

WASO On Stage

VIOLIN

Semra Lee-Smith
A/Assoc Concertmaster
Graeme Norris
A/Assistant Concertmaster
Rebecca Glorie
A/Principal 1st Violin
Zak Rowntree*
Principal 2nd Violin
Kylie Liang
Assoc Principal 2nd Violin
Sarah Blackman
Hannah Brockway^
Fleur Challen
John Ford^
Beth Hebert
Alexandra Isted
Jane Johnston^
Sunmi Jung
Christina Katsimbardis
Andrea Mendham^
Lucas O'Brien
Melanie Pearn
Ken Peeler
Louise Sandercock
Jolanta Schenk
Jane Serrangeli
Kathryn Shinnick
Bao Di Tang
Cerys Tooby
Teresa Vinci^
David Yeh

VIOLA

Alex Brogan
A/Principal Viola
Benjamin Caddy
A/Assoc Principal Viola
Nik Babic
George Batey^
Alison Hall
Rachael Kirk
Allan McLean
Elliot O'Brien
Katherine Potter^
Helen Tuckey

CELLO

Rod McGrath
Chair partnered by Tokyo Gas
Louise McKay
Chair partnered by Penrhos College
Shigeru Komatsu
Nicholas Metcalfe
Eve Silver*
Fotis Skordas
Emma Vanderwal^
Xiao Le Wu

DOUBLE BASS

Andrew Sinclair*
Caitlin Bass^
Louise Elaerts
Christine Reitzenstein
Andrew Tait
Mark Tooby

FLUTE

Andrew Nicholson
Chair partnered by Anonymous
Mary-Anne Blades

PICCOLO

Michael Waye

OBOE

Joshua Oates^

COR ANGLAIS

Leanne Glover
Chair partnered by Sam & Leanne Walsh

CLARINET

Allan Meyer
Lorna Cook

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner
Chair partnered by Sue & Ron Wooller
Adam Mikulicz

CONTRABASSOON

Chloe Turner

HORN

David Evans
Robert Gladstones
Principal 3rd Horn
Sarah Brien^
Julia Brooke
Dorée Dixon^
Deborah Hart^
Francesco Lo Surdo

TRUMPET

Brent Grapes
Chair partnered by NAB
Fletcher Cox^
Peter Miller

TROMBONE

Joshua Davis
Chair partnered by Dr Ken Evans and Dr Glenda Campbell-Evans
Liam O'Malley
Matthew Walker^

BASS TROMBONE

Philip Holdsworth

TUBA

Cameron Brook
Chair partnered by Peter & Jean Stokes

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney
Chair partnered by Stott Hoare
Francois Combemorel
Assoc Principal Percussion & Timpani
Robyn Gray^
Paul Tanner^

HARP

Sarah Bowman

PIANO/CELESTE

Graeme Gilling^

*Instruments used by these musicians are on loan from Janet Holmes à Court AC.

Principal
Associate Principal
Assistant Principal
Contract Player*
Guest Musician^

STAR WARS

A NEW HOPE IN CONCERT



FRI 28 SEPT 7.30PM
SAT 29 SEPT, 1.30PM & 7.30PM

**RIVERSIDE THEATRE, PERTH CONVENTION
AND EXHIBITION CENTRE**

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waso
West Australian
Symphony Orchestra

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Star Wars: A New Hope - In Concert

Twentieth Century Fox Presents
A Lucasfilm Ltd. Production

Starring

Mark Hamill
Harrison Ford
Carrie Fisher
Peter Cushing
Alec Guinness

Written and Directed by **George Lucas**
Produced by **Gary Kurtz**
Music by **John Williams**

Benjamin Northey conductor

Star Wars Film Concert Series Production Credits

Ken Bunt, President, Disney Music Group
Chip McLean, SVP/GM, Disney Concerts

Approximately 2 hours and 30 minutes including a 20 minute interval.

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WASO – Celebrating 90 Years in 2018

From the centre of Perth to the furthest corners of our state, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

To learn more about WASO musicians, visit waso.com.au or connect with WASO.



What's On



EY PRESENTS
**Katie Noonan's Elixir
with Michael Leunig
& WASO**
Fri 26 Oct 8pm
Perth Concert Hall



SPECIAL EVENT
**Tutti: Circus Oz with
WASO**
Fri 30 Nov 8pm & Sat 1 Dec 2pm
Perth Concert Hall



COMMUNITY EVENT
Symphony in the City
Sat 15 Dec 7.30pm
Langley Park, Perth

About The Music



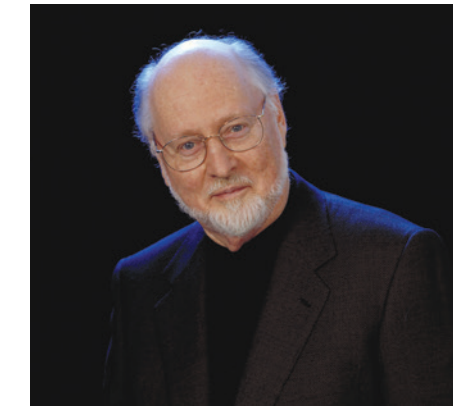
The opening of *A New Hope* is visually powerful, with the introduction scrolling across the star field and the looming spaceships. For John Williams 'it was clear that the music had to kind of smack you right in the eye and do something very strong.' And with a very simple, very direct theme – its uplifting 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* cycle 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 differences 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
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