

STAR WARS™

THE EMPIRE STRIKES BACK
IN CONCERT



27 & 28 JULY 2018
ICC SYDNEY THEATRE



PRESENTATION LICENSED BY



Principal Partner
Sydney Symphony Orchestra

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SSO PRESENTS...



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

FRIDAY 27 JULY 2018, 7.45PM

SATURDAY 28 JULY 2018, 4.45PM

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ICC SYDNEY THEATRE

Star Wars: The Empire Strikes Back In Concert

Hamish McKeich *conductor*
Sydney Symphony Orchestra

Film Live with Orchestra
Music by John Williams

*Performed with one interval of 20 minutes, and
concluding at approximately 10.30pm (Fri), 7.30pm (Sat)*

Star Wars: The Empire Strikes Back

Music by John Williams

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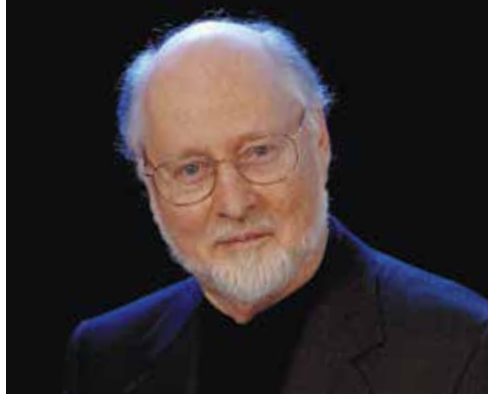
About the Music

With *Star Wars* in 1977, George Lucas and John Williams heralded a new era in film and music. Movie-goers who might have been expecting sci-fi and a correspondingly futuristic soundtrack – electronica, perhaps – found instead a fantasy space opera and all the emotive richness of symphonic sound.

‘The music is very non-futuristic,’ says Williams. ‘The films themselves showed us characters we hadn’t seen before and planets unimagined and so on, but the music was – this is actually George Lucas’s conception and a very good one – *emotionally* familiar. It was not music that might describe *terra incognita* but the opposite of that, music that would put us in touch with very familiar and remembered emotions, which for me as a musician translated into the use of a 19th-century operatic idiom...’

As a colleague of such great cinema composers as Bernard Herrmann, Franz Waxman and Alfred Newman, Williams is a legitimate descendant of the neo-Romantic musical tradition of composers who managed to escape Hitler’s thugs and find a new means of expression in Hollywood in the 1930s and 40s.

Among the Romantic techniques to find a place in John Williams’ musical toolbox was the use of leitmotifs or ‘signature themes’, which had emerged from Wagnerian opera. By associating striking musical ideas with particular characters or dramatic events, the composer – whether for opera or film – can provide an aural underpinning for the narrative and enhance the emotional effect of the



drama. At times it can be powerful source of irony, as when the musical leitmotif is seemingly at odds with the action or dialogue.

In the sound world of *Star Wars*, the first of these is a very simple, very direct musical idea – the uplifting idealism and military brilliance balanced by romantic lyricism heard in the **Main Theme**. It is especially associated with Luke Skywalker, explains Williams: ‘Flourishes and upward reaching; idealistic and heroic...a very uplifted kind of heraldic quality. Larger than he is. His idealism is more the subject than the character itself.’ It proved to be the perfect rousing anthem for a saga that would find an enduring place in popular imagination.

That saga continued in 1980 with *The Empire Strikes Back*. New to this episode was the **Imperial March**, otherwise known as *Darth Vader’s Theme*, which is the leitmotif for the evil powers behind the Galactic Empire. It needed to have, said Williams,





In terms of production chronology, the *Imperial March* appeared first in *The Empire Strikes Back*, in effect leaving Darth Vader without his own theme until his second movie. In story terms, it appears with increasing prominence through the first three episodes; its deployment in *Revenge of the Sith* accelerates dramatically as Anakin turns to the Dark Side, culminating in the closing of the black mask on his disfigured head. And it's there for Darth Vader's demise in *Return of the Jedi*, when he gazes upon his son for the first time from outside his mask.



One of the themes to return from *A New Hope* is **The Force Theme**, which notably appeared in the Throne Room scene and end titles. In *The Empire Strikes Back* it underpins Yoda's 'My ally is Force' monologue.

Also returning is **Princess Leia's Theme**, the leitmotif for the beautiful, vulnerable and courageous Princess Leia Organa. At the same time – because we've also heard it in *A New Hope* when Obi-Wan dies at the hands of Darth Vader, with Leia a mere onlooker – it's also associated with the ideal of the lost Republic. In *The Empire Strikes Back*, *Leia's Theme* is developed within another theme, **Han Solo and the Princess**, also known as the *Love Theme*. It's also heard when Han Solo tells Leia he's leaving the Alliance Forces to repay a debt to Jabba the Hutt, and when, at the end of the movie, Leia and Lando Calrissian rescue Luke from the Cloud City on Bespin.

a strong melodic identification, a 'strong imprint', so that it would always be associated with the character. Brass instruments were suggested because of Darth Vader's military bearing and his authority, and a minor mode because of his threatening, ominous look. The result is a relentless martial rhythm and dark, harsh tonality. (For classical music fans, there are similar sequences in Mahler's second and sixth symphonies.)



About the Conductor

Hamish McKeich



New Zealand-born conductor Hamish McKeich has forged an international conducting career alongside a passionate loyalty for developing the repertoire of contemporary and experimental music. He has a longstanding relationship with the New Zealand Symphony Orchestra and is currently Associate Conductor. Working regularly in Europe and with all the major orchestras in New Zealand and Australia, he has premiered more than a hundred new works and is chief conductor of the contemporary ensemble Stroma.

He has also worked with the New Zealand Symphony Orchestra, Asko Ensemble of Holland, Metropole Orkest, Stroma Ensemble, Orchestra Filarmonica Italiana, Armenian Philharmonic, Lebanese Philharmonic Orchestra, 175 East, Elision Ensemble, Auckland Philharmonia, Christchurch Symphony, Dunedin Symphony and the EX Orchestra, and has toured China as Music Director of the National Philharmonic Orchestra of New Zealand.

Forthcoming engagement highlights include concerts and recordings with the NZSO, Royal New Zealand Ballet, New Zealand Opera and Stroma, as well as the Auckland Philharmonia and the Adelaide, Tasmanian and Christchurch symphony orchestras.

His connection with the Sydney Symphony Orchestra began when, aged 19, he was appointed Associate Principal Bassoon. He subsequently studied conducting with Ilya Musin and as well as Valery Gergiev, Sian Edwards and Peter Eötvös, and was a finalist of the Gergiev Festival conducting masterclass. In 2012 Hamish McKeich was awarded a Douglas Lilburn Trust citation for services to New Zealand music.

www.mckeich.net

Star Wars Film Concert Series Production Credits

President, Disney Music Group	Kent Bunt
SVP/GM, Disney Concerts	Chip McLean
Supervising Technical Director	Alex Levy (Epilogue Media)
Film Preparation	Ramiro Belgardt
Business Affairs, Lucasfilm	Rhonda Hjort, Chris Holm
Music Creative Supervisor	Jonathan Heely
Music Preparation	Mark Graham, Matthew Voogt, Joann Kane Music Service
Operations, Disney Concerts	Royd Haston, Jaqueline Janacua
Business Affairs, Disney Concerts	Darryl Franklin, Meg Ross, Jesenia Gallegos
Non-Theatrical Sales, 20th Century Fox	Julian Levin
Business Affairs, Warner-Chappell	Scott McDowell

Special thanks to...

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Sydney Symphony Orchestra

David Robertson *Chief Conductor and Artistic Director*

Founded in 1932 by the ABC, the SSO has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the Sydney Opera House, the SSO also performs regularly at City Recital Hall, tours NSW and internationally, and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

The SSO's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres. These collaborations reflect the orchestra's versatility and diverse appeal, and have included concerts with Human Nature, Ben Folds, The Whitlams, Burt Bacharach, Dianne Reeves, George Benson, John Farnham,

Sting, Tim Minchin, Kenny Rogers, Natalie Cole, Olivia Newton-John, Idina Menzel, Dame Kiri TeKanawa and Tina Arena. More recent highlights include concerts with Josh Groban, Diana Krall, Lea Salonga and Conchita Wurst; tribute concerts for David Bowie and George Michael and a concert presentation of *Funny Girl*.

The SSO also celebrates the role of the symphony orchestra in movies, television and video games with concerts such as *Final Fantasy*, *Star Trek*, *The Music of John Williams*, *The Wizard of Oz*, *Bugs Bunny*, *Gladiator*, *The Godfather*, the *Lord of the Rings* trilogy, *Raiders of the Lost Ark*, *Babe*, the *Harry Potter*™ film franchise and *Amadeus*.

www.sydneyssymphony.com

The Musicians

FIRST VIOLINS

Andrew Haveron

Concertmaster

Sun Yi

Associate Concertmaster

Kirsten Williams

Associate Concertmaster

Jenny Booth

Sophie Cole

Georges Lentz

Nicola Lewis

Emily Long

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Sercan Danis°

Elizabeth Jones°

SECOND VIOLINS

Kirsty Hilton

Principal

Marianne Edwards

Associate Principal

Victoria Bihun

Rebecca Gill

Emma Hayes

Shuti Huang

Monique Irik

Stan W Kornel

Benjamin Li

Nicole Masters

Maja Verunica

Rollin Zhao†

VIOLAS

Roger Benedict

Principal

Anne-Louise

Comerford

Associate Principal

Sandro Costantino

Rosemary Curtin

Graham Hennings

Felicity Tsai

Amanda Verner

Leonid Volovelsky

Andrew Jezek*

Justin Julian†

CELLOS

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Adrian Wallis

David Wickham

DOUBLE BASSES

David Campbell

Richard Lynn

Jaan Pallandi

Alanna Jones†

John Keene*

Stephen Newton°

FLUTES

Lisa Osmialowski°

Associate Principal

Rosamund Plummer

Principal Piccolo

Rachel Howie†

OBOES

Shefali Pryor

Associate Principal

David Papp

Eve Osborn†

CLARINETS

Francesco Celata

A/ Principal

Christopher Tingay

Oliver Shermacher*

Principal Bass Clarinet

BASSOONS

Matthew Wilkie

Principal Emeritus

Fiona McNamara

Melissa Woodroffe°

HORNS

Ben Jacks

Principal

Euan Harvey

Marnie Sebire

Rachel Silver

Aidan Gabriels†

James McCrow*

Jenny McLeod-Sneyd*

TRUMPETS

David Elton

Principal

Anthony Heinrichs

Daniel Henderson°

TROMBONES

Ronald Prussing

Principal

Scott Kinmont

Associate Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

Amanda Tillett†

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

A/ Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

Brian Nixon°

Sami Butler†

HARP

Julie Kim*

KEYBOARDS

Catherine Davis*

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Sydney Symphony Presents

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Orchestra Management

Rachel Whealy *Orchestra*

Manager

Rosie Marks-Smith *Orchestra*

Coordinator

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Suzanne Tunchon *Stage*

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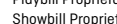
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Victoria Grant *Artist Liaison*

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STAR WARS™

RETURN OF THE JEDI IN CONCERT



FILM LIVE WITH THE SYDNEY SYMPHONY ORCHESTRA

7 SEPTEMBER 2019

**EXCLUSIVE
PRE-SALE**

At 10am on Monday 30 July tickets to *Star Wars: Return of the Jedi in Concert* (7 September 2019) will go on pre-sale exclusively for ticket holders of *Star Wars: The Empire Strikes Back in Concert*.

Use the code **EWOK** at the checkout* sydneyorchestra.com/starwars

*Tickets available online only.



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