STAR WARS
A NEW HOPE
IN CONCERT

16 & 17 FEBRUARY 2018
ICC SYDNEY THEATRE
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7 MAR
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6 APR
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Star Wars: A New Hope In Concert

Nicholas Buc 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 (8.30pm Saturday)

Star Wars
Music by John Williams
and Bantha Music (Administered by Walt Disney Music Company)

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About the Music

The opening of *A New Hope* is visually powerful, with the introduction scrolling across the star field and the looming spaceships. For John Williams ‘it was clear that the music had to kind of smack you right in the eye and do something very strong.’ And with a very simple, very direct theme – its uplifting idealism and military brilliance balanced by romantic lyricism – he created in the **Main Theme** the perfect rousing anthem not only for a new fantasy space opera, but for a saga that would find an enduring place in popular imagination.

John Williams’ music for *Star Wars* heralded a new era in cinema and gave renewed importance to the use of a full orchestra in soundtracks. At the same time Williams’ music harks back to the Golden Age of adventure cinema (think Erich Korngold’s main theme for *King’s Row* in 1942) and Romantic opera of the previous century (Richard Wagner’s ‘horn call’ theme for Siegfried in his *Ring* cycla spring to mind).

‘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, if you like, Wagner and this sort of thing. These sorts of influences would put us in touch with remembered theatrical experiences as well – all Western experiences to be sure.’

The *Star Wars* theme appears in all episodes, but most prominently in *A New Hope* as a fanfare for Luke. Williams explains how he saw the theme fitting Luke’s character: ‘Flourishes and upward reaching; idealistic and heroic, in a very different way than Darth Vader of course, and a very different tonality – a very uplifted kind of heraldic quality. Larger than he is. His idealism is more the subject than the character itself, I would say.’

One of the first themes to appear in *A New Hope* (after *Star Wars* and *The Force*) is **Princess Leia’s Theme**. It’s heard when Leia is captured by Darth Vader in his campaign against the Rebel Alliance.
It plays when the lovable droid R2D2 projects her holographic distress message to Obi-Wan, and again when Leia reminisces about the halcyon pre-imperial days. The fact that the theme is there when Obi-Wan dies at the hands of Darth Vader – with Leia a mere onlooker – adds weight to the suggestion that it is also meant to represent the ideal of the lost Republic.

The Cantina Band Theme is an amusing piece of diegetic music – that is, music meant to be heard by the characters as part of the plot – written for solo trumpet, saxophone, clarinet, Fender Rhodes piano, steel drum, synthesiser and percussion, and played only in the seedy cantina on Tatooine in A New Hope. Think of it as a futuristic alien take on 1930s Benny Goodman swing band music.

With the first six episodes, both George Lucas and John Williams have given full rein to their passion for leitmotif – signature themes that recur in association with specific characters and dramatic action. Many aspects of Anakin Skywalker’s life story are reflected, if not exactly copied, by his son Luke, with the exception, of course, that the father turns to the Dark Side while the son stays with the Light. These similarities and difference are given striking musical emphasis by Williams. A good example is found in the use of the Force Theme, which first appears when Luke gazes on the setting of Tatooine’s two moons, and a parallel scene at the end of Revenge of the Sith, when the baby Luke is delivered to refuge on Tatooine. In A New Hope, the Force Theme is also heard in the Throne Room Scene as well as over the end credits.

Adapted from notes by Rod Webb © 2007
About the Conductor

Nicholas Buc conductor

Nicholas Buc is a composer, conductor, arranger, violinist and pianist. He studied composition at the University of Melbourne, where he received the inaugural Fellowship of Australian Composers Award. As the recipient of the Brian May Scholarship for Australian film composers, he completed a Master’s degree in Scoring for Film and Multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring. He has composed music for film and television, with some of his work being screened at festivals and theatres in Australia, Asia and the US. In 2007 he was nominated for Best Original Song Composed for the Screen in the APRA-AGSC Screen Music Awards, and in 2015 was winner of the NYU Film Scoring Competition.

He recently conducted the premiere of Disney’s Beauty and the Beast with the Tokyo Philharmonic Orchestra and next month will conduct the premiere of Close Encounters of the Third Kind with the Queensland Festival Orchestra. He has also conducted Disney’s Pixar in Concert, E.T., Harry Potter, Back to the Future, Raiders of the Lost Ark, Jurassic Park, Psycho and Star Wars: The Force Awakens. He has conducted all the major Australian symphony orchestras as well as the Minnesota Orchestra, Houston Symphony, Milwaukee Symphony, and the Hong Kong, Malaysian and Osaka philharmonic orchestras. Recent engagements include concerts with Grammy-winning trumpeter Chris Botti, Amanda Palmer, and Ben Folds’ Australian national tour.

He wrote the ballet score Kazka for Lehenda Ukrainian Dance Company, which toured throughout Australia and North America, and is currently completing a major theatrical work, TROT, based on Charles Dickens’ David Copperfield.

Star Wars Film Concert Series Production Credits

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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, Bette Midler, and Tina Arena. More recent highlights include concerts with Josh Groban, Diana Krall, Lea Salonga and Conchita Wurst, and tribute concerts for David Bowie and George Michael.

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.sydneysymphony.com

The Orchestra

FIRST VIOLINS
Andrew Haveron
Concertmaster
Leerida Delbridge
Assistant Concertmaster
Jenny Boychuk
Sophie Cole
Emily Long
Alexandra Mitchell
Anna Skalová
Léone Ziegler
Aidan Gabriels†
Marnie Sebire
Euan Harvey
Principal

SECOND VIOLINS
Kirsty Hilton
Principal
Victoria Bihun
Rebecca Gill
Emma Hayes
Shuti Huang
Monique Irik
Emily Qin°
Catherine Davis*

VIOLAS
Anne-Louise
Annette
Comerford
Assistant Principal
Justin Williams
Annette
Assistant Principal
Sanro Costantino
Rosemary Curtin
Graham Hennings
Stuart Johnson
Amanda Verner
Leonid Volovelsky
Andrew Jezek*
Stephen Wright*

CELLOS
Umberto Clerici
Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Timothy Nankervis
Elizabeth Neville
Adrian Wallis
David Wickham
Rowena Macneish*

DOUBLE BASSES
Kees Boersma
Principal
Steven Larson
Richard Lynn
Jaen Pallandi
Jocused Bisits°
Alanna Jones†

TRUMPETS
Paul Goodchild
Principal
Anthony Heinrichs
Andrew Evans*
Daniel Henderson°

TROMBONES
Ronald Prussing
Principal
Scott Kinmont
Assistant Principal
Christopher Tingay
Alexei Dupressoir*

BASSOONS
Matthew Wilkie
Principal Emeritus
Fiona McNamara
Greg Taylor*

PERCUSSION
Timothy Constable
Principal 3rd
Tim Brigden*

HORNS
Ben Jacks
Principal
Geoffrey O’Reilly
Principal 3rd
Euan Harvey
Marnie Sebire
Aidan Gabriels†
Jenny McLeod-Sneyd*
Lee Wadenpfuhl°

KEYBOARDS
Catherine Davis*

† = SSO Fellow
* = Guest Musician
° = Contract Musician

The Musicians

Toby Aan†

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THE EMPIRE STRIKES BACK IN CONCERT

FILM LIVE WITH THE SYDNEY SYMPHONY ORCHESTRA

JULY 2018 ICC SYDNEY THEATRE

EXCLUSIVE PRE-SALE

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