JURASSIC PARK IN CONCERT

Wednesday, November 9, 2022, 7:30 p.m.
16,802nd Concert

Thursday, November 10, 2022, 7:30 p.m.
16,803rd Concert

Friday, November 11, 2022, 8:00 p.m.
16,804th Concert

Saturday, November 12, 2022, 8:00 p.m.
16,806th Concert

Constantine Kitsopoulos, Conductor

Wu Tsai Theater
David Geffen Hall at Lincoln Center
Home of the New York Philharmonic

This program will last approximately two and three-quarters hours, which includes one intermission.
November 9–12, 2022

Constantine Kitsopoulos, Conductor

JURASSIC PARK

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STAN WINSTON
Full Motion Dinosaurs by
DENNIS MUREN, A.S.C.
Dinosaur Supervisor
PHIL TIPPETT
Special Dinosaur Effects
MICHAEL LANTIERI
Music by
JOHN WILLIAMS
Film Edited by
MICHAEL KAHN, A.C.E.
Production Designer
RICK CARTER
Director of Photography
DEAN CUNDEY, A.S.C.
Based on the Novel by
MICHAEL CRICHTON
Tonight’s program is a presentation of the complete film *Jurassic Park* with a live performance of the film’s entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

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**PRODUCTION CREDITS**

*Jurassic Park In Concert* produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorflaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson
Director of Operations: Rob Stogsdill
Production Manager: Sophie Greaves
Worldwide Representation: IMG Artists, LLC
Technical Director: Mike Runice

Music Composed by John Williams

Music Preparation: Jo Ann Kane Music Service
Film Preparation for Concert Performance: Ramiro Belgardt
Technical Consultant: Laura Gibson
Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for *Jurassic Park* has been adapted for live concert performance.

With special thanks to: Universal Pictures, Amblin Entertainment, Steven Spielberg, Kathleen Kennedy, John Williams, Kristin Stark, Michael Silver, Patrick Koors, Tammy Olsen, Lawrence Liu, Thomas Schroder, Tanya Perra, Chris Herzberger, Noah Bergman, Jason Jackowski, Shayne Mifsud, Darice Murphy, Mike Matessino, Mark Graham, and the musicians and staff of the New York Philharmonic.

THIS PROGRAM INCLUDES ONE INTERMISSION.

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PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.
Notes on the Program

Jurassic Park
John Williams

In the summer of 1993, filmgoers were introduced to the terrors of rampaging Velociraptors, the most spine-tingling moments in filmdom since, well, the release of Jaws caused beachgoers to scan the water in a whole new way. Once again, the suspenseful introduction of an ultra-predator was accompanied by ominous, tension-heightening music by John Williams.

Jurassic Park marked the composer’s 12th score for a film directed by Steven Spielberg, a partnership that began in 1974, with The Sugarland Express, and took off the next year thanks to a simple two-note theme of impending doom — the shark attack motif from Jaws. They had also collaborated on Close Encounters of the Third Kind, E.T. the Extra-Terrestrial, Raiders of the Lost Ark and subsequent Indiana Jones films, and Empire of the Sun. The list has since grown to 26 films.

Williams’s music had become integral to Spielberg’s films by the time production began on Jurassic Park, and he composed a score that is magisterial, action-packed, and suspenseful and triumphant by turns, providing a crucial backdrop to the unfolding story. It incorporates three main themes, repeated in different ways throughout the story. The first, “Journey to the Island,” is a fanfare heard as the visitors approach the park’s remote location, with brass instruments heralding the beginning of adventure, and later as they approach the imposing main gate for the beginning of their tour. It reappears later as something of a call to action in critical moments, including the climactic final battle with the Tyrannosaurus Rex.

A second theme is introduced with the park visitors’ first glimpse of the Brachiosaurus. The stately, slow-moving theme captures the majesty of the dinosaurs, and wonderment of the characters (and viewers) — Williams described it as a “bells in a church” moment. Known simply as “Theme from Jurassic Park,” it reappears, played quietly, in the scene where paleontologist Alan Grant and the children spend the night secure in a tree-top, with a herd of Brachiosaurus feeding nearby, and again at the film’s conclusion as the helicopter departs the island, in solo piano building to full orchestra.

However, all is not harmonious in Jurassic Park, as the third main theme, “The Raptor Attack,” makes clear. Recalling that infamous Jaws theme, Williams deploys a simple, four-note motif in low instrument registers. “The idea was to shake the floor and scare everybody,” the composer later recalled of the motif that pops up in moments of apprehension. Viewers who stay through the closing credits (as tonight’s audience is encouraged to do) are rewarded by a final

In Short

Born: February 8, 1932, in Flushing, Queens
Resides: in Los Angeles, California
World premiere: the film was premiered on June 9, 1993, at the Uptown Theater, Washington, DC
New York Philharmonic premiere: these performances
Estimated duration: 125 minutes
appearance of the four notes at the very end, a signal that the story of Jurassic Park is not really over.

Throughout, Williams masterfully deploys the lush orchestration he has used for films from the Star Wars series to Superman to the Harry Potter franchise. The composer’s scoring credits date back to the 1950s. After graduating from The Juilliard School, he began performing as a jazz pianist and studio musician in Hollywood (often credited as Johnny Williams), including for films such as Some Like It Hot and To Kill a Mockingbird, and on Henry Mancini’s hit theme for the TV series Peter Gunn. Williams moved on to creating his own television scores, from the theme to the 1960s series Lost in Space to themes still used by NBC News. He earned his first Academy Award in 1971, for adapting the score of Fiddler on the Roof, and began gaining attention for his music for The Poseidon Adventure, nominated for Best Original Dramatic Original Score in 1973.

His work with Spielberg remains the most productive and wide-ranging of Williams’s career. The same year as Jurassic Park, the pair made a 360-degree turn for Schindler’s List; Williams’s spare and haunting music for that film was honored with the Academy Award (his fifth). His score for Jurassic Park was not nominated; the film’s three Oscars went to sound editing, sound mixing, and visual effects.

If you’ve never listened to a soundtrack recording apart from the film, Jurassic Park is a good place to start. Removed from the visuals, Williams’s music tells the story all on its own, carrying listeners along on the roller-coaster ride of this particular theme park, from quiet and amazement to all-out chaos and back. There’s no wonder it is considered among the finest, most enduring of film scores by a man who has created more than 100.

**Instrumentation:** three flutes (all three doubling bass flute and piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet, another doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, four trombones, tuba, timpani, orchestra bells, vibraphone, xylophone, marimba, chimes, anvil, auto horn, bell tree, two boobams, claves, congas, pop gun, cow-

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**Classical Connections**

John Williams’s iconic film music has tended to overshadow his consistent presence in the classical music world. As a conductor Williams has led major orchestras around the world, appearing regularly with the Los Angeles Philharmonic, and he was conductor of the Boston Pops from 1980 to 1993, continuing appearances as conductor laureate. He has conducted the New York Philharmonic seven times, dating back to a performance of his film music in 2004.

Almost a decade earlier, in 1995, the Orchestra commissioned and gave the World Premiere of his Concerto for Bassoon, The Five Sacred Trees, written for Principal Bassoon Judith LeClair, as part of its 150th anniversary celebrations. The NY Phil went on to perform his Tuba Concerto in 2016, with Principal Tuba Alan Baer as soloist.

Williams has penned numerous other works for orchestra and concertos for a variety of instruments (violin, cello, flute, violin, clarinet, horn, and trumpet). The most recent was premiered in 2021 by the Boston Symphony Orchestra, with violinist Anne-Sophie Mutter as soloist.
bell, jawbone, mark tree, puili sticks, ratchet, sleigh bells, slide whistle, tambourine, temple blocks, timbales, cymbals, sizzle cymbal, suspended cymbal, tam-tam, snare drum, field drum, tomtoms, bass drum, taiko drum, triangle, chain, gong, vibraslap, wood blocks, guiro, log drum, rain stick, djembe, harp, piano, synthesizer, and strings.

— Rebecca Winzenried, an arts writer, former program editor for the New York Philharmonic, and former editor in chief of Symphony Magazine

A Note from the Composer

In his highly successful book *Jurassic Park*, author Michael Crichton enabled us to imagine what the return of the great vertebrates of 150 million years ago might be like. In his thrilling 1993 film adaptation, Steven Spielberg brought these fascinating and terrifying creatures to life, and in so doing captivated movie audiences around the world.

I must say that I greatly enjoyed the challenge of trying to tell the film’s story musically. And while we can luxuriate this evening in the magnificent sound produced by the New York Philharmonic as they perform the entire score live to the picture, it’s nevertheless tempting to imagine what the trumpeting of these great beasts of the distant past might have been like …

I know I speak for everyone connected with the making of *Jurassic Park* in saying that we’re greatly honored by this event … and I hope that tonight’s audience will have some measure of the joy we experienced while making the film more than 20 years ago.
In a career spanning more than six decades, John Williams has become one of America’s most accomplished and successful composers for film and the concert stage. He remains one of our nation’s most distinguished and contributive musical voices. He has composed the music for more than 100 films, including all nine Star Wars films, and his nearly 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Saving Private Ryan, Lincoln, Close Encounters of the Third Kind, and the Indiana Jones films. He served as music director of the Boston Pops Orchestra for 14 seasons and remains their laureate conductor. He has composed numerous works for the concert stage, including two symphonies and concertos commissioned by some of America’s most prominent orchestras. He has received five Academy Awards and 52 Oscar nominations, seven British Academy Awards, 25 Grammys, four Golden Globes, and five Emmys. His other honors include the Kennedy Center Honors, the National Medal of Arts, the Life Achievement Award from the American Film Institute, Spain’s Princess of Asturias Award for the Arts, and the Gold Medal from the UK’s prestigious Royal Philharmonic Society.
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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Constantine Kitsopoulos has established himself as a dynamic conductor known for his ability to work in many different genres and settings. Equally at home in opera, symphonic repertoire, film with live orchestra, music theater, and composition, his work has taken him all over the world, where he has conducted the major orchestras of North America, the Hong Kong Philharmonic, and Tokyo Philharmonic. In addition to Kitsopoulos’s engagements as guest conductor, he is music director of the Festival of the Arts Boca and general director of Chatham Opera. He is general director of New York Grand Opera and is working with the company to bring opera, free and open to the public, back to New York’s Central Park.


Constantine Kitsopoulos has developed semi-staged productions of Mozart’s The Magic Flute (for which he has written a new translation) and Don Giovanni, and Puccini’s La bohème. He has conducted IU Opera Theater’s productions of Verdi’s Falstaff, J. Strauss II’s Die Fledermaus, William Bolcom’s A View from the Bridge, Gilbert & Sullivan’s H.M.S. Pinafore, Loesser’s The Most Happy Fella, Rodgers & Hammerstein’s South Pacific and Oklahoma, Willson’s The Music Man, and Menotti’s The Last Savage. He was assistant chorus master at New York City Opera, 1984–89. On Broadway Kitsopoulos has been music director of Rodgers & Hammerstein’s Cinderella, The Gershwin’s Porgy and Bess (cast album on PS Classics), John Bucchino’s A Catered Affair (cast album on PS Classics), Adrian Sutton’s Coram Boy, Baz Luhrmann’s production of Puccini’s La Bohème (cast album on DreamWorks Records), Tchaikovsky’s Swan Lake, and Claude-Michel Schönberg’s Les Misérables. He was music director of ACT’s production of Weill / Brecht’s Happy End and made the only English language recording of the piece for Sh-K-Boom Records.

Constantine Kitsopoulos studied piano with Marienka Michna, Chandler Gregg, Edward Edson, and Sophia Rosoff. He studied conducting with Semyon Bychkov, Sergiu Commissiona, Gustav Meier, and his principal teacher, Vincent La Selva.
Jaap van Zweden became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra’s return to the new David Geffen Hall. He is also Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam’s Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

Jaap van Zweden’s NY Phil recordings include David Lang’s prisoner of the state and Julia Wolfe’s Grammy-nominated Fire in my mouth (Decca Gold). He conducted the first-ever performances in Hong Kong of Wagner’s Ring Cycle, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 Gramophone Orchestra of the year. His performance of Wagner’s Parsifal received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named Musical America’s 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The New York Philharmonic connects with millions of music lovers each season through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. The 2022–23 season marks a new chapter in the life of America’s longest living orchestra with the opening of the new David Geffen Hall and programming that engages with today’s cultural conversations through explorations of HOME, LIBERATION, SPIRIT, and EARTH, in addition to the premieres of 16 works. This marks the return from the pandemic, when the NY Phil launched NY Phil Bandwagon, presenting free performances across the city, and 2021–22 concerts at other New York City venues.

The Philharmonic has commissioned and/or premiered important works, from Dvořák’s New World Symphony to Tania León’s Pulitzer Prize–winning Stride. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.
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