



**JOHN WILLIAMS  
STRIKES BACK:**

*A Matinee*

**January 16, 2022**

# John Williams Strikes Back: A Matinee

Sunday, January 16, 2022 • 3:00PM

Peoria Civic Center Theater

Peoria Symphony Orchestra  
George Stelluto • Conductor  
Marcia Henry Liebenow • Violin

## Superman March

John Williams  
(b. 1932)

## Three Pieces from Schindler's List

Theme from Schindler's List  
Jewish Town (Krakow Ghetto - Winter '41)  
Remembrances

John Williams

## Marcia Henry Liebenow • Violin

## Star Wars: Suite for Orchestra

Main Title  
Princess Leia's Theme  
The Imperial March  
Yoda's Theme  
The Throne Room & End Title

John Williams

## INTERMISSION

## Suite from Jaws

The Shark Theme  
Out to Sea & Shark Cage Fugue

John Williams

## The Adventures of Indiana Jones

Swashbuckler (The Adventures of Mutt)  
Marion's Theme  
The Crystal Spell  
A Whirl Through Academe  
Irina's Theme

John Williams

## Theme from Jurassic Park

John Williams

## Excerpts from Close Encounters of the Third Kind

John Williams

## Concert Sponsors & Underwriters

Savant Wealth Management  
Conductor's Circle

The Meredith Foundation

This program is partially supported by a grant  
from the Illinois Arts Council Agency.



## Marcia Henry Liebenow • Violin

Marcia Henry Liebenow, Concertmaster of the Peoria Symphony Orchestra, is professor of Violin, Viola, and Chamber Music at Bradley University. She is in demand as a recitalist, chamber musician, and soloist, and highly regarded as a teacher. She has appeared as a soloist with the Samara Philharmonic Symphony in Russia, served as Primo Violino at Orvieto Musica in Italy, and performed in Germany, Ireland, Wales, and with orchestras throughout the United States. Her performances have been broadcast nationally on American Public Media's *Performance Today*.

In 2020, Marcia created a series of Driveway Concerts that were live-streamed on Facebook to provide encouragement during the pandemic—and were viewed more than

25,000 times. She is a founding member of the Concordia String Trio, Peoria Lunaire new music ensemble, and River City String Quartet. She has recorded two CDs with her Concordia String Trio, *American Vistas* and *Viennese String Trios*, and recorded the Grieg Violin Sonatas with internationally acclaimed pianist Antonio Pompa-Baldi, all with Centaur Records. Marcia is a faculty artist at the Red Lodge Music Festival in Montana, the Birch Creek Music Festival in Wisconsin, and the ARIA International Summer Academy in Massachusetts and Canada. In 2021, she was a featured performer at the Peoria Bach Festival and the International Music By Women Festival.

She has been recognized with the Outstanding Studio Teacher Award from Illinois American String Teachers Association, the Distinguished Alumni Award in Music from Ohio University, the 25 Women in Leadership Award by WEEK, and named an Arts Treasure for her community work by ArtsPartners of Central Illinois.

## Maestro's Message

Finally, after two years, we bring you our second tribute to film composer John Williams. More than just a film composer, his music has touched your life for over fifty years in everything from movies and Olympic fanfares to nightly news themes, television shows, standalone compositions, and more. He continued the tradition of the early, iconic film composers like Erich Korngold, Max Steiner, and Bernard Herrmann, and developed it further. His use of the Wagnerian technique of *Leitmotifs* revolutionized the psychology of film music while keeping the grandeur of film scoring intact. In the midst of all this, he managed to create some of the most memorable and recognizable music of the twentieth and twenty-first centuries for the general public. I enjoy his music for its artfulness, effectiveness, and inventiveness. A major composer in his own right, he is also a worldwide cultural icon. —G. Stelluto

## ABOUT THE PROGRAM

Written by Michael Allsen ©2021

Two years ago, the Peoria Symphony Orchestra presented a popular program dedicated to the movie music of composer **John Williams (b. 1932)**. Here we present the sequel, "John Williams Strikes Back." It is safe to say that Williams is the greatest living American film composer. He has created memorable music for well over 100 films, including some of the greatest Hollywood hits of the last 40 years: the *Star Wars* epics, the *Indiana Jones* series, *Jaws*, the *Jurassic Park* movies, much of the *Harry Potter* series, and many others. Williams's musical career began as an arranger and composer in the Air Force Band before he returned to New York to study at Juilliard and work as a Jazz pianist. In the late 1950s, he moved to Hollywood to work as an orchestrator, studio pianist, and conductor. He also began to compose scores for television and movies, earning an Academy Award nomination—the first of well over 50 (!) so far—for 1967's *Valley of the Dolls*. Williams later earned equal fame as a conductor, leading the Boston Pops Orchestra from 1980 to 1993 and making many guest conducting engagements around the world. He is also recognized for his concert music: a symphony, several concertos, and concert versions of his film scores. Several of these concert versions, in Williams's own arrangements, are brought together in this program.

## John Williams (b.1932)

### *Superman March*

The 1978 movie *Superman* was one of the first big-budget superhero movies to become a huge hit. It spawned three sequels and set the stage for many successful superhero movies to follow. The movie certainly had moments of humor; William later said he appreciated the fact that "it didn't take itself too seriously." But it was also a kind of homage to Hollywood of the past, unabashedly nostalgic and romantic in tone. Our hero (played memorably by Christopher Reeve) is a true Good Guy, driven by the purest of motives. The Bad Guy (Gene Hackman as Lex Luthor) is every bit as evil as Superman is good. At a time when much of what came out of Hollywood was very dark, and most movie heroes were deeply flawed, *Superman* struck a chord with audiences. It would become one of the highest grossing films of 1978, earning over \$300 million worldwide. Williams actually came in at the later stages of production to write the score, which, like the film itself, is upbeat and heroic. It was clearly part of the film's success, earning Williams another Academy Award nomination. The *Superman March* brings together three of the main themes Williams wrote for the film. It opens with a bold fanfare representing the Man of Steel himself. Following this is a rousing, heroic march he wrote for the main title, hinting of the more romantic music for Superman's girlfriend, Lois Lane.

### *Three Pieces from Schindler's List*

Williams has had a particularly long and productive collaboration with director Steven Spielberg, having scored nearly 30 of his movies. 1993's *Schindler's List* was a historical drama set against the backdrop of the Holocaust and based on the true story of a German businessman who saved some 1,200 Jews from being sent to concentration camps. Though Williams was initially hesitant about taking on the project, it would lead to one of his finest scores, for one of the most highly acclaimed movies of the year. (*Schindler's List* won seven Oscars that year, including one for Williams.) He later wrote: "The film's ennobling story, set in the midst of the great tragedy of the Holocaust, offered an opportunity to create not only dramatic music, but also themes that reflected the more tender and nostalgic aspects of Jewish life during those turbulent years."

Part of Williams's inspiration was the artistry of violinist Itzhak Perlman, who was brought in to play the score's prominent solo violin passages. *Three Pieces from Schindler's List* brings together three of those passages, played here by concertmaster Marcia Henry Liebenow. The opening movement, *Theme from Schindler's List*, sets an appropriately serious tone for the film with a gorgeous but profoundly sad violin solo. *Jewish Town (Krakow Ghetto - Winter '41)* begins in the same mood before moving into a slow dance theme. The music is melancholy, yet it also works in moments of wry humor. The movement closes with a passionate outburst by the solo violin. *Remembrances* is the music that underlies the film's touching epilogue, in which the actors and several of the Holocaust survivors saved by Oskar Schindler visit his grave. It is a series of increasingly lush variations on a wistful melody, first played quite simply by solo violin and harp, and ends with an emotional solo cadenza and a quiet orchestral passage.

### *Star Wars: Suite for Orchestra*

*A long time ago in a galaxy far, far away...* No one who lived through the 1970s and early 1980s is likely to forget the initial impact of George Lucas's *Star Wars* movies. At the urging of Spielberg, Lucas hired Williams to provide a full symphonic score for the first *Star Wars* movie in 1977. Williams would eventually create scores for all nine of the main *Star Wars* films, sometimes dubbed the "Skywalker Saga." In creating these enormous scores, Williams depended on a technique heard in operas by Richard Wagner and even earlier composers. He inherited the Wagnerian idea of *Leitmotifs*—musical phrases representing characters, objects, or ideas from the drama—by

# Peoria Symphony Orchestra

January 16, 2022

George Stelluto • Conductor

Conductor Podium Endowment

Robert E. Gilmore – Caterpillar Inc.

Directors Charitable Award Program

## Violin 1

Marcia Henry Liebenow, Concertmaster  
Courtney Silver, Assistant Concertmaster  
Margaret FioRito  
Katie Cousins  
Michelle Wynton  
Jo Marie Sison  
Fiona Brickey  
Susan Oliverius  
Miguel Aguirre  
Ashley Fitzwater  
Autumn Chodorowski

## Violin 2

Guest Principal  
The Frederick Family Endowment  
Rosemary Ardner  
Molly Wilson  
Hyo-Jung Chun  
Faith Burdick  
Sabrina Tabby  
Renee Henley  
Kristen Seto

## Viola

Katherine Lewis, Principal  
Sharon and John Amdall Endowment  
Rebecca Boelzner  
Mary Heinemann  
Allison Montgomery  
Jason Warner

## Cello

Adriana Ransom, Principal  
Parker Endowment in memory of H. H. Block  
Yunjin Ro  
Emily Munn-Wood  
Calvin Armstrong  
Francisco Malespin

## Bass

Austin Vawter, Principal  
Peoria Symphony Guild and Friends  
Endowment In Memory of Norbert Cieslewicz  
Kristina Lee  
Garold Fowler  
Margaret Briskin  
Brett Lewis  
Mike White

## Flute

Justina Chu, Guest Principal  
Augusta Foundation Endowment in the name  
of E.C. Heidrich  
Denise Cooksey  
Kimberly Tegg

## Oboe

Alex Liedtke, Principal  
Mrs. Thomas Foster Endowment  
[Second Oboe to be announced]

## Clarinet

Roger Garrett, Principal  
Eric Ginsberg

## Bass Clarinet

Michael Grippo

## Bassoon

Michael Dicker, Principal  
Ben Roidl-Ward

## Contrabassoon

Grant Gillett

## Saxophone

Paul Nolen

## Horn

Amy Krueger, Principal  
Mrs. Trenchard French Endowment  
[Assistant Principal Horn to be announced]  
Renee Vogen  
[Third Horn to be announced]  
David Snyder

## Trumpet

Sarah Carrillo, Principal  
David Nakazono  
William Booher

## Trombone

Stephen Parsons, Acting Principal  
Corey Sansolo  
Chris Darwell

## Tuba

Terry Solomonson, Principal

## Timpani

David Collier, Principal  
Eugene and Donna Sweeney Endowment

## Harp

Nichole Young, Principal

## Piano

Pei-yeh Tsai, Principal  
Warren Webber Endowment

## Percussion

Peggy Bonner, Principal  
Kevin Nichols  
Ben Stiers  
Kevin Kosnik  
Jeremy Clark

**IT IS SAFE TO SAY THAT WILLIAMS IS THE GREATEST LIVING AMERICAN FILM COMPOSER. HE HAS CREATED MEMORABLE MUSIC FOR WELL OVER 100 FILMS, INCLUDING SOME OF THE GREATEST HOLLYWOOD HITS OF THE LAST 40 YEARS.**

way of classic Hollywood composers of the 1930s and 1940s like Max Steiner and Erich Korngold. In *Star Wars*, these motives link the drama together, across the film and across the whole series, and often provide a subtext for what is happening on screen, complementing the action or revealing additional meaning.

*Star Wars: Suite for Orchestra* brings together five great musical moments from the first *Star Wars* trilogy. Published in 1997, it was part of a celebration of the 20<sup>th</sup> anniversary of the first film. The *Main Title* was written for the first *Star Wars* movie in 1977 and appears in various forms at the opening of all nine films. This stirring music is played as the “Story So Far” crawls across the screen. Like any good opera overture, this music sets the mood and foreshadows some of the main character motives. *Princess Leia’s Theme* is a complete contrast: a quiet impressionistic haze that leads into a lyrical horn solo. After a solo flute plays this romantic theme, it is given a rich treatment by the strings with a horn countermelody. Although Darth Vader was in the first movie, Williams created his most familiar musical incarnation, *The Imperial March*, for *The Empire Strikes Back* in 1980. This ominous march is the perfect characterization of Lord Vader and his storm troopers. Yoda appeared for the first time in the second film, and while Lucas initially plays this character for laughs, the calm and expansive *Yoda’s Theme* is about the Jedi Master’s underlying strength and dignity. *The Throne Room* comes from the end of the first film, as Luke and Han Solo are honored by Princess Leia. It begins with a processional that is a hopeful response to Darth Vader’s darker music, then gives way to a more stately march that is a cousin to Elgar’s great *Pomp and Circumstance* marches. The *End Title* again brings together the major motives, especially those of Luke and Leia—and the rousing opening music before a great brass chorale at the conclusion.

### *Suite from Jaws*

*Jaws* was the second collaboration between Spielberg and Williams—the terrifying summer movie hit of 1975. Based upon a novel by Peter Benchley, it tells the story of a series of deadly attacks by a great white shark near a coastal New England town. The shark is eventually hunted down by a mismatched trio of Martin Brody, the town’s police chief; a marine biologist named Matt Hooper; and Quint, a grizzled professional shark hunter. Williams’s Oscar-winning score certainly contributed to the film’s tremendous popularity. The composer later remarked: “*Jaws* was Steven Spielberg’s first great popular success, and the role that the music played in the film is something that always elicits a broad smile for me, and what I hope is a permissively small measure of pride.” The *Suite from Jaws* opens with *The Shark Theme*—certainly the most famous two notes in movie music history! William builds on this simple idea to create primitive, savage music that is the perfect characterization of the brutal shark. *Out to Sea* begins almost playfully as Brody, Hooper, and Quint set out on Quint’s boat, the Orca. The tense *Shark Cage Fugue* is the music that underlies the film’s violent climax, as Hooper climbs into a shark cage to confront the huge shark face to face.

### *The Adventures of Indiana Jones*

In 1981, just a year after the release of the second *Star Wars* movie, Spielberg and Williams worked together again on *Raiders of the Lost Ark*. (George Lucas was also involved as executive producer.) Like *Star Wars*, it would become a long-lived movie franchise. *Raiders* was in some ways a throwback to the Saturday matinee movie serials of the 1940s: lots of bare-fisted action and thrilling cliffhangers at every turn. It was a huge box office hit. Spielberg made two more movies starring its swashbuckling main character Indiana Jones (Harrison Ford) during the 1980s, and both had scores by John Williams. In 2017, nearly 20 years after the third Indiana Jones movie, Spielberg and Williams collaborated on a fourth movie in the series, *The Kingdom of the Crystal Skull*. (A fifth Indiana Jones film is reportedly in the works for 2022.)

Williams’s *The Adventures of Indiana Jones* includes several sections from his score to *The Kingdom of the Crystal Skull*. *Swashbuckler (The Adventures of Mutt)* is the bold, energetic music associated with the young man Mutt, who becomes Indy’s sidekick. In a nice bit of musical foreshadowing, Williams includes bits of the rousing *Raiders March* from the first movie—a hint that Mutt is, in fact, Indy’s son by Marion Ravenwood, his love interest in *Raiders of the Lost Ark*. When Marion herself appears in the story, Williams resurrects her music from the first film, the romantic *Marion’s Theme*. *The Crystal Spell* is mysterious and spooky—music associated with the magical and powerful crystal skull. *A Whirl Through Academe* accompanies a wild chase scene on the campus where Indy is a professor. This frantic music portrays Indy and Mutt escaping from a pair of Russian agents. Near the end, Williams includes a subtle musical joke—a brief but clear reference to the *Academic Festival Overture* by Brahms! *Irina’s Theme* is the slinky, sexy music associated with Dr. Irina Spalko, an evil, mindreading Russian agent.

### *Theme from Jurassic Park*

In 1993, Williams and Spielberg collaborated on *Schindler’s List*, but that same year they also worked together on a very different sort of movie, the summer mega-hit *Jurassic Park*. This was a cautionary tale about cloned dinosaurs with breathtaking special effects. With its terrifying tyrannosaurus and velociraptors, the film was phenomenally successful, grossing over \$900 million. In composing the score, Williams was inspired not only by the stunning visual effects, but also by the dinosaur noises created by sound designer Gary Rymstrom. Williams’s goal was “to capture the awesome beauty and sublimity of the dinosaurs in nature.” His *Theme from Jurassic Park* opens with

a short, mysterious introduction led by a solo horn, but soon moves into the stirring theme which represents the nobility of the dinosaurs. Williams used this theme throughout the film—most memorably at the first appearance of the immense brachiosaurs.

**Excerpts from Close Encounters of the Third Kind**

In 1977, the same year he scored the first *Star Wars* movie for George Lucas, Williams collaborated with Steven Spielberg on another science fiction film, *Close Encounters of the Third Kind*. They were very different kinds of movies, and Williams created very different scores for each of them. For *Star Wars*, an action-packed “space opera,” he wrote a grand, thoroughly romantic orchestral score. *Close Encounters* is much more about mystery and building tension, culminating in what Williams called “the long-awaited visit of the radiant and loving extraterrestrials.” There are certainly grand orchestral moments in *Close Encounters*—particularly in the breathtaking ending scenes—but most of the score is much more intimate. He also introduces more avantgarde styles to underlay the action on screen. Unlike most of the adaptations heard on this program, *Excerpts from Close Encounters of the Third Kind* is not a set of distinct scenes, but is instead a two-part orchestral fantasy. The tense, discordant music of the opening is adapted from Williams’s scoring for the terrifying abduction of a young boy, and the increasing obsession of the film’s main character, Roy (Richard Dreyfuss). The closing half of the piece draws on the music Williams wrote for the appearance and departure of the awesome alien mothership. Woven throughout this section is the five-note motive used to communicate with the aliens. ♦



# 2 Chez

Craft Food . Craft Bar

*Casual Fine Dining in  
Peoria, Illinois*



Dine In, Patio & Curbside  
Pickup Hours:

Wednesday & Thursday  
5:00 - 9:00 pm

Friday & Saturday  
5:00 - 10:00 pm

[2chezrestaurant.com](http://2chezrestaurant.com)

7815 N. Knoxville Ave., Peoria, IL 61614  
(309) 691-2224