

Canberra
Symphony
Orchestra
2025

JOHN WILLIAMS



Welcome to this special event in the CSO 2025 season!



John Williams brought the Romantic symphonic sound into the cinema. Tonight we celebrate him by bringing his film music back into the concert hall.

The Canberra Symphony Orchestra acknowledges the Ngunnawal people, Traditional Custodians of the land on which our concerts take place. We pay our respects to Elders past and present.

Everything that you (and we) love about orchestral music is on stage tonight: the drama, the sumptuous sound, the moments both thrilling and tender. And with our hosts Dan Golding and Andrew Pogson and conductor Jessica Gethin as guides, we'll discover the fun, the joy and the extraordinary power of the John Williams sound.

Thank you for joining us – we hope you enjoy the show!

Rachel Thomas
Chief Executive Officer
Canberra Symphony Orchestra

*Images: ConcertLab (cover illustration)
and Martin Ollman (Rachel Thomas)*

ART OF THE SCORE:

THE MUSIC OF JOHN WILLIAMS

SPECIAL EVENT

7:00pm
Thursday 24 July 2025
Friday 25 July 2025
Llewellyn Hall
ANU School of Music

Jessica Gethin
conductor and host

Dan Golding *host*

Andrew Pogson *host*

Kirsten Williams *violin*

CSO Chorus

Canberra Symphony Orchestra

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ACT I

JOHN WILLIAMS (born 1932)

March from *Superman*

The Shark Theme from *Jaws*

Call of the Champions*
(2002 Olympic Winter Games)

March from *Raiders of the Lost Ark*

Princess Leia's Theme from *Star Wars*

Somewhere in My Memory* from *Home Alone*

Theme* from *Jurassic Park*

INTERVAL

ACT II

JOHN WILLIAMS

Duel of the Fates* from
Star Wars: The Phantom Menace

Theme from *Schindler's List*
(soloist: Kirsten Williams)

Hymn to the Fallen* from *Saving Private Ryan*

Double Trouble* from *Harry Potter and the
Prisoner of Azkaban*

Hedwig's Theme from *Harry Potter and
the Philosopher's Stone*

Flying Theme from *E.T.: The Extra-Terrestrial*

Main Title from *Star Wars: A New Hope*

* CSO Chorus

*Estimated durations: 60 minutes, 20-minute
interval, 65 minutes. The concert will conclude at
approximately 9:30pm.*

Jessica Gethin Conductor



Perth-born conductor Jessica Gethin has gained widespread attention for her stellar musicianship and vibrant energy on the podium.

One of Australia's most versatile conductors, she glides seamlessly between symphonic

repertoire, ballet, opera, film and contemporary genres. Her conducting engagements include concerts throughout the United States, Asia, Australia and New Zealand, with collaborations including the Sydney, Melbourne, Tasmanian, West Australian, Canberra, Perth and Singapore symphony orchestras, Orchestra Victoria, Auckland Philharmonia, Malaysian Philharmonic Orchestra and the Macao Orchestra; as well as the Dallas Opera, Queensland Opera and West Australian Ballet.

Jessica was the founding Chief Conductor of the Perth Symphony Orchestra (2011–19) and is now the Ambassador and faculty of its Women on the Podium conducting program. She is currently Principal Conductor of the West Australian Ballet, Artistic Advisor for Orchestra Victoria and Head of Orchestral Studies and Conducting at the Western Australian Academy of Performing Arts.

Her accolades include *Limelight's* Australia's Top 20 Artists, *AFR's* 100 Most Influential Women, the Brian Stacey Emerging Australian Conductor Award, a Churchill Fellowship, Dallas Opera's Hart Institute for Women Conductors Fellowship and finalist in the 2019 West Australian of the Year Awards, and in 2024 she was inducted into the WA Women's Hall of Fame.

Kirsten Williams Violin



Kirsten Williams OAM is Concertmaster of the Canberra Symphony Orchestra and one of Australia's leading violinists.

She studied with Alice Waten at the Sydney Conservatorium and Igor Ozim in Switzerland before

joining the Royal Opera House Orchestra at Covent Garden and the Academy of St Martin in the Fields. On returning to Australia, she was appointed Associate Leader of the Australian Chamber Orchestra and later Associate Concertmaster of the Sydney Symphony Orchestra.

Her versatility as a soloist and chamber musician both in Australia and overseas extends to her passion for music for healing, and she has recorded two much-acclaimed albums with American harpist Jane Rosenson.

A key figure in the CSO's Kingsland Pathways Program, Kirsten also works with the Sydney and Australian youth orchestras and teaches at the ANU School of Music. Her contributions to the CSO and ACT arts community were recognised with the Governor-General's Medallion (2021), and most recently when she received the Medal of the Order of Australia in the King's Birthday Honours.

Image: Martin Ollman

Art of the Score

Art of the Score is a Melbourne-based podcast that explores, demystifies and celebrates some of the greatest soundtracks of all time from the world of film, TV and video games.

In each episode, hosts Andrew Pogson, Dan Golding and conductor Nicholas Buc check out a soundtrack they love, break down its main themes, explore what makes the score tick and hopefully impart their love of the world of soundtracks.

Art of the Score has enjoyed time in the iTunes Top 10, What's Hot and New & Noteworthy lists and is listened to by soundtrack geeks all around the world. Head on over to artofthescore.com.au for more nerdery and tomfoolery.

Dan Golding Host

Professor Dan Golding is Chair of Media and Communication at Swinburne University, the host of *Screen Sounds* on ABC Classic, and an award-winning composer and writer.



He is the author of *Star Wars After Lucas* (University of Minnesota Press, 2019), and the co-author of *Game Changers* (Affirm Press, 2016). He also created the soundtrack for the BAFTA, DICE and GDCA-winning *Untitled Goose Game* (2019), which became the first game soundtrack in history to be nominated for an ARIA award.

His other composing credits include the soundtracks for *Push Me Pull You* (2016) and the *Frog Detective* series, for which his score for *The Haunted Island* (2018) won the APRA-AMCOS Australian Game Developer award for Best Music. Dan recently composed the theme for the ABC's flagship podcast, *ABC News Daily*. Find him on Instagram @dan.golding or online at dangolding.com.

Andrew Pogson Host

Andrew Pogson is a producer, director and jazz musician who has worked in the music industry for over 20 years.



He has worked with artists such as Sting, Randy Newman, Tim Minchin, Ben Folds, Joe Hisaishi and Studio Ghibli, Kate Miller-Heidke and Flight Facilities, along with creating and producing world premieres with the MSO such as *The Doctor Who Symphonic Spectacular*, *Video Games Unplugged*, *Babe in Concert*, *Symphonica* featuring Armand Van Helden, *The Film Music of Nick Cave and Warren Ellis*, and *This Gaming Life* with music comedy trio Tripod (where he also hosts their podcast *Perfectly Good Podcast*). Find him on Instagram @andrewjpogson or online at concertlab.com.au.

Image: Tim O'Connor



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Kirsten Williams

Concertmaster

Shirin Lim*

Principal 2nd

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Mariana Green

Jennifer Higgs

Michelle Higgs

Mia Hughes

Rebecca Irwin

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Adele Ohki

Erin Patrick

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Elizabeth Chalker

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Iska Sampson

Caroline Suthers

Alina Zamfir

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Patrick Suthers

Zachary Connor

Rachel Johnston

Liam Meany

Samuel Payne

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Alex Voorhoeve

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Hayley Manning

Muhamed Mehmedbasic

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Kiri Sollis

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Megan Pampling

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Robert Johnson

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Phil Wilson

Michael Dixon

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Justin Lingard

Zach Raffan

Greg Stenning

Julie Watson

TROMBONES

Nigel Crocker

Michael Bailey

Christopher Retter

BASS TROMBONE

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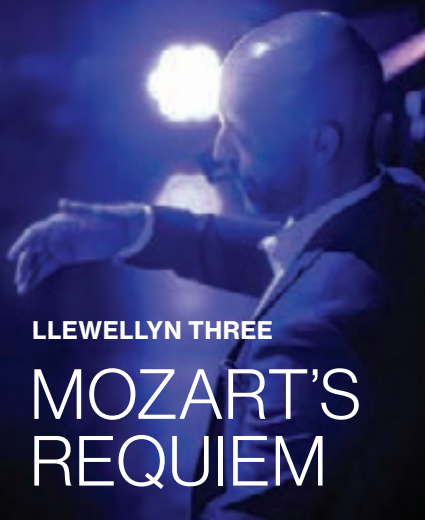
Bold = Principal

*** = Guest Principal**

† = Acting Principal

The orchestra list is correct at the time of printing and subject to change.

COMING UP



LLEWELLYN THREE

MOZART'S REQUIEM

7:30pm

Wednesday 24 September

Thursday 25 September

Llewellyn Hall

ANU School of Music

When Mozart died in 1791, he had no idea that his music would become the inspiration and heart of a cinematic musical masterpiece, *Amadeus*. And the work that sits at the film's climax is his legendary Requiem, which he was composing on his deathbed.

Join us as Erin Helyard conducts the CSO, our Chorus and a quartet of vocal soloists led by Sara Macliver in a thrilling performance of Mozart's Requiem.

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**Book now cso.org.au/events
or call 02 6262 6772
(weekdays 10am to 3pm)**

**BOOK
NOW!**

7:30pm

Wednesday 5 November

Thursday 6 November

Llewellyn Hall

ANU School of Music

LLEWELLYN FOUR

COTTIS CONDUCTS THE PLANETS

**Hear the thrilling masterpiece that
inspired the music of Star Wars.**

Gustav Holst's *Planets* wasn't written for the cinema, but it *could* have been – this music has the rich sound and emotional power of a great soundtrack and more than a few film composers (including John Williams!) are indebted to it.

Join Chief Conductor Jessica Cottis, the CSO and the women of the CSO Chorus as we soar through the solar system with wing-heeled Mercury, warlike

Mars, good-humoured Jupiter and the other masters of the astrological universe who inspired Holst to compose his best-loved work and his most famous tune of all ('I Vow to Thee, My Country'). Sharing this heavenly program is Benjamin de Murashkin's *LOGOS* – a 'musical Big Bang' – and the *Music of the Spheres* waltzes by Josef Strauss.

Image: Martin Ollman

**Book now for the perfect follow-up
concert to the Music of John Williams**



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Chorus Master

Marie Searles
Rehearsal Pianist

SOPRANOS

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Issie Brown
Jessie Cole
Adrienne Cullity
Keren Dalzell
Katie Deakin-Sharpe
Olive Goode
Meredith Graham
Emma Griffiths
Kiara Jana
Amy Jelacic
Evangeline Osborne
Lilli Stevens
Enrica Wong
Ceridwen Young

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Kelly Corner
Barbara Courtney
Christine Gascoyne
Tracey Jordan
Liz McKenzie
Felicity Moran
Thayer Preece
Robyn Ross
Mary Woodhouse

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Percy Bell
Ben Craig
Adrian Cullity
Jackson Low
Toby Silcock
Henry South

BASSES

Patrick Baker
Leon Bilton
Phil Coote
Liam Higgins
Lachlan Mackenzie
Neb Miletic
Alistair Murphy
Ken Ryan

The CSO Chorus brings vocal artistry to the stage whenever we program choral-symphonic repertoire such as Handel's *Messiah*, Mozart's *Requiem* or Holst's *Planets*. The Chorus is an auditioned choir with 65 active members, led by award-winning singer and conductor Tobias Cole since 2022.

**If you would like to be part of this dedicated ensemble,
contact Jack Bolton at jack.bolton@csso.org.au**

THE MUSIC OF JOHN WILLIAMS

There is no person who has shaped the way we hear the movies more than John Williams. That means that when we talk about his music, his impact and his influence, what might for other composers seem hyperbole or exaggeration are just plain and simple facts.



“Without John Williams, bikes don’t really fly.”

Steven Spielberg

Did you know, for example, that Williams is the second-most nominated human at the Academy Awards in any category, with more than 50 Oscar nominations to his name? He ranks behind only Walt Disney himself in terms of sheer numbers and sustained achievement. His career has witnessed lifetimes of change at the movies. When John Williams attended his first Academy Awards ceremony as a nominee, *The Graduate* was up for Best Picture, while the awards for Best Cinematography – one for black and white pictures and one for those in more expensive colour – had been merged into a single category for the first time. Seven decades later, the movies have seen trends come and go, as well as the epochal events of digital technology and

a pandemic – but still, there was John Williams in 2024, breaking his own record as the oldest nominee in any category.

Such a claim seems almost absurd, but there is also a good argument to be made that John Williams may well be the most widely heard composer in history. Though Mozart or Beethoven have a few centuries head start, what great concert hall composer can compete with the power of the 20th century’s great mass artform, the cinema? John Williams has certainly been its chief musical envoy. Between 1970 and 1990, the yearly box office was topped by a film with music by Williams every second year, a golden run that included *Jaws*, *Star Wars*, *Close Encounters*, *Superman*, *Raiders of the Lost Ark*, *E.T.: The Extra-Terrestrial* and *Home Alone*.

Even when adjusted for inflation, a full fifth of the top 100 films of all time at the North American box office have the John Williams touch. All this is simply to say that before you even journey to a concert hall like today, before you put on a CD of his music, before you open Spotify to search for a soundtrack, you and millions like you around the world have already heard a John Williams composition. His music is in the very blood of our popular culture.

It may surprise you to learn, then, that the young John Williams did not have his sights set on the world of Mozart and Beethoven so much as Nat King Cole and Art Tatum. Williams was born to a jazz-loving family – his father was a drummer who played with Raymond Scott – and for a while it looked like Williams might take on the jazz

world, first as a member of the US Air Force Band in the 1950s, then as the pianist-leader of the Johnny Williams big band.

After studying piano at Juilliard with Rosina Lhévinne, however, 'it became clear that I could write better than I could play,' said Williams, and he moved to Los Angeles to become an orchestrator and session musician for the film studios. He gained an apprenticeship in the soundtrack in these years spent working for the likes of Henry Mancini and Elmer Bernstein, and his piano playing can be heard on *Peter Gunn*, *To Kill a Mockingbird* and the 1960 film adaptation of *West Side Story*. He was composing, too, particularly for the television studios where his work for *Gilligan's Island* and *Lost in Space* proved invaluable experience.

Williams quickly began to write for the movies, and it would prove to be one of the most fruitful artistic relationships in the history of the medium. Though his early work is full of eclectic and interesting credits – the jazz of *The Long Goodbye* (1973) and the klezmer-filled folk of his adaptation of *Fiddler on the Roof* (1971, his first Oscar) – he quickly found a niche as the musical voice of a prototypical style of blockbuster in the 1970s, films like *The Poseidon Adventure* (1972), *The Towering Inferno* (1974) and *Earthquake* (1974).

A young hotshot director called Steven Spielberg took note, and asked Williams if he might write music for his films. He did – for 29 films. Their second collaboration, *Jaws* (1975), remains one of the few movies on the planet with a theme tune hummable by almost anyone, anywhere. The very sound of a shark has become entwined with John Williams' foreboding two-note motif, much in the same way that serial killers or showers have taken on Bernard Herrmann's shrieking strings from *Psycho* (1960). Less popularly remembered, though, is the way that Williams also revived the Hollywood Golden Age sound with his music for *Jaws*: in among the tension and the drama there are little adventure-filled bursts of Korngold's *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938). 'I'm a very lucky man,' said Williams. 'If it weren't for the movies, no one would be able to write this kind of music anymore.'

Then came *Star Wars* (1977), perhaps the most perfect match for John Williams' nostalgic musical ability across his entire career. In the hands of director George Lucas, *Star Wars* was a deliberate throwback to the B-movie worlds of *Buck Rogers* and *Flash Gordon*. John Williams gave it music to match, and then some. It was Williams, too, who persuaded Lucas to abandon the idea of existing classical music, à la Kubrick's *2001: A Space Odyssey* (1968), for a wholly original soundtrack:

'I did not want to hear a piece of Dvořák here, a piece of Tchaikovsky there, and a piece of Holst in another place.'

The melodies Williams wrote for *Star Wars* (and its many sequels and prequels) endure today as among his most beloved. From themes for the Force, to Darth Vader, Yoda and Princess Leia, Williams revived the technique of the leitmotif – a musical melody associated with characters, places or ideas. In time, he became its master, too. 'These genuine, simple tunes are the hardest things to uncover, for any composer,' he told *The New Yorker*. Yet Williams has been better at this task than almost anyone else who has tried. For many, it seems impossible to imagine a world without the *Star Wars* main theme, or without that jaunty little tune for Indiana Jones.

'Without John Williams, bikes don't really fly,' said Spielberg as Williams was inducted into the American Film Institute Hall of Fame in 2016. 'Dinosaurs do not walk the earth.' More than any award or achievement, what Williams has done for the movies across seven decades is perhaps his most insurmountable achievement of all. He has given them belief.

Dan Golding © 2024

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We'd love to hear from you!

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