

JOHN WILLIAMS

AT THE

MOVIES



DALLAS 
Winds

JERRY
JUNKIN
MUSIC DIRECTOR

CHRISTOPHER
MARTIN
TRUMPET

A PROF. JOHNSON 24-BIT



® RECORDING

THE MUSIC OF JOHN WILLIAMS: AT THE MOVIES



John Williams is a game changer.

Born into an era when some of Europe's finest composers were fleeing Nazi death camps to find refuge and work in Hollywood, Williams came of age at a time when the world's major orchestras drew stark, un-crossable lines between music that was "art" and music that was "commercial."

Williams crossed those lines, and never looked back.

He studied under both respected classical composers and the Hollywood greats. He used his formal training in music to craft television and film scores that became the beloved soundtrack to a whole generation and brought back the romantic orchestral score to a Hollywood that had fallen in love with

pop music and spinoff songs.

As his career expanded, Williams moved easily from the Hollywood soundstage to the symphonic podium, conducting many of the great orchestras across America. Today he is the best-known, most widely respected American composer of his age, earning a place of honor alongside John Philip Sousa, George Gershwin, and Leonard Bernstein.

His accolades are too many to list: five Academy Awards, 22 GRAMMY® Awards, four Golden Globes, five Emmys, seven awards from the British Academy of Film and Television Arts, and countless other awards, nominations and honors. In 2003 he was given the International Olympic Committee's highest recognition, the Olympic Order. He received the Kennedy Center Honor in 2004, a Lifetime Achievement Award from the American Film Institute, USA, in 2016, and in 2009 President Barack Obama presented him with the National Medal of Arts, the highest honor given by the United States of America for achievement in the arts.

Born in 1932 in Flushing, Queens, New York, Williams and his family moved to Los Angeles in 1948. He attended UCLA and studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force and a stint at the Juilliard School, Williams worked as a jazz pianist and recording artist. When he returned to Los Angeles, he began his career in film, first as a pianist, then as a composer, working with such musical legends as Bernard Herrmann, Alfred Newman, and Franz Waxman.

Williams is credited as the composer for 200 films and television programs, including *Schindler's List*, *Saving Private Ryan*, *Lincoln*, *Amistad*, *Seven Years in Tibet*, *The Lost World: Jurassic Park*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Jurassic Park*, *Home Alone*, *Far and Away*, *JFK*, *Hook*, *Presumed Innocent*, *Always*, *Born on the Fourth of July*, the *Indiana Jones* series, *Harry Potter and the Sorcerer's Stone*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Goodbye Mr. Chips*, *Superman*, *Close Encounters of the Third Kind*, *E.T. (The Extra-Terrestrial)*, *Jaws*, and the *Star Wars* series.

His works for the concert stage include two symphonies and numerous concertos, including works commissioned by the Boston Symphony, the New York Philharmonic, the Cleveland Orchestra, and the Chicago Symphony Orchestra.

Williams is also an accomplished conductor. In 1980 he was appointed conductor and artistic director of the Boston Pops Orchestra, succeeding Arthur Fiedler. He continues as Laureate Conductor of that ensemble and makes seasonal appearances with the Boston Symphony Orchestra and the Los Angeles Philharmonic. In addition to conducting many of his film scores, he has guest conducted the New York Philharmonic, the National Symphony Orchestra, the Chicago Symphony, the U.S. Army Herald Trumpets, the Joint Armed Forces Chorus, and the Choral Arts Society of Washington.

Well into his eighties now, Williams continues to explore the boundaries of music for film, concert stage, and ceremonial occasion. This collection of his film music, arranged for concert performance by top-level wind ensembles, ensures that his genius will inspire musicians and audiences for generations to come.

OLYMPIC FANFARE AND THEME

In 1980, in the wake of the Soviet Union's invasion of Afghanistan, the United States boycotted the Moscow Summer Olympics, so when the games came to Los Angeles in 1984, the host committee went all out to make it an All-American Olympiad. There was no more American composer than John Williams. His *Olympic Fanfare and Theme* not only won a GRAMMY® Award, it has become one of the most well-known Olympic themes in the history of the games.

While Williams did not write this work for a film, it was used in the soundtrack of the 2014 movie, *Pawn Sacrifice*, a film about the career of American chess champion Bobby Fischer. Yes, the epic 1972 World Chess Championship battle between Fischer and Soviet champion Boris Spassky took place more than a decade before Williams wrote his work. No, the Fischer/Spasskey showdown had nothing to do with the Olympic games. But Williams sought to capture the essence of competitors giving everything they have to represent their countries at the top of their sport, and the piece works beautifully in the context of the film.

THE COWBOYS OVERTURE

In this 1972 western, an aging rancher and trail boss, played by John Wayne, recruits a cadre of young boys to help him drive his cattle to market in the face of financial disaster, rustlers, and the oncoming winter. Williams' score evokes the wide-open plains of the American West, weaving together memorable themes to reflect both the danger and the beauty of the journey. It was this ability, evident in both *The Cowboys*, and in his earlier score for *The Reivers* (1969), that caught Stephen Spielberg's ear, prompting the young director to tap Williams as the composer for Spielberg's first feature film, *The Sugarland Express*.

SUPERMAN MARCH

Critics of the 2016 Warner Brothers release, *Batman v. Superman*, had many complaints, but one of the most plaintive came from online critic Jayme Lynn Blaschke, who said, "It's just not Superman without the John Williams music!" Indeed, when advances in special effects allowed Superman to return to the big screen in 1978, John Williams' score defined the character as much, or more, than Christopher Reeve's blue eyes and strong jaw. *Superman: The Movie* was in production at the same time as *Star Wars* and *Close Encounters of the Third Kind*, although independent of both. Together, the three films are credited with inspiring nearly 40 years of popular science fiction and superhero movies.

CLOSE ENCOUNTERS OF THE THIRD KIND

In Stephen Spielberg's second feature film, *Jaws*, Williams took two notes, and created an identifiable villain long before the actual shark ever appeared onscreen. With *Close Encounters of the Third Kind*, Williams expanded his theme to five notes, and created a new language that the film's scientists could use to communicate with the aliens of the giant Mother Ship. Williams used the five-note theme throughout the score, making it an instantly recognizable musical motif and an icon of popular culture. The movie's soundtrack was released on vinyl, 8-track tape, and audiocassette, peaking at #17 on U.S. Billboard album chart. Although the music lost the Oscar for best film score to *Star Wars*, released the same year, it won two GRAMMY® Awards, for film score and instrumental composition.

WITH MALICE TOWARD NONE FROM LINCOLN

Steven Spielberg's 2012 historical epic focused on President Abraham Lincoln's struggle to outlaw slavery before the Civil War ended—a tactic that ensured slavery would not return as Confederate states rejoined the Union. To score a film about both a vital issue and a towering historical figure, Williams drew on early American folk music, fiddle tunes, and battlefield trumpet calls to evoke an era where the highest ideals of our nation were defended by bare-knuckle politics. He recorded the score with the Chicago Symphony Orchestra. Christopher Martin, the CSO's principal trumpet at that time, performed the haunting trumpet solo in *With Malice Toward None* for the soundtrack, and returns to join the Dallas Winds in this recording.

STAR WARS (MAIN TITLE)
IMPERIAL MARCH FROM THE EMPIRE STRIKES BACK
SCHERZO FOR X WINGS FROM STAR WARS: THE FORCE AWAKENS
THE JEDI STEPS AND FINALE FROM STAR WARS: THE FORCE AWAKENS

Film music in the 1960s drew on a range of styles, from jazz and avant-garde to rock, and pop. While there were a few orchestral scores, for films like *Lawrence of Arabia* and *Doctor Zhivago*, those films were aimed at the World War II generation. As Baby Boomers came of age in the 1970's they had not yet found a film, or a film score, to define their generation. Until *Star Wars*.

From that first glimpse of the Imperial Star Destroyer, *Star Wars* gave Boomers something absolutely new: spectacular special effects, heroes instead of anti-heroes; a philosophy that resonated; and a soundtrack to launch even the wildest heroic fantasies. Establishment critics scoffed at this low-budget science fiction film from a virtually unknown director, which made it just that much more fun for the slightly post-counterculture generation who came of age between Woodstock and the disco era.

Although Williams had been composing film scores since the early 1960s, it was *Star Wars* that made him the most beloved American composer of his time. Drawing inspiration from Hollywood's Golden Age, and such composers as Erich Wolfgang Korngold and Franz Waxman, Williams re-introduced the idea of musical themes to identify characters and didn't shy away from sweepingly melodic romanticism.

The result was grand, and an industry-wide game changer. The film quickly surpassed *Jaws* as the top grossing film in history and still stands as the third highest-grossing film in the world. The two-LP album for *Star Wars* became the best-selling score-only soundtrack of all time. Williams won the Oscar for Best Original Score in 1977, and the American Film Institute ranks *Star Wars* at #1 on its list of best film scores ever.

Williams expanded on his work when the sequel, *The Empire Strikes Back*, was released in 1980, introducing *Imperial March* as a theme for Darth Vader.

In 2012, George Lucas sold the rights to the *Star Wars* franchise to The Walt Disney Company. Disney immediately began plans to complete Lucas' original vision of three interrelated film trilogies by creating three new films set after the conclusion of the original *Star Wars* / *Empire Strikes Back* / *Return of the Jedi* trilogy. As he had with the six previous *Star Wars* films, Williams stepped forward to compose the score.

Although he revived themes from the original films for such characters as Luke, Leia, and Han, he also developed new music to support new characters and settings. "It's all a continuation of an initial set of ideas," he said of the process. "It's a bit like adding paragraphs to a letter that's been going on for a number of years."

THEME FROM J.F.K.

Oliver Stone's tense political thriller about the Kennedy assassination called for a different kind of score, mixing the idealism of Kennedy's Camelot era with the confusion, suspense, and paranoia of the assassination and the ensuing investigation. The overall Kennedy theme, which is repeated throughout the film, spoke to both Kennedy's humble roots as the great-grandson of Irish immigrants and the grandeur of the office of President of the United States to which he ascended.

ADVENTURES ON EARTH FROM E.T. (THE EXTRA-TERRESTRIAL)

In 1982, Steven Spielberg took a story about his own imaginary childhood friend and spun it into the highest-grossing film of the 1980s, which has been hailed as "the greatest science fiction film ever made." *E.T. (The Extra-Terrestrial)* is an adventure tale told from a child's point of view, as hero Elliot befriends and tries to protect E.T., the little alien botanist who follows him home. The soaring score, with its triumphant bicycle chase finale, won the Academy Award for Best Original Score for 1982.

MARCH FROM 1941

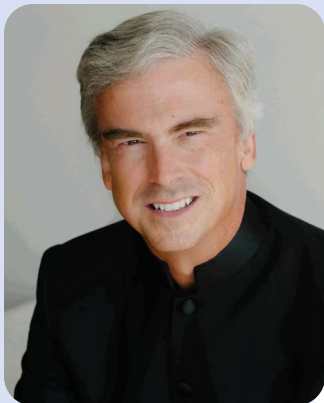
In 1979, years before there was *E.T.* or even *Raiders of the Lost Ark*, Stephen Spielberg was a promising young director with two certified box office hits to his credit. Following the success of *Jaws* and *Close Encounters* Spielberg collaborated with three other up-and-coming Hollywood talents—Robert Zemeckis, John Belushi, and Dan Aykroyd—to make *1941*. Billed as “A Comedy Spectacular,” *1941* was meant to be a screwball film about the hysteria that gripped Los Angeles after the December 1941 Japanese attack on Pearl Harbor, Hawaii. Fears of a similar attack on the west coast culminated in a false alarm that set off an anti-aircraft artillery barrage on February 24, 1942. In putting together his team for the film, Spielberg once again turned to John Williams for the score. Although Spielberg’s movie went down in flames with critics and audiences alike, Williams’ *March* perfectly captures the light-hearted, slightly off-kilter tone the movie aspired to.

THE STAR-SPANGLED BANNER

On January 1, 2004, John Williams served as the Grand Marshall of the 114th Rose Parade, prior to the Rose Bowl football game in Pasadena, California. As part of the pre-game festivities, Williams conducted this exciting new setting for our national anthem. The USC Trojans defeated the Michigan Wolverines in the game, but the lasting impact from the 2004 Tournament of Roses is this John Williams gem.

—Liner notes written by Gigi Sherrell Norwood

JERRY JUNKIN – ARTISTIC DIRECTOR



In his 25th season as Artistic Director and Conductor of the Dallas Winds, Jerry Junkin is recognized as one of the world's most highly regarded wind conductors. He has served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003, and Principal Guest Conductor of the Senzoku Gakuen College of Music Wind Symphony in Tokyo since 2007. Additionally, 2017-18 marks his 30th year on the faculty of The University of Texas at Austin, where he holds the Vincent R.

and Jane D. DiNino Chair for the Director of Bands. There, he also holds the title of University Distinguished Teaching Professor. Previously, he served on the faculties of both the University of Michigan and the University of South Florida. In addition to his responsibilities as Professor of Music and Conductor of the Texas Wind Ensemble, he serves as Head of the Division of Conducting and Ensembles and teaches courses in conducting and wind band literature. He is a recipient of multiple teaching awards, and students of Mr. Junkin hold major positions throughout the world.

Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. Mr.

Junkin has released over 30 compact disc recordings for the Reference Recordings, Klavier and Naxos labels. The New York Times named his recent release on the Reference Recordings label, Bells for Stokowski, one of the best classical CD's of the year. His performance of Circus Maximus with The University of Texas Wind Ensemble was recently released on the world's first Blu Ray audio disc in 5.1 surround sound by Naxos and was nominated for a GRAMMY®. During the summer of 2014 he led The University of Texas Wind Ensemble on a four week tour around the world.

Jerry Junkin is an enthusiastic advocate of public school music education, having conducted All-State bands and festivals in forty-eight states and on five continents. He spends his summers in residence at the Interlochen Arts Camp in Michigan, as well as appearing at major music festivals throughout the world.

Mr. Junkin has served as President of the Big XII Band Director's Association and is a member of the Board of Directors of The John Philip Sousa Foundation, is Past-President of the American Bandmasters Association, and is Past President of the College Band Directors National Association. Regularly making guest appearances with ensembles such as the Tokyo Kosei Wind Orchestra and the Taipei Symphonic Winds, the 2017-18 season finds him conducting throughout the United States in addition to multiple appearances in Japan, China, and Europe. In 2005 he was presented the Grainger Medallion by the International Percy Grainger Society in recognition of his championing of Grainger's works, and he has received numerous career awards from Kappa Kappa Psi, Phi Beta Mu, and the Midwest Clinic, among others. Mr. Junkin is a Yamaha Master Educator.

CHRISTOPHER MARTIN – TRUMPET



Principal Trumpet for the New York Philharmonic, Christopher Martin has enjoyed a distinctive career of almost 20 years in many of America's finest orchestras. Prior to his NYP appointment, he was appointed to the Chicago Symphony Orchestra as Principal Trumpet by Daniel Barenboim. Mr. Martin has also served as principal trumpet of the Atlanta Symphony Orchestra and associate principal trumpet of The Philadelphia Orchestra.

Praised as a musician of "effortless understated virtuosity" by *The Chicago Tribune*, Christopher Martin has appeared as soloist multiple times domestically and internationally with the CSO and music director Riccardo Muti. Highlights of Mr. Martin's solo appearances include the 2012 World Premiere of Christopher Rouse's concerto *Heimdall's Trumpet*; Panufnik's *Concerto in modo antico*, with Mr. Muti; a program of 20th century French concertos by André Jolivet and Henri Tomasi; and more than a dozen performances of J.S. Bach's *Brandenburg Concerto No. 2*.

Christopher Martin's discography includes a solo trumpet performance in John Williams's score to Steven Spielberg's *Lincoln* (2012), the National Brass Ensemble's Gabrieli album, and CSO Resound label recordings, including the widely acclaimed 2011 release of CSO Brass Live. He is the featured soloist with the Dallas Winds on this recording of John Williams' music.

Dedicated to music education, he co-founded the National Brass Symposium with his brother Michael Martin, a trumpeter in the Boston Symphony Orchestra, in 2010. In 2016 he received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association for outstanding contributions to the wind band genre.

Christopher Martin and his wife, Margaret—an organist and pianist—enjoy performing together in recital and, most especially, for their daughter, Claire.

DALLAS WINDS

The Dallas Winds is widely recognized as one of the world's leading professional concert bands. Comprised of fifty woodwind, brass and percussion players, the organization performs an eclectic blend of music ranging from marches and Broadway show tunes, to movie soundtracks and standards from the Big Band Era, as well as the newest compositions from the world's leading composers.

Founded in 1985, the Dallas Winds presents an annual concert series at Dallas' Morton H. Meyerson Symphony Center and Moody Performance Hall. The group reaches millions of listeners throughout the United States as a featured ensemble on National Public Radio's *Performance Today*. The Winds is a three-time GRAMMY® Award nominee whose recordings have set the worldwide benchmark for wind band performance.

Classical music blogger Gene Gaudette, in a review of the Dallas Winds recording *Lincolnshire Posy - The Music of Percy Grainger* said, "This disc is proof positive that the Dallas Winds is one of America's elite cultural institutions, up there with the Metropolitan Opera, Los Angeles Master Chorale, and the Philadelphia Orchestra."

Since 1993, Jerry Junkin has served as the Artistic Director and Conductor of the Dallas Winds. He is also the Music Director and Conductor of the Hong Kong Wind Philharmonia and the Director of Bands at the University of Texas in Austin.

In addition to live performances and recording projects, the Dallas Winds seeks to inspire the next generation of musicians and listeners through its music education programs. Its annual *Strike Up the Band* concerts reach 16,000 Dallas ISD fifth grade students, encouraging kids to sign-up for band in the sixth grade. The *Dallas Winds Band Camp* in collaboration with the Dallas ISD, is the largest inner-city band camp in the United States. Since 2006, the Dallas Winds' annual *Invitational Windband Festival* draws 33 bands from a seven-state area to Dallas for a unique two-day festival at the group's concert home, the Meyerson Symphony Center.



Piccolo

Jennifer Wheeler^^

Flute

Sarah Frisof
(principal)

Kathy Johnson
Margaret Shin Fischer
Jennifer McElroy

Alto Flute

Margaret Shin Fischer

Oboe

Steve Pettey
(principal)
Cinde Pettey

English Horn

Aryn Mitchell^

E-flat Clarinet

Garry Evans*

B-flat Clarinet

Deborah Ungaro
Fabian
(concertmaster)
Sharon Knox Deuby
(associate principal)

Mary Druhan
Ricky Reeves
Alex Yeselson
Jeanie Murrow
Andre Canabou
Bonnie Dieckmann
Garry Evans

Bassett Horn

John Scott
Daryl Coad

**E-flat Contra-Alto
Clarinet**

Robin Owens

**B-flat Contra-Bass
Clarinet**

Robin Owens

Bass Clarinet

Mickey Owens

Bassoon

Laura Bennett
Cameron (principal)
Marty Spake

Contra-bassoon

Leslie Massenburg

Soprano Saxophone

Donald Fabian
(principal)

Alto Saxophone

Donald Fabian*
David Lovrien

Tenor Saxophone

Roy E. Allen

Baritone Saxophone

John Sweeden

Horn

David Lesser**
(principal)
Katie Wolber
Susie Frazier
Tim Stevens
Andrew Merideth
Kirstin Schularick

Trumpet

Brian Shaw#
(co-principal)
Tim Andersen***
(co-principal)

James Sims##
Steve Fitts
Daniel Kelly
Shaun Abraham
Jared Broussard
Jason Bergman

Trombone

Jimmy Clark
(principal)
James McNair
Bob Burnham
Barney McCollum

Euphonium

Brian Davis
(principal)
David Strand

Tuba

Alex Cauthen
(principal)
Jason Wallace^^^

String Bass

Kyp Green
Jeffrey Eckels

Piano/Celesta

Brian Allison

Harp

Naoko Nakamura
Carly Nelson

Organ

Mary Preston

Timpani

Dale Powers (principal)

Percussion

Roland Muzquiz (principal)
Drew Lang
Nate Collins
Steve Kimple
Brandon Kelly
Steve McDonald
Bill Klymus

Trumpet Solo

With Malice Toward None
Christopher Martin

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Mr. Widget

**soloist Excerpts from Close Encounters of the Third Kind*
***soloist The Jedi Steps and Finale*
**** soloist Theme from J.F.K.*
^ soloist Adventures on Earth from E. T. (The Extra-Terrestrial)
^^ soloist Star Wars (Main Title)
^^^ CC and EE-flat tuba on Excerpts from Close Encounters of the Third Kind
trumpet solo on The Cowboys Overture
trumpet solo on Adventures on Earth from E. T. (The Extra-Terrestrial)

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From *Superman*

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- Arr. by John Williams
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Producer: Donald J. McKinney
Executive Producers: Marcia Gordon Martin,
Kim Campbell
Recording Engineer: Keith O. Johnson
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Morton H. Meyerson Symphony Center Technical Staff

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JOHN WILLIAMS

AT THE MOVIES

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DALLAS
WINDS

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JUNKIN
MUSIC DIRECTOR

CHRISTOPHER
MARTIN
T R U M P E T