

# 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**  
• Penrhos College  
Assoc Principal 2nd Violin  
**Kate Sullivan**  
Assistant Principal  
2nd Violin  
**Stephanie Dean**  
• Marc & Nadia Geary  
**Beth Hebert**  
**Alexandra Isted**  
**Jane Johnston°**  
**Sunmi Jung**  
**Christina Katsimbardis**  
**Ellie Lawrence**  
**Andrea Mendham°**  
**Akiko Miyazawa**  
**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

**Daniel Schmitt**  
**Alex Brogan**  
**Nik Babic**  
**Benjamin Caddy**  
**Alison Hall**  
**Rachael Kirk**  
**Mirjana Kojic^**  
**Elliot O'Brien**  
**Katherine Potter^**  
**Helen Tuckey**

## CELLO

**Eve Silver\***  
**Melinda Forsythe°**  
**Shigeru Komatsu**  
**Oliver McAslan**  
**Nicholas Metcalfe**  
**Fotis Skordas**  
**Tim South**  
**Xiao Le Wu**

## DOUBLE BASS

**Andrew Sinclair\***  
**John Keene**  
**Sarah Clare^**  
**Louise Elaerts**  
**Christine Reitzenstein**  
**Mark Tooby**

## FLUTE

**Andrew Nicholson**  
• Anonymus  
**Mary-Anne Blades**

## PICCOLO

**Michael Wayne**  
• Pamela & Josh Pitt

## OBOE

**Liz Chee**  
A/Principal Oboe  
**Annabelle Farid°**

## COR ANGLAIS

**Leanne Glover**  
• Sam & Leanne Walsh

## CLARINET

**Allan Meyer**  
**Lorna Cook**

## BASS CLARINET

**Alexander Millier**

## BASSOON

**Jane Kircher-Lindner**  
**Adam Mikulicz**

## CONTRABASSOON

**Chloe Turner**

## HORN

★ Rod & Margaret Marston  
**David Evans**  
**Robert Gladstones**  
Principal 3rd Horn  
**Sarah Brien^**  
**Julia Brooke**  
**Doree Dixon^**  
**Julian Leslie^**  
**Francesco Lo Surdo**

## TRUMPET

**Brent Grapes**  
**Jenna Smith**  
**Fletcher Cox°**  
**Michael Olsen^**

## TROMBONE

**Joshua Davis**  
• Dr Ken Evans &  
Dr Glenda Campbell-Evans

**Liam O'Malley**  
**Thomas Gilmore^**

## BASS TROMBONE

**Philip Holdsworth**

## TUBA

**Cameron Brook**  
• Peter & Jean Stokes

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**  
**Francois Combemorel**  
Assoc Principal  
Percussion & Timpani  
**Robyn Gray^**  
**Paul Tanner^**

## HARP

**Catherine Ashley^**

## PIANO

**Adam Pinto^**

## CELESTE

**Craig Dalton^**

★ Section partnered by  
• Chair partnered by  
\* Instruments used by these  
musicians are on loan from  
Janet Holmes à Court AC.

Principal  
Associate Principal  
Assistant Principal  
Contract Musician^  
Guest Musician^

# STAR WARS

## THE EMPIRE STRIKES BACK

## IN CONCERT



**FRI 6 SEPT, 7.30PM**  
**SAT 7 SEPT, 1.30PM & 7.30PM**

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

PRESENTATION LICENSED BY



**Wesfarmers Arts**  
Principal Partner

**waso**

West Australian  
Symphony Orchestra

PRESENTATION LICENSED BY DISNEY CONCERTS IN ASSOCIATION WITH 20TH CENTURY FOX, LUCASFILM LTD. AND  
WARNER/CHAPPELL MUSIC. © 2018 & TM LUCASFILM LTD. ALL RIGHTS RESERVED © DISNEY

The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia and on whose Lands we work and play.

LUCASFILM AND 20THCENTURY FOX PRESENT

## Star Wars: The Empire Strikes Back (1980)

Mark Hamill

Harrison Ford

Carrie Fisher

Peter Cushing

Alec Guinness

Anthony Daniels

Music by John Williams

Cinematography Dan Mindel

Produced and directed by George Lucas

Benjamin Northey conductor

*Star Wars* — Film Concert Series is produced under license by Disney Concerts in association with 20th Century Fox and Warner/Chappell Music. STAR WARS and related properties are trademarks and/or copyrights, in the United States and other countries, of Lucasfilm Ltd. and/or its affiliates. © & TM Lucasfilm Ltd. ©2018 & TM LUCASFILM LTD. ALL RIGHTS RESERVED ©Disney.

This performance will run for approximately 2 hours and 30 minutes including a 20 minute interval.

## West Australian Symphony Orchestra

West Australian Symphony Orchestra (WASO) thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the state to stimulate learning and participation in a vibrant cultural life.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also

supported by hundreds of visiting artists, alongside the volunteers of the WASO Chorus to create exceptional performances for hundreds of thousands of people each year.

To learn more about WASO musicians, visit [waso.com.au](http://waso.com.au) or connect with WASO.



## 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 Hermann, Franz Waxman and Alfred Newman, Williams is a legitimate descendant of the neo-Romantic music 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 a 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, 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.)



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.

Adapted from notes by Rod Webb © 2007  
Reprinted by kind permission of the Sydney Symphony Orchestra