

Star Wars and The Planets

An Evening in
the Stars

John Williams,
Star Wars

Gustav Holst,
The Planets



TIMPANOGOS
SYMPHONY
ORCHESTRA

February 21 & 22, 2014

7:30 pm

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A Message from the Music Director

I'm delighted to welcome you to our outer space concert. We bring you the music of *Star Wars*, *Star Trek*, and *The Planets*. This music is so thrilling for us to play. I hope you have the same experience listening.

We begin tonight's program with the fanfare from Richard Strauss' *Also sprach Zarathustra*. Many people won't recognize the title of this piece, but once you hear it, you'll know it. It was made popular by the 1968 film 2001: *A Space Odyssey*. This is one of my all-time favorite pieces of orchestra music. It is a major work that lasts about 30 minutes. We will only play the beginning fanfare which lasts less than two minutes. One day I hope to perform the entire work. After *Also sprach Zarathustra* we will perform *The Planets* by Gustav Holst. This is another major work in the symphonic repertoire. Holst wrote seven movements, each representing a planet in our solar system (with the exception of earth). At the time of his writing, Pluto had not been discovered so he did not write a movement for Pluto. In recent years more information about Pluto has come to light and now astronomers no longer think Pluto should be classified as a planet. So, looks like Holst got it right the first time!



The second half of our program includes music composed for film and TV in the twentieth century: *Star Trek* and *Star Wars*. *Star Trek Through the Years* is a medley of music used in various *Star Trek* television series such as the original *Star Trek*, *Star Trek the Next Generation*, and *Deep Space Nine*. The *Star Wars* Suite for Orchestra includes five movements from the original set of movies produced in the 1970s and 1980s. I'm particularly pleased that we are performing the John Williams Signature Edition of these pieces—not a watered down arrangement.

One of the things I love about the *Star Wars* movie music is that it is true symphonic music. Being a lover of symphonic music, it pleases me to have such wonderful music made popular by a great movie and exposed to people of all ages for many years. I think this music will enter the symphonic repertoire and endure the test of time for generations to come.

We are excited to announce that we have invited some high school students to play with us in this concert. The idea is to have students sit "side-by-side" with the orchestra musicians and play the concert with us. We have ten students joining us for this concert. They have attended rehearsals with us to get the full symphonic experience. We hope to continue this tradition in coming years.

I hope that you enjoy the music from tonight's concert and that it truly takes you "out of this world!"

The Timpanogos Symphony Orchestra is funded in part by grants from the George S. and Dolores Doré Eccles Foundation and the Utah Arts Council.

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Concert Program

Also sprach Zarathustra – Sunrise, Op. 30 (1896)
Richard Strauss

The Planets, Op. 32 (1916)
Gustav Holst

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic

INTERMISSION

Star Trek Through the Years
Arranged by **Calvin Custer**

Star Wars Suite for Orchestra (1977 - 1983)
John Williams

- I. Main Title
- II. Princess Leia's Theme
- III. The Imperial March (Darth Vader's Theme)
- IV. Yoda's Theme
- V. Throne Room & End Title

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Our Music Director

John Pew, music director and founder of the Timpanogos Symphony Orchestra, is a deeply feeling musician blessed with an innate sensitivity for orchestral music and a warm rapport with musicians and audiences alike. His passion for the music is evident in his conducting style and his interactions with the orchestra and the audience.

He began his study of the piano at age five. As a teenager, he performed piano concertos of Grieg and Mendelssohn and played the saxophone and bassoon in the high school band. A native of San Carlos, California, he found that the rich cultural life of the Bay Area fed his love of orchestral music. His high school choir director took him to Oakland to hear Vladimir Horowitz, and he also attended a live performance of Arthur Rubinstein.

As a high school student he attended music classes at Cañada College, a local community college, through which he was able to purchase season tickets to the San Francisco Symphony, which Seiji Ozawa conducted. At home, he amassed a large collection of classical music, both records and scores, and spent hours studying the artistry of the masters.



John studied piano with Reid Nibley at Brigham Young University, but pursued a career in software engineering. He now telecommutes from American Fork to Ariba, Inc., in Sunnyvale, CA.

His conducting experience began as a church choir director, which eventually led to his appointment as assistant conductor of the Santa Clara Chorale and as Music Director of the Oakland Temple Pageant. After working with the orchestra of the Oakland Temple Pageant in 1998 and 2000, John was invited to assume the role of Music Director of the Temple Hill Symphony in Oakland, CA, a position he held for eight years.

Conducting a symphony orchestra is "a dream come true," John says. "I'm doing the music that I have dreamed about since I was a kid!" He adds, "I really love the musicians. They're amazing. You know they're participating for the pure love of the music because they are doing so without compensation. There's a particular satisfaction that comes from that."

John and his wife, Renee, reside in American Fork, Utah, and are the parents of five children.

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Program Notes

Gustav Holst, 1874-1934. *The Planets*,

Op. 32. Gustav Holst was an English composer, arranger, and teacher with a mystical and venturesome mind that created an eclectic musical output. He drew inspiration from such diverse sources as Walt Whitman, Euripides, Sanskrit verse, and the Hindu epics. He wrote comic operas, suites for orchestra, hymns, and choral works. He was also an important contributor to the English folk song revival, providing numerous settings of folk songs.

In 1914 Holst began to study astrology and formulated what he called "a series of mood pictures" depicting the "seven influences of destiny and constituents of our spirit." The result was *The Planets*, a wholly original portrayal of the Zodiac which would eclipse all his other musical output in popularity.

A quiet academic, Holst was dismayed by the popularity of a work so uncharacteristic of his style. However, his friend Ralph Vaughn Williams called *The Planets* "the perfect equilibrium of Holst's nature—the melodic, precise, and structured, combined with the mystic and unexplainable."

Modern audiences, sophisticated by a century of space exploration, are more likely to be conscious of the planets' physical characteristics than their Zodiacal significance. Yet Holst's score remains uncannily descriptive, and the music of *The Planets* has become a lasting idiom for composers seeking to illuminate the mysteries of space.

Holst ordered the movements not by the planets' distances from the sun, but to act "as foils to one another." Hence, the martial rhythms of Mars, the Bringer of War; are followed by the tranquility of Venus, the

Bringer of Peace; while fleeting Mercury, the Winged Messenger, gives way to the grand, ceremonial rejoicing of Jupiter, the Bringer of Jollity.

It is telling that Holst objected to incomplete performances of the suite, especially when the performances ended with Jupiter. His daughter, Imogen Holst, recalled, "He particularly disliked having to finish with Jupiter; to make a 'happy ending,' for, as he himself said, 'In the real world the end is not happy at all.'"

Instead, he closed the suite with Neptune, the Mystic, ending not with a bang, but a whisper. For the work's 1918 premiere at Queen's Hall, London, Holst devised an enchanting fade-out ending, among the first of its kind, by placing the women's chorus "in an adjoining room, the door of which is to be left open until the last bar of the piece, when it is to be slowly and silently closed." The final bar, scored for chorus alone, was then "repeated until the sound is lost in the distance." Holst's daughter Imogen wrote that the ending was "unforgettable, with its hidden chorus of women's voices growing fainter and fainter ... until the imagination knew no difference between sound and silence."

John Williams (born 1932). *Star Wars*

Suite for Orchestra. The camera pans across a field of stars. A full orchestra erupts in surround sound as electric blue titles tilt into the horizon. The evil empire has all but triumphed in the galaxy, and rebel forces are preparing an assault on the Death Star. Heroic brass proclaim a beginning "long, long ago in a galaxy far, far away," and audiences are swept off their feet.

Program Notes

In 1977, after a decade of small-scale films and minimal soundtracks, *Star Wars* heralded a return to the tradition of big-budget blockbusters and grand symphonic scores.

John Williams had recently completed the soundtrack for *Jaws* when Steven Spielberg recommended him to George Lucas for his epic space opera. Watching the rough cut of the film, Williams responded warmly to its “sprawling” themes, calling the story “terrific” and recommending a full symphonic soundtrack. “The translation of heroic impulses and feelings and reactions,” he said, “thinking in terms of melodrama and opera, bring us in the direction of a symphony orchestra rather than a group of synthesizers or computers.”

Lucas asked for a Romantic score, a throwback to the golden-age, swashbuckling romances of Errol Flynn and Erich Korngold, to help the story’s human themes transcend its strange and fantastic settings. Turning to nineteenth century masters, Williams drew inspiration from Richard Strauss, Gustav Holst, William Walton, and Igor Stravinsky. From

Richard Wagner, the grand master of sprawling opera, he adapted the innovation of the leitmotif, assigning each character a musical theme to accompany him on the screen.

“When I thought of a theme for Luke and his adventures,” he said, “I composed a melody that reflected the brassy, bold, masculine, and noble qualities I saw in the character.” For the Princess Leia, he scored a gently alluring theme for strings and horns. Using a melody or a melodic fragment to connect the audience to a character “isn’t anything new,” Williams said. “It’s been done for centuries in opera.”

Lucas insists that *Star Wars*’ success came not from its state-of-the-art special effects, but from the appeal of its plot and characters—a success which he attributes to the emotional pull of John Williams’ music. The soundtrack earned Williams the most awards of his career, including an Oscar for original score, a Golden Globe, and three Grammy Awards.

—Heidi Rodeback



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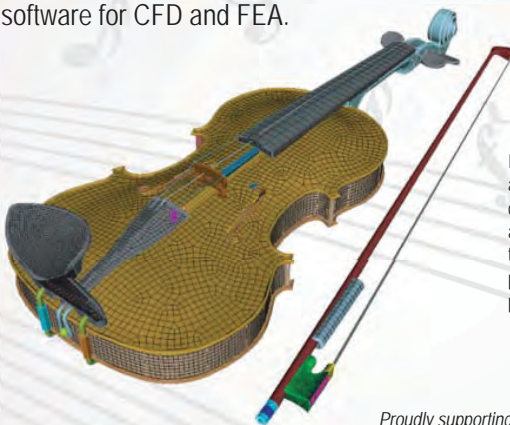
- Arrive on time. If you are late, an usher will seat you during a break in the performance.
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- If young children disrupt others' ability to listen, please take them from the auditorium until they are quiet.
- Refrain from talking during the performance and be considerate of others by keeping programs, jewelry, and candy wrappers silent. Electronic devices should be kept silent and dark.
- Watch the conductor when the music stops to decide whether or not to applaud. Some musical works have several movements and the audience applauds only after all movements have been performed.



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