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SCOTLAND'S NATIONAL
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THE MUSIC OF STAR WARS

USHER HALL, EDINBURGH Fri 6 May 2022 7.30pm
GLASGOW ROYAL CONCERT HALL Sat 7 May 7.30pm
CAIRD HALL, DUNDEE Sun 8 May 3.00pm

Stephen Bell Conductor
Tom Redmond Presenter
Royal Scottish National Orchestra

THE MUSIC OF STAR WARS

Scotland's National Orchestra celebrates John Williams' epic music from the blockbusting *Star Wars* saga. Filled with all your favourite themes from *The Phantom Menace* to *The Last Jedi*, this concert packs more punch than an Imperial blaster! If you think it sounds good in the cinema, wait until you hear this iconic music played live by the RSNO. The Force is strong with this one!

Alfred Newman

20th Century-Fox Fanfare [1']

John Williams

Star Wars Main Title [6']

Episode 1: The Phantom Menace

Flag Parade [4']

Anakin's Theme [4']

Duel of the Fates [5']

Episode 2: Attack of the Clones

Across the Stars [5']

Episode 3: Revenge of the Sith

Battle of the Heroes [4']

Episode 4: A New Hope

Princess Leia's Theme [5']

Imperial March [3']

INTERVAL

Episode 4: A New Hope

Here They Come! [3']

Yoda's Theme [3']

Episode 5: The Empire Strikes Back

Asteroid Field [4']

Episode 6: Return of the Jedi

Luke and Leia's Theme [5']

Parade of the Ewoks [4']

Episode 7: The Force Awakens

Rey's Theme [3']

Scherzo for X-Wings [3']

Jedi Steps [3']

Episode 8: The Last Jedi

Rebellion is Reborn [4']

Finale

Throne Room and End Titles [8']

Stephen Bell Conductor

Tom Redmond Presenter

Royal Scottish National Orchestra

If viewing these notes at the concert, please do so considerately and not during performances.

Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.

The Dundee concert is kindly supported by
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John Williams' Star Wars Music

An Epic Journey

Forty-five years ago, a trip to the cinema changed the course of my life. Admittedly I was only five years old at the time and though excited about the film I was going to see, I was perhaps not fully aware of the effect seeing *Star Wars* for the first time would have on my future – and how much money my parents would spend to satisfy my new addiction! I'll wager there are quite a few mums and dads in the audience for this performance who can look back and think exactly the same thing.

I can clearly recall the lights going down in the Kelburn Cinema in Paisley, and hearing the **20th Century-Fox Fanfare** – a high blast from the trumpets and 'that' theme. I'm getting goosebumps just writing about it. You see, the surest signal that one is watching a *Star Wars* film isn't something on the screen. It's not the opening text crawl, or the lightsabers, or starfighters. It's not even the unfaltering droids. The only true constant in the *Star Wars* series is the sound of its score. And across five decades that sound was the work of one man, John Williams.

And so it all began a long time ago, in a galaxy far, far away. Los Angeles in the 1970s, to be precise. The young writer and director George Lucas was looking for a composer to bring some much-required gravitas to his fledgling *Star Wars* project. His friend Steven Spielberg suggested John Williams, who had brought that very thing to Spielberg's 1975 film *Jaws* and earned Williams an Academy Award for Best Original Score.

In the early 1970s, many film studios had given up on full-scale original scores. A simple assortment of pop songs on the soundtrack was much cheaper and each one could be sold separately as a marketing tool. So it

came as a surprise to many young filmgoers to hear the symphonic score for full orchestra that Williams created for *Star Wars*, drawing upon the rich romantic sounds of the 19th century, on *leitmotiv* techniques borrowed from Wagnerian opera, creating and reworking specific themes for characters and events, while also paying homage to his heroes in the movie-music field, Bernard Herrmann and Erich Korngold. Indeed, the **Main Title** for each *Star Wars* film uses the same fanfare and theme, a direct link back to Korngold's music for *Kings Row* of 1942.

Episode 1: The Phantom Menace

The evil Trade Federation has blockaded the planet Naboo. The young Queen, Padme Amidala, with Jedi Knights Qui Gon Jin and Obi-Wan Kenobi, breaks the blockade assisted by the unusually spirited astromech droid R2-D2, but their ship is damaged during the escape. They flee to the planet Tatooine. Here they meet the highly gifted child Anakin Skywalker, who successfully wins a dangerous podrace, where the prize is his freedom from slavery, and the repair of the ship. As the podracers line up, in **Flag Parade** we hear an unmistakeable homage to Miklós Rózsa's Parade of the Charioteers from *Ben Hur* (1959).

Hinting at his future, **Anakin's Theme** echoes that of his future child, Leia. In the film's thrilling climax, Obi-Wan Kenobi kills the Sith Lord Darth Maul accompanied by **Duel of the Fates**, a piece with a hugely infectious rhythmic and melodic *ostinato* (a repeated phrase) and a chord structure that directly mimics that of the **Imperial March** which we'll hear shortly. This was the first time Williams used a chorus in his writing for *Star Wars*, but tonight we'll hear this music performed by the orchestra.



Episode 2: Attack of the Clones

Padme now represents her planet in the Galactic Senate, and Anakin Skywalker has grown into a handsome Jedi Knight. **Across the Stars** is Williams' theme for these star-crossed lovers, who are secretly married at the end of the film.

Episode 3: Revenge of the Sith

Seduced by the evil emperor Palpatine, Anakin is subsumed by the dark side of the force and attempts to kill Padme, who is pregnant with twins. During the **Battle of the Heroes**, Anakin and Obi-Wan fight, and we hear hints of the themes to come. Obi-Wan severely injures Anakin, who is reborn as Darth Vader. Before she dies, Padme gives birth to twins, Luke and Leia.

Episodes 4 and 5: A New Hope and The Empire Strikes Back

The droids R2-D2 and C-3PO flee a rebel ship captured by the Empire to deliver plans of a planet-destroying weapon, the Death Star, to the Jedi Knight Obi-Wan Kenobi on Tatooine. It is here that we meet one of the saga's greatest heroes and hear one of the most perfectly constructed and iconic character themes of all time – **Princess Leia's Theme**. We hear a brief extract of it when we first see her, as she passes the stolen Death Star plans to R2-D2, and records her message for Obi-Wan. We hear it in full when that message is finally delivered, played first by solo horn, then solo flute, then the full violin section. It is nigh-on impossible to hear this most romantic of Williams' themes and not think of the late Carrie Fisher, and

her portrayal of one of the staunchest and most important female characters in modern cinema.

In contrast to Princess Leia's Theme, Williams' best-known *leitmotiv* is the **Imperial March**, the theme that represents the authoritarian Galactic Empire and its emperor, his unrelenting martial stance and the presence of the sinister Sith Lord, Darth Vader.

Leia, Luke Skywalker, Captain Han Solo, Chewbacca the Wookiee and the droids successfully flee the Death Star and immediately encounter a fighter attack, a scene often referred to as **Here They Come!**, in which the horns and trombones feature prominently in a swaggering homage to the swashbuckling movies of the 1940s.

Following the Battle of Hoth, Luke and R2-D2 head to the jungle planet Dagobah, where we encounter (for the first time in the original trilogy) the Jedi master Yoda. Meanwhile, the Millennium Falcon starship flees the ice planet with a hair-raising chase through the **Asteroid Field**. By the close of *The Empire Strikes Back*, Han Solo has been captured, encased in

carbonite and taken to the vile gangster Jabba the Hutt, while Luke Skywalker has discovered that Darth Vader is really his father, Anakin Skywalker.

Episode 6: Return of the Jedi

The Empire is constructing a new and more dangerous Death Star in orbit around the forest moon of Endor. Luke returns to Dagobah, where he learns his Jedi training is complete but that he has a twin sister – Leia. When Luke refuses to kill Vader, the emperor lashes out. Luke is saved by his father, who throws the emperor into the Death Star's main reactor. The Rebel Alliance succeeds in destroying the Death Star, and across the galaxy civilisations rejoice at the end of the Empire.

Episodes 7, 8 and 9: The Force Awakens, The Last Jedi and The Rise of Skywalker

Thirty years after the Battle of Endor, Luke Skywalker is missing and the son of Han Solo and Princess Leia, Ben Solo, is seduced by the dark side of the Force, renaming himself Kylo Ren, leader of the Knights of Ren, and a devotee of the late Darth Vader. He is a champion of the First Order, a martial group who seek galactic conquest. But his aspirations are thwarted by the Rebel Alliance and in particular by a young woman called Rey who is unusually strong with the Force.

In **Rebellion is Reborn**, Williams brings together a multitude of the themes he has used in the previous films.

It has been an extraordinary journey for filmgoers and composer alike. Writing the music for these films over a more than 40-year period was not a consciously sought goal for Williams. What is clear, however, is that the Force is very definitely with him.

© Stephen Duffy





RSNO

SCOTLAND'S NATIONAL
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SIBELIUS FIVE

DND Thu 12 May

EDN Fri 13 May

GLA Sat 14 May

The Dundee concert is kindly supported by **Leisure & Culture Dundee Major Music Award, Northwood Charitable Trust, Leng Charitable Trust, R J Larg Family Trust and Tay Charitable Trust.**

Thea Musgrave Song of the Enchanter

Dvořák Cello Concerto

Sibelius Symphony No5

Tabita Berglund Conductor

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TOM REDMOND Presenter



Tom Redmond is a broadcaster, presenter, horn player and animateur. He presents for BBC Radio 3 from concert halls and festivals across the UK, including Aldeburgh, Edinburgh and the BBC Proms. As a horn player he has performed throughout Europe, Japan, Russia, South-east Asia and the USA with orchestras including the City of Birmingham Symphony Orchestra, London Symphony Orchestra, Hong Kong Philharmonic and Philharmonia. He was a member of the Hallé for 13 years, before relinquishing his position in 2016 to allow him more time to work within music education and broadcasting.

Tom has introduced classical music to over 250,000 young people and their families in interactive concerts with the Hallé, City of Birmingham, Scottish Chamber, Royal Scottish National, Ulster and RTÉ National Symphony orchestras, Welsh National Opera and the Royal Welsh College of Music and Drama. He is involved with the BBC's Ten Pieces project, leading creative workshops with its celebrity ambassadors, and he was the orchestra consultant for the project's ebook.

As an animateur he has led creative workshops in a variety of musical environments, from prisons to music hubs and state and public schools. He has devised and delivered a series of corporate training workshops to highlight the effects of inspirational leadership in the workplace, using the orchestra as an example of a high-performance team.

Tom is the Director of Music at Chetham's School of Music in Manchester. He is also the horn tutor at the Junior Royal Northern College of Music and Chetham's School of Music and has a close relationship with the National Youth Orchestra of Great Britain and its INSPIRE programme.

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GERSHWIN & RACHMANINOV

EDN Fri 20 May
GLW Sat 21 May

Ravel Valses nobles et sentimentales
Gershwin Concerto in F
Rachmaninov Symphony No3

John Wilson Conductor
Louis Schwizgebel Piano

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STEPHEN BELL Conductor



Stephen Bell studied at the Royal College of Music under the renowned conductor Norman Del Mar. He was appointed Artistic Director of the City of Oxford Orchestra in 2009 and Associate Conductor of the Hallé Pops in 2013. This year he becomes Principal Guest Conductor of the RTÉ Concert Orchestra.

Stephen's recent discography includes critically acclaimed CDs on the ASV, Naxos and Dutton labels, including two with the Royal Philharmonic Orchestra, a disc devoted to the music of Gordon Jacob and three world premiere recordings with violist Roger Chase and the BBC Concert Orchestra. 2016 saw three releases, including *A Christmas Celebration* with the Hallé on its own label and a collaboration with award-winning vocalist Clare Teal on MUD Records. Stephen has extensive broadcasting experience, frequently appearing on Classic FM as well as on BBC radio and television.

Past highlights include conducting the Queen's Jubilee Concert at Chatsworth House, a tribute concert for Stanley Black at the Royal Festival Hall, a gala event for Prince Charles at Windsor Castle, the memorial concert for Alistair Cooke at Westminster Abbey, the award-winning Pitch Perfect for BBC TV's Children in Need at Wembley with the BBC Singers, the televised Music Nation concert from the Clyde Auditorium in Glasgow, and pop legends Texas with the BBC Scottish Symphony Orchestra at Barrowland, Glasgow, for BBC Music Day 2017.

From 2005 to 2010, Stephen was invited to conduct the annual televised BBC Proms in the Park with the BBC Philharmonic, and since 2011 he has appeared on the live TV broadcasts of the BBC SSO's Last Night of the Proms celebrations. He made his Royal Albert Hall Proms debut with the *Doctor Who* Prom in 2008, returning in 2012 for a Family Matinée Prom with Royal Northern Sinfonia and again in 2014 for two televised CBeebies Proms with the BBC Philharmonic. The Folk Prom in the 2018 season marked his first Prom with the BBC Concert Orchestra, and he returned with them in 2019.

ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

Formed in 1978 by Jean Kidd, the acclaimed RSNO Junior Chorus, under its director Patrick

Barrett, also performs regularly alongside the Orchestra. Boasting a membership of over 400 members aged from 7 to 18, it has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Ursula Heidecker Allen
Elizabeth Bamping
Caroline Parry
Alan Manson
Lorna Rough
Liam Lynch
Kirstin Drew
Nia Bevan
Colin McKee

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
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Sophie Lang
Wanda Wojtasinska
Emily Nenniger
Harriet Wilson
Nigel Mason
Paul Medd
Anne Bünemann
Liz Reeves

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Maria Trittinger
Nicola McWhirter
Katherine Wren
Francesca Hunt

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Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Iain Ward
Madelyn Kowalski

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Piotr Hetman
Aaron Barrera-Reyes

FLUTE

Helen Brew
ASSOCIATE PRINCIPAL
Janet Larsson
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Ross Williams
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Lucia Porcedda
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Simon Bird
Jason Lewis
Andrew Connell-Smith
Brian McGinley

TROMBONE

Neil Gallie
GUEST PRINCIPAL
Lance Green
Lewis Bettles
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

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**Join us at Prestonfield House on Saturday 11 June
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For information or to reserve tickets please contact
Jenny McNeely at jenny.mcneely@rsno.org.uk

GALA BALL

Saturday 11 June 2022



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