiders of the Lost Ark*

—*John Williams: Facing History and Ourselves*—

Theme from *JFK*

Theme from *Schindler’s List*

Katherine Winterstein, *violin*

Theme from *The Patriot*

“Devil’s Dance” from *The Witches of Eastwick*

—*May the Force Be With You*—

“The Imperial March” from *Star Wars: The Empire Strikes Back*

“The Rebellion Is Reborn” from *Star Wars: The Last Jedi*

Main Title from *Star Wars*

*The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor,
Sony Classical, and Philips Records.*

*This performance was made possible, in part, by Corporate Sponsor U.S. Bank.
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John Williams' Gift to Film

When one of the *Star Wars* films is shown, a cheer often goes up from the audience the moment John Williams' Main Title begins playing. What moviegoers around the world instantly recognize is not the famous march theme but the three bars of preliminary splendor that precede it: a brief, brilliant chord in the horns and trumpets, followed by rapid-firing fanfares in the brass. The law of the lowest common denominator would suggest that the most popular music would be the simplest, yet these few bars are far from simple. Having affirmed a bright major key, Williams' orchestra detours into a different harmonic realm, one defined by the interval of the fourth. Furthermore, the rhythms of the fanfares are tricky, setting patterns of four against three. There's a hint of chaos in this tangy sound, as if free-spirited individuals were scrambling to coalesce into a whole. Even when the march theme kicks in, it retains an uneven, lopsided feeling—the perfect image of the ragtag rebel army that is defying Darth Vader.

Williams is the most successful composer in Hollywood history—he has received 51 Academy Award nominations, and the hundred-odd movies on which he has worked have grossed in excess of 20 billion dollars—not because he peddles the simplest possible material but because he presents easily grasped ideas with sophistication, skill, and unflagging invention. When you look at one of his scores, you see everywhere signs of immaculate craft. Orchestras like the Boston Pops, which Williams led from 1980 to 1993, find this music a pleasure to play, although it is not unchallenging: if you were to give *Star Wars* to an unrehearsed student ensemble, you'd probably hear a mess. Musicians feel affection for Williams for another, more personal reason: his series of scores for Steven Spielberg and George Lucas in the 1970s and '80s—including the *Star Wars* and Indiana Jones movies, *Superman*, *Close Encounters*, and *E.T.*—are widely credited with helping to rescue the business of orchestral film music, which, circa 1975, was losing ground to pop-song soundtracks.

Tonight's program features music from *Heidi* and *The Towering Inferno*, both of which have

been unavailable on recording since the time of their original release. At the end come selections from various *Star Wars* films. The main leitmotifs of the cycle—the Rebel March, the Force theme, the Imperial March, and so on—are by now so familiar that the composer can refer to them in subtle, disguised fashion, knowing that even youngsters whose parents were not born when *Star Wars* was released will pick them out. (Wagner, in the *Ring*, deployed his leitmotifs in the same way, letting them intermingle and comment on one another.) Small wonder that Lucas, Spielberg, and dozens of other directors line up to praise this composer: no matter whose name heads the credits, he has cast the most enduring spell on all those people in the dark.

—from notes by Alex Ross

Keith Lockhart

Having celebrated his 20th anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams' 13-year tenure from 1980 to 1993; Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Lockhart has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. He has also led annual Boston Pops appearances at Tanglewood, 42 national tours to 146 cities in 37 states, and four international tours to Japan and Korea. The annual July 4 Boston Pops concert draws a live audience of over half a million people to the Charles River Esplanade and millions more who view it on television or live webcast. In 2017 the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. The list of more than 250 guest artists with whom Mr. Lockhart has collaborated is a virtual "who's who" of performers and pop culture icons. He has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent re-



leases on Boston Pops Recordings include *A Boston Pops Christmas—Live from Symphony Hall* and *The Dream Lives On: A Portrait of the Kennedy Brothers*. Released at the beginning of the 2017 Pops season, *Lights, Camera...Music! Six Decades of John Williams* features Lockhart leading the Boston Pops in a collection of Williams' compositions from the 1960s onward, some of which can be considered rarities. Lockhart's increased focus on musical theater has attracted leading Broadway artists to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Lockhart is chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II,

and artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent 11 years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. Lockhart has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

The Boston Pops

In 2018 the Boston Pops enters its 133rd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 24th year at the helm of the orchestra.

In 1881 Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances would provide year-round employment for his musicians. In May 1885—a little more than a month before the inaugural “Promenade Concert”—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of “Popular Concerts” in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official “Promenade Concert,” distinguished from “Popular Concerts” by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called “Promenade Concerts,” they continued to be referred to informally as “Popular,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. There were 17 Pops conductors—beginning

with the aforementioned Adolf Neuendorff—who preceded the legendary **Arthur Fiedler** (1930–1979). The first American-born musician to lead the orchestra, he established the Boston Pops as a national icon. When **John Williams** (1980–1993) succeeded Fiedler in 1980, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Williams made a series of best-selling recordings, broadened and updated the Pops repertoire, and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own scores. **Keith Lockhart** (1995–present) has led concerts spotlighting artists from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 79 television shows, led 42 national and four overseas tours, led the Pops at several high-profile sports events, and recorded 14 albums. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the July Fourth concert on the Charles River Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings. In 2017 the July Fourth concert opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular.

**THE BOSTON POPS
ESPLANADE
ORCHESTRA**

KEITH LOCKHART
Julian and Eunice Cohen
Boston Pops Conductor
endowed in perpetuity

JOHN WILLIAMS
George and Roberta Berry
Boston Pops Conductor
Laureate

First Violins
Katherine Winterstein
Charles Dimmick
Lisa Crockett
Christine Vitale
Kristina Nilsson
Cynthia Cummings
Gregory Vitale
Liana Zaretsky Akhiezer
Sasha Callahan
Sarita Uranovsky
Susan Faux
Zoya Tsvetkova

Second Violins
Clayton Hoener
Colin Davis
Dorothy Han
Sarah Atwood
Heidi Braun-Hill
Judith Lee
Stacey Alden
Melissa Howe
Julie Leven
James Orent

Violas
Scott Woolweaver
Stephen Dyball
Susan Culpo
Jean Haig
Kenneth Stalberg
Donna Jerome
David Feltner
Barbara Wright

Cellos
Ronald Lowry
Andrew Mark
Jennifer Lucht
Kevin Crudder
Eugene Kim
Melanie Dyball
Steven Laven
Leo Eguchi

Basses
Robert Caplin
Susan Hagen
Barry Boettger
Randall Zigler
Elizabeth Foulser
Anthony D'Amico

Flutes
Renée Krimsier
Lisa Hennessy

Piccolo
Ann Bobo

Oboes
Andrew Price
Amanda Hardy

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Kai Yun Lu

Bass Clarinet
David Martins

Bassoons
Ronald Haroutunian
Adrian Jojatu

Horns
Kevin Owen
Kate Gascoigne
Whitacre Hill
Clark Matthews
Hazel Dean Davis

Trumpets
Terry Everson
Michael Dobrinski
Bruce Hall
Richard Kelley

Trombones
Hans Bohn
Alexei Doohovskoy
John Faieta

Bass Trombone
Angel Subero

Tuba
Takatsugu Hagiwara

Timpani
Richard Flanagan

Percussion
Jim Gwin
Neil Grover
Patrick Hollenbeck
John Tanzer

Harp
Ina Zdorovetchi

Piano
Benjamin Cook

Librarian
Mark Fabulich

Personnel Manager
Kristie Chan

Stage Manager
Tuaha Khan