



**dallas symphony**<sup>™</sup>  
ORCHESTRA

June 6 & 7, 2014 at 8:00pm  
June 8, 2014 at 2:30pm

## Hollywood Hits

**Jeff Tyzik**, *conductor*  
**Gary Levinson**, *violin*  
**Timothy Roberts**, *alto saxophone*

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<b>Arr. Tyzik</b>	The Great Westerns Suite
<b>Williams</b>	Escapades for Alto Saxophone and Orchestra (from <i>Catch Me If You Can</i> ) Closing In Reflections Joy Ride Timothy Roberts, <i>alto saxophone</i>
<b>Johann Strauss, Jr.</b>	<i>On the Beautiful Blue Danube</i>
<b>Badelt</b>	“Pirates of the Caribbean” from <i>Pirates of the Caribbean: The Curse of the Black Pearl</i>
<b>Arr. Tyzik</b>	The Best of Bond  Intermission
<b>Williams</b>	March from <i>Raiders of the Lost Ark</i>
<b>Williams</b>	Suite from <i>Jaws</i> The Shark Theme Out to Sea and The Shark Cage Fugue
<b>Gardel, arr. Williams</b>	<i>Tango</i> (“Por Una Cabeza”) Gary Levinson, violin
<b>Williams</b>	Suite from <i>Far and Away</i>
<b>Williams</b>	“Devil’s Dance” from <i>The Witches of Eastwick</i>
<b>Williams</b>	Main Title from <i>Star Wars</i>

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**WEEKEND OF CONCERTS**

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## PROGRAM NOTES

### The Sound of Hollywood

By Marc Ciafardini

The Hollywood Golden era was a wondrous time in cinema history. The period between the 1930s and the 1950s is fondly remembered for great films, classic scenes, iconic characters and star-making performances. It is similarly held in high regard for the endearing and lavish music composed by great titans of the industry, masters such as Max Steiner, Bernard Hermann, Erich Korngold, Alfred Newman, Dmitri Tiomkin, Miklós Rózsa, Maurice Jarre and others. They were music making machines, sometimes composing close to a dozen film scores a year.

As with anything, though, cinematic tastes changed and the studio system evolved. But as the Golden Age faded into memory, music remained a bedrock of Hollywood myth-making. Tastes change, technology advances, new stars are born – and movie music remains, thrilling us and haunting us, helping directors create new iconic characters and classic scenes.

The music in this Hollywood Hits performance does more than just set the mood for a movie scene. The unforgettable themes you'll hear today share with the scores of old the idea that the best music for films is the kind that awakens in viewers heightened emotions. Joy, sadness, excitement, terror: You *feel* it but don't necessarily *hear* it.

John Williams, John Barry and, recently, Klaus Badelt have become synonymous with today's big Hollywood sound. They are successful Hollywood composers because their music helps audiences get to the core of the film. Their scores become one with the action and are so tailored to character, tone and plot that their music complements the picture in every single frame. Whether the silver screen glows with tales of gruff archaeologists, cursed swashbucklers, super cool super spies or a looming great white shark, the movie is made better because of its music.

#### **The Golden Age**

**The Great Westerns Suite**, a medley arrangement by Principal Pops Conductor Jeff Tyzik, is a wonderfully swift, upbeat and moving collage of themes drawn from epic films like *The Magnificent Seven*, *How the West Was Won*, *Silverado* and *Dances With Wolves*. Selections of these respective scores from Academy nominated composers Elmer Bernstein, Alfred Newmann, Bruce Boughton and John Barry tell the tale of high plains, low valleys and offer sweeping impressions of America's multi-hued history. With just a few notes they paint auditory canvases depicting the scenic wonders of Western America, tales of gunslingers and the hopes of pioneering people "spurred on by a burning curiosity to discover what was beyond the next mountain."

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## John Williams

Raised on jazz and the Hollywood machine, Juilliard-trained composer John Williams is a household name. He's the composer of the *Star Wars* and *Indiana Jones* franchises, the innovator who penned unforgettable themes for *Jaws* and *Close Encounters of the Third Kind*, the winner of five Academy Awards and 21 Grammy Awards. "John Williams [is] the greatest living composer," said Hans Zimmer, an Academy Award winning composer in his own right.

A consummate professional, Williams carries the torch of the composers who have come before him. After all, he got his start at the end of that Golden Age, working as an orchestrator for Franz Waxman, Bernard Herrmann and Alfred Newman and as a studio pianist on film scores by Jerry Goldsmith, Elmer Bernstein and Henry Mancini.

He is known for being the best not only because of the magical music he writes but for what he gets out of the musicians under his supervision. Richard Kaufman, the Dallas Symphony's Pops Conductor Laureate, in more than 10 years as a Los Angeles studio musician, played on five John Williams scores, including *Jaws* and *Close Encounters of the Third Kind*.

"Working on sessions for John is unique, exciting, challenging and always memorable," Kaufman said. "It's very hard work because you want to do your best for him and the music he's written. And what makes it so amazing... and different from most sessions with other composers... is the degree of respect and appreciation the musicians have for this great composer.

"And it's not only an appreciation of the music, but of the man himself," Kaufman continued. "One really has to be sitting in the orchestra on a John Williams session to know what it means to be part his musical vision, and experience the dignity and creativity he inspires in everyone around him."

As William Shakespeare said, "Brevity is the soul of wit," and it's that sensibility and simplicity that endows the famous **Shark Theme from *Jaws*** (1975). Williams unleashes primal fear with two repeating notes. *Jaws* is remembered not simply for being an amazing piece of cinema (one that scared people out of the water for years), but also because it gave Williams the canvas on which to paint a modern high seas adventure and show the might and persistence of the world's foremost oceanic predator. Those two notes are still instantly recognizable, simple music that telegraphs ominous approaching danger – and goes straight to the heart of the film's story.

## John Barry

John Barry and his soundtracks for the James Bond films set the standard for what fans expect in a spy film. When there's a dry martini - shaken, not stirred - a beautiful girl in trouble and a gadget or two, the adventure is never complete without Barry's musical accompaniment. Though Barry penned other great scores for *Somewhere In Time*, *Zulu*, *The Lion In Winter* and *Dances With Wolves*, it is his big, brassy, swaggering music to eleven James Bond films that most instantly resonates.

Famous title sequences set the tone for each and every Bond film, with theme songs performed by popular stars of the day, from Shirley Bassey (*Goldfinger*, 1964; *Diamonds Are Forever*, 1971; and *Moonraker*, 1979) and

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Tom Jones (*Thunderball*, 1965) to Duran Duran (*A View to a Kill*, 1985), Tina Turner (*GoldenEye*, 1995) and, most recently, Adele (*Skyfall*, 2012). *Live and Let Die* (1973) got a super shot of energy from Paul McCartney & Wings. Yet these symphonies of visuals by Maurice Binder would be nothing more than fancy montages without beefy compositions by Barry and others. In concert today, an arrangement by Principal Pops Conductor Jeff Tyzik features the **The Best of Bond**, and showcases the best of Barry.

### Big screen tango

“**Por una Cabeza**” is a tango with music and lyrics written in 1935 by Carlos Gardel and Alfredo Le Pera. Used in multiple films including *True Lies*, its most familiar modern use on the big screen is in 1992’s *Scent of A Woman*. Later, John Williams created an arrangement for concert violinist Itzhak Perlman. (Perlman is guest soloist with Jaap van Zweden and the Dallas Symphony Orchestra on September 13, 2014 at the DSO AT&T Gala here at the Meyerson.)

Famous classical musicians are often enlisted to perform for film scores, even though the idea persists that it is somehow a step down in the world. In an interview with Williams, Gene Shalit once broached the idea that, by accepting such movie performances, concert artists “degraded themselves by taking Hollywood’s money...” Before Shalit could finish his thought, Williams shot back “...and thereby reaching billions of people when they’re doing it.”

Erich Korngold said, “music is music whether it’s for the movie theater or the concert hall.” How many people first experienced the superlative violin playing of Isaac Stern while listening to the original motion picture soundtrack of *Fiddler on the Roof* (1971), for which Williams won an Oscar as music arranger? For the haunting *Schindler’s List* (1993), Williams believed the story required a main theme played with “the sort of ambiance that a great violinist could bring” and again enlisted Perlman. In doing so he won for himself an Academy Award for Best Original Score and created a concert staple for Perlman and countless other violinists.

Williams served as the Boston Pops Orchestra’s principal conductor from 1980 to 1993, succeeding Arthur Fiedler. As comfortable in the concert hall as in a film-editing room, Williams took themes originally written for *Catch Me If You Can* (2002), and reworked them into a traditional, three movement concerto called **Escapades for Alto Saxophone**.

### “Raiders March”

Film music is never created in a vacuum. Cultivating joint effort, creative energy and a healthy back-and-forth amongst a production’s creative team allows musical ideas to unfold during a necessary and critical development process. It’s no secret that Steven Spielberg and John Williams work well together – Williams has scored all but one of the remarkable run of films Spielberg has directed since 1974. “John has literally transformed and uplifted every film we’ve made together,” Spielberg has said.

One of the best stories about the success of their collaboration came out of Williams’s efforts in crafting the iconic “**Raiders March**,” the main theme of the *Raiders of the Lost Ark* movies. Williams was torn between two

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variations of the march. It was Spielberg who simply asked why both versions couldn't be used together. Perhaps it was prescience on Spielberg's part or just a case of not wanting to let anything Williams came up with go to waste. Regardless that one suggestion helped make the adventures of Indiana Jones all the more indelible and iconic.

### **Good music is good music**

In Hollywood, movies and music live off of, and for, each other. Great soundtracks retain their impact be it on the silver screen, in the concert hall or in a pair of ear buds. Simply put, good music is good music. Yet great and sweeping musical themes and compositions are meant to be presented in the grandest way possible. For decades fans have thrilled to the vitality and richness of Williams's movie music outside of the multiplex. On recordings and in the concert hall, his stirring pieces have served as an inspiration to a multitude of musicians and composers, and have permeated popular culture in ways film music rarely has before

That's what each of the composers featured in this concert have achieved. Their music gets to the heart of the story without obviously manipulating the audience. Williams is Indiana Jones' cracking whip, John Barry is the sassy big band swing that announces James Bond's entrance, Klaus Badelt is the wind blowing through Jack Sparrow's hair. Regardless of the setting, it's a stirring composition which causes our hearts to race. All the classic film scores – from today and yesteryear - effortlessly evoke a sense of wonder, adventure, danger and excitement....even if you've never seen any of the films.

*Marc Ciafardini is a Dallas-based interior designer and fan of film music. His website [Go,See,Talk!](http://www.GoSeeTalk.com) often focuses on movies, film scores and the composers behind them. Visit [www.GoSeeTalk.com](http://www.GoSeeTalk.com).*



## JEFF TYZIK CONDUCTOR

The Dot and Paul Mason Principal Pops Conductor's Podium Grammy Award winner Jeff Tyzik is one of America's most innovative and sought after pops conductors. Tyzik is recognized for his brilliant arrangements, original programming, and engaging rapport with audiences of all ages. In August 2013, Jeff Tyzik was named to The Dot and Paul Mason Principal Pops Conductor's Podium at the Dallas Symphony Orchestra. This season, he also

begins a new role as Principal Pops Conductor of the Seattle Symphony, the Detroit Symphony and The Florida Orchestra. In the 2013/14 concert season, Tyzik will celebrate his 20<sup>th</sup> season as Principal Pops Conductor of the Rochester Philharmonic Orchestra and continues to serve as Principal Pops Conductor of the Oregon Symphony.

Highly sought after as a guest conductor, Tyzik has appeared with the Boston Pops, Cincinnati Pops, Milwaukee Symphony, Pittsburgh Symphony, Toronto Symphony, Indianapolis Symphony, Philadelphia Orchestra and the Los Angeles Philharmonic. Tyzik made his UK debut in 2010 with the Royal Scottish National Orchestra. In May 2007, the Harmonia Mundi label released his recording of works by Gershwin with pianist Jon Nakamatsu and the RPO which stayed in the Top 10 on the Billboard classical chart for over 3 months. Alex Ross of *The New Yorker*, called it "one of the snappiest Gershwin discs in years".

Committed to performing music of all genres, Tyzik has collaborated with such diverse artists as Chris Botti, Matthew Morrison, Wynonna Judd, Tony Bennett, Art Garfunkel, Dawn Upshaw, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O'Connor, Doc Severinsen, John Pizzarelli and has created numerous original programs that include the greatest music from jazz and classical to Motown, Broadway, film, dance, Latin and swing. Tyzik holds Bachelor of Music and Master of Music degrees from the Eastman School of Music.

For more information about Jeff Tyzik, please visit [www.jefftyzik.com](http://www.jefftyzik.com).



## GARY LEVINSON VIOLIN

Senior Principal Associate Concertmaster

Gary Levinson is the Senior Principal Associate Concertmaster of the Dallas Symphony Orchestra. Chosen at age twenty-one by Zubin Mehta to join the New York Philharmonic, he made his New York Philharmonic solo debut in 1991 under Erich Leinsdorf's baton, the same year he earned his Master of Music degree at the Juilliard School. His teachers included Dorothy DeLay, Masao Kawasaki,

Glenn Dicterow, and Felix Galimir. A laureate of the Jacques Thibaud and Romano Romanini International Violin competitions, he is touring Spain as a

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recitalist and concerto soloist in the fall of 2014. As a chamber musician Mr. Levinson has collaborated with renowned artists such as Yo-Yo Ma, Lukas Foss, Lynn Harrell, Eugenia Zukerman and Christopher O'Riley.

In 2013, he was unanimously appointed to the prestigious post of Artistic Director of the Chamber Music Society of Fort Worth.



## TIMOTHY ROBERTS

### ALTO SAXOPHONE

American Saxophonist Timothy Roberts, a native of Richardson, Texas, currently serves as Professor of Saxophone at Shenandoah Conservatory in Winchester, VA. In 2011 he retired as Principal Saxophonist and National Tour Soloist with the United States Navy Band in Washington, DC, where he was also Coordinator of the Navy Band's International Saxophone Symposium.

As one of the Navy Band's premier concert soloists, Roberts performed for five U.S. Presidents, many foreign dignitaries, and hundreds of thousands of people throughout 48 states and around the world from 1987-2011.

As a commercial artist, Roberts has performed with Ray Charles, Bernadette Peters, Gladys Knight, Richard Hayman, Eartha Kitt, Patti Lupone, Crystal Gayle, Olivia Newton-John, Martin Short, John Williams, Tommy Tune, and Marvin Hamlisch, among others. In the past year he has been invited to perform at the Hong Kong Academy for the Performing Arts, the Clarisax Festival in Medellin, Colombia, the International Clarinet/Saxophone Festival in Nanning, China, the Australian National Band Championship in Hobart, Tasmania, and with the Mahidol Wind Symphony in Bangkok, Thailand.

Roberts has participated in the commissions of many of today's leading works for saxophone, including John Mackey's *Concerto for Soprano Saxophone and Wind Ensemble*, Frank Ticheli's *Concerto for Alto Saxophone*, John Heins' *Concerto for Alto Saxophone and Wind Ensemble*, and Wilfred Holcombe's *Blues Concerto for Alto Saxophone*.

His military decorations include a Navy and Marine Corps Commendation Medal and two Navy and Marine Corps Achievement medals, all given for his unique solo interpretations, his innovative work in the band's Tour Operations department and his superb coordination of the Navy Band's International Saxophone Symposium. Under Roberts' leadership, the International Saxophone Symposium became the largest-attended saxophone event in the world today.

Roberts currently makes his home in Winchester, Virginia with his wife and two children. His most recent CD release is entitled *Zynodoa*. More information and examples of his unique performance style can be found at [www.timothy-roberts.com](http://www.timothy-roberts.com).