

MARVEL STUDIOS

# BLACK PANTHER

IN CONCERT LIVE TO FILM

27-29 JULY 2023

SYDNEY OPERA HOUSE



Season Partner

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# SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

## **Simone Young**

Chief Conductor

## **Donald Runnicles**

Principal Guest Conductor

## **Vladimir Ashkenazy**

Conductor Laureate

## **Andrew Haveron**

Concertmaster

Chair supported by Vicki Olsson

## **FIRST VIOLINS**

### **Fiona Ziegler**

Assistant Concertmaster

Jennifer Booth

Sophie Cole

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Amanda Chen<sup>°</sup>

Sercan Danis<sup>°</sup>

Alexandra Osborne<sup>°</sup>

Ben Tjoa<sup>°</sup>

Marcus Michelsen<sup>†</sup>

## **SECOND VIOLINS**

Rebecca Gill

Alice Bartsch

Victoria Bihun

Emma Hayes

Shuti Huang

Wendy Kong

Benjamin Li

Nicole Masters

Riikka Sintonen<sup>°</sup>

## **VIOLAS**

Sandro Costantino

Rosemary Curtin

Graham Hennings

Stuart Johnson

Justine Marsden

Leonid Volovelsky

Stephen Wright<sup>°</sup>

Andrew Jezek<sup>\*</sup>

## **CELLOS**

### **Leah Lynn**

Assistant Principal

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

Miles Mullin-Chivers<sup>°</sup>

Eliza Sdraulig<sup>°</sup>

Paul Stender<sup>°</sup>

## **DOUBLE BASSES**

### **Alex Henery**

Principal

Dylan Holly

Steven Larson

Richard Lynn

Benjamin Ward

## **FLUTES**

### **Kim Falconer<sup>\*</sup>**

Guest Principal

Lily Bryant<sup>†</sup>

### **Katie Zagorski<sup>°</sup>**

Principal Piccolo

## **OBOES**

Callum Hogan

Noah Rudd<sup>†</sup>

## **CLARINETS**

### **Alexander Morris**

Acting Associate Principal

Jes Broeren<sup>\*</sup>

### **Alexei Dupressoir<sup>°</sup>**

Principal Bass Clarinet

## **BASSOONS**

### **Matthew Wilkie**

Principal Emeritus

Melissa Woodroffe<sup>\*</sup>

## **HORNS**

### **Greg Curyla<sup>\*</sup>**

Guest Principal

Marnie Sebire

Jenny McLeod-Sneyd<sup>°</sup>

Lee Wadenpfohl<sup>°</sup>

Joshua Davies<sup>\*</sup>

Emily Newham<sup>\*</sup>

Ian Wildsmith<sup>\*</sup>

## **TRUMPETS**

### **Brent Grapes**

Associate Principal

Cécile Glémot

Anthony Heinrichs

## **TROMBONES**

### **Scott Kinmont**

Associate Principal

Nick Byrne

William Kinmont<sup>†</sup>

### **Christopher Harris**

Principal Bass Trombone

## **TUBA**

### **Steve Rossé**

Principal

## **TIMPANI**

### **Mark Robinson**

Acting Principal

## **PERCUSSION**

### **Rebecca Lagos**

Principal

Timothy Constable

Gabriel Fischer<sup>\*</sup>

## **HARP**

### **Louise Johnson<sup>\*</sup>**

Guest Principal

## **KEYBOARDS / EXTRAS**

### **Catherine Davis<sup>\*</sup>**

Guest Principal Piano

### **David Fitzgerald<sup>\*</sup>**

Guest Principal

Keyboard/Synth

\* = Guest Musician

° = Contract Musician

† = Sydney Symphony

Fellow

**SYDNEY SYMPHONY PRESENTS**

Thursday 27 July, 7pm

Friday 28 July, 7pm

Saturday 29 July, 7pm

Concert Hall,  
Sydney Opera House

# BLACK PANTHER IN CONCERT

**ANTHONY PARNTHER** conductor  
**MASSAMBA DIOP** tama

**LUDWIG GÖRANSSON (born 1984)**  
*Black Panther*

**Starring**

CHADWICK BOSEMAN  
MICHAEL B. JORDAN  
LUPITA NYONG'O  
DANAI GURIRA  
MARTIN FREEMAN

DANIEL KALUUYA  
LETITIA WRIGHT  
WINSTON DUKE  
with ANGELA BASSETT  
with FOREST WHITAKER  
and ANDY SERKIS

**Music by**

LUDWIG GÖRANSSON

**Executive Producers**

LOUIS D'ESPOSITO  
VICTORIA ALONSO

NATE MOORE  
JEFFREY CHERNOV  
STAN LEE

**Produced by**

KEVIN FEIGE, p.g.a.

**Written by**

RYAN COOGLER &  
JOE ROBERT COLE

**Directed by**

RYAN COOGLER

This film is rated PG-13

**ESTIMATED DURATION**

Today's performance lasts approximately 2 hours and 35 minutes, including a 20-minute interval.

**AUDIO**

Des O'Neil, aFX Global

The performance is a presentation of the complete film *Black Panther* with a live performance of the film's entire score. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits.

PRESENTATION LICENSED BY



Original Score Album available on MARVEL MUSIC /  
HOLLYWOOD RECORDS at [Disneymusicemporium.com](https://www.disneymusicemporium.com)

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SEASON PARTNER

CREDIT SUISSE 

SEASON PARTNER



# WELCOME

Welcome to this performance of *Black Panther in Concert*.

As the Orchestra's Premier Partner, we are very proud to be presenting this Australian premiere of Ludwig Göransson's Oscar®-winning *Black Panther* score, presented live to film.

This performance, which features percussion by Massamba Diop, promises to be the ultimate multi-media experience as the Sydney Symphony unleashes its full power against the backdrop of this globally acclaimed film.

We congratulate the Sydney Symphony for the way in which they continue to seek and expand into new and exciting ways of delighting audiences.

We wish you a wonderful concert.

A handwritten signature in black ink, appearing to read 'R. Gibb', with a stylized flourish at the end.

**Richard Gibb**  
Chief Executive Officer  
Credit Suisse Australia

**CREDIT SUISSE** 

# ABOUT THE ARTISTS

## **MASSAMBA DIOP** tama

Massamba Diop is perhaps the world's most renowned master of the Tama, a talking drum from Senegal, West Africa.

Massamba came into the limelight as lead percussionist and a founding member of Daande Lenol (The Voice of the People), the band of Senegalese super-star Baaba Maal. Over the past 40 years the group has been playing all over the world, working with many notable musical figures and releasing dozens of albums, including *Firin' in Fouta*, which was nominated for a Grammy for Best World Music in 1996.

Massamba himself has also performed and/or recorded with the likes of James Brown, Carlos Santana, Herbie Hancock, Harry Belafonte and Angelique Kidjo. He appeared on Peter Gabriel's landmark release *Passion*, which won a Grammy in 1990. He has also been part of many major international events like the 2004 Nobel Peace Prize Ceremony in Oslo, the 2012 Olympics in London, and joined Stevie Wonder in 2009 to perform 'Happy Birthday' for Nelson Mandela to close out Mandela Day at Radio City Music Hall.

Most recently, Massamba has received much acclaim for his collaboration on Marvel's *Black Panther* soundtrack, providing the drumming for King T'Challa's theme music, heard throughout the film whenever the title character makes an entrance.



# ABOUT THE ARTISTS

## **ANTHONY PARNTER** conductor

American conductor Anthony Parnter is now concluding his fourth season as Music Director of California's San Bernardino Symphony Orchestra. As conductor of the Gateways Music Festival Orchestra, whose members hail from leading orchestras nationwide, it was Parnter who led its sold-out Carnegie Hall debut, showcasing the world premiere of *I Can* by five-time Grammy-winner Jon Batiste.

A master of multiple genres, Parnter has conducted many of the world's preeminent artists, from Joshua Bell, Lynn Harrell, Jessye Norman and Frederica von Stade to Imagine Dragons and Rihanna. His upcoming guest appearances include dates with the Philadelphia Orchestra, New York Philharmonic and Sydney Symphony Orchestra, while recent ones include engagements with the Los Angeles Philharmonic, San Francisco Symphony, Baltimore Symphony, Atlanta Symphony and National Symphony Orchestra, as well as at Los Angeles Opera and Madrid's World Opera Forum. His previous Chineke! collaborations include the historic re-opening concert for London's Queen Elizabeth Hall, broadcast live worldwide by the BBC.

Dedicated to amplifying traditionally underrepresented voices, Parnter has reconstructed and performed orchestral works by Margaret Bonds, Duke Ellington, Zenobia Powell Perry, Florence Price, William Grant Still and Samuel Coleridge Taylor. As well as leading LA Opera's world premiere of Tamar-kali Brown's oratorio *We Hold These Truths* and Long Beach Opera's revival of Anthony Davis's Pulitzer Prize-winning *Central Park Five*, Parnter has premiered and recorded works by Batiste, Chanda Dancy, Davis, Adolphus Hailstork, Marian Harrison, Phillip Herbert, Daniel Kidane, Gary Powell Nash, James Newton, Perry, Price, Taylor, George Walker, Errollyn Wallen, James Wilson and John Wineglass. For his extensive championing of works by Black, Latino, and women composers, Parnter was profiled in 2015 as a 'Local Hero' by Los Angeles's KCET/TV.

As one of today's foremost film conductors, Parnter helms recording sessions for many of the top international feature films and television series worldwide, working in close collaboration with some of the world's most decorated living composers on the scoring stages of Los Angeles, San Francisco, Nashville, Budapest and London. Recent projects include instalments in the *Black Panther*, *Star Wars* and *Avatar* franchises, with composers Ludwig Göransson, Joseph Shirley, and Simon Franglen, as well as collaborations with John Williams on numerous live accounts of the composer's iconic scores.



Anthony Parnter  
Photo by Konstantin  
Golovchinsky



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# THE SOUND OF BLACK PANTHER

*The score to the 2018 film Black Panther uses the instruments and culture of many African nations to create the sound of Wakanda, the fictional, futurist country at the heart of the story. Senegalese talking drum master Massamba Diop explains how the iconic soundtrack came to life.*

*By Hugh Robertson*

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In the vast, sprawling Marvel Cinematic Universe, *Black Panther* stands apart. The film is set in the fictional nation of Wakanda, a technologically-advanced African society that was never colonised by European powers, and its hi-tech Afrofuturist aesthetic is utterly breathtaking – especially the music, which would go on to win Best Original Score awards at the Academy Awards® and the Grammys®.

Tonight, the Sydney Symphony Orchestra presents *Black Panther in Concert*, performing this landmark score live to film at the Sydney Opera House. Orchestras have been an integral part of film music since the earliest days of sound on film, and composers like Max Steiner and Erich Wolfgang Korngold established a musical language for Hollywood in the 1930s that endures today in the music of John Williams and Hans Zimmer, among others.

But for the unique world of *Black Panther*, director Ryan Coogler required a unique musical language – one that was constructed from the ground up in parallel with the development of the film. After reading the film's script, composer Ludwig Göransson travelled to Africa to immerse himself in the unique musical cultures of African people, going on tour with Senegalese musician Baaba Maal and making reference recordings of musicians all over the continent.

One of the key components to the film's sound is the talking drum, known by a variety of names across west Africa and unique to the region. And one of the world's leading talking drum players is Massamba Diop. Diop featured on the original *Black Panther* soundtrack, and will bring all of his knowledge of and history with



# THE SOUND OF BLACK PANTHER

the instrument to the stage of the Sydney Opera House, performing in the concerts alongside the Sydney Symphony. But it is far from his first time in Australia – over a long career spanning decades, Massamba has performed with an extraordinary list of the world’s leading musical artists, including James Brown, Stevie Wonder, Herbie Hancock, Harry Belafonte, Carlos Santana – the list is almost endless.

Massamba is a griot, the name given to the cultural custodians of many west African nations. A griot can be many things – historian, storyteller, poet, musician, royal advisor, mediator – but above all else they are the keepers of cultural knowledge and tradition. It is a hugely significant role, and unsurprisingly Massamba is a man full of stories with a great enthusiasm for telling them, eager to explain the importance of the talking drum, and why it has such a central role in the soundtrack to *Black Panther*.

“The talking drum is a very unique instrument, alone in the world,” says Massamba from a hotel room in London, over video call. “The talking drum is very important. A long time ago, the talking drum made all communication. In that time there was no technology – the talking drum played the role of telephone, and would send messages from village to village.”

Shaped like an hourglass and with a wooden frame, the talking drum has drumheads at either end, connected by leather tension cords; when played, the pitch of the drum can be manipulated to sound like human speech. It’s frankly impossible to describe accurately – you have to hear it to understand.

“It is like a voice,” explains Massamba. “They breathe, they talk, they say words like a human being.

“And music is a language. When we play together, we talk one language – that language called music. If you play talking drum, you are a musician, and you can play with almost everybody.”

# THE SOUND OF BLACK PANTHER



**Massamba Diop**

Göransson has spoken extensively about how the musical culture of Africa shaped the soundtrack, right from the very start of the process. “After I read the script and I started reading the comic, I knew the only way I could do this was to go to Africa and do research,” he told *Pitchfork* in the days leading up to the film’s premiere.

“Music from Africa is a language – it has a purpose. You don’t just play music for people to hear, every rhythm is written for a specific reason – for a ceremony, for the king...There are so many different instruments for every different tribe, and every sound means something.”

“It was important to me was to make music that fit in culturally with each scene,” he continued. “For example, if there’s a big fight, there are traditional African rhythms created 1,000 years ago for these specific kinds of moments.”

The story of how Massamba ended up on the *Black Panther* soundtrack is relatively straightforward: something wasn’t quite right, someone recommended Massamba, Massamba got the job. But they way Massamba tells it, the ebbs and flows of the narrative, the energy and excitement and

# THE SOUND OF BLACK PANTHER

characterisations, makes it sound like it could be the next Hollywood heist film. *Mission: Percussionist*. Listening to him recount the saga tells you a lot about not only his virtuosity on his unique instrument but also his humble and unassuming personality – and clearly shows that he is a born storyteller.

As Massamba tells it, Göransson had been all over Africa recording drummers, trying to find exactly the right percussion sound – an essential component of a soundtrack for a film set in Africa. He had tried four or five different groups, at great expense, but it still wasn't clicking.

“After that, Ludwig [Göransson] said, ‘OK I try in Mali, I go to Guinea, I go to Nigeria, I go round, round round round.’ They told me they almost spend more than a couple of million dollars – lot of money [trying to find the right drum sound].”

“I have one friend in Mumford & Sons – I played with them on tour around United States and Canada. And Ludwig talked to him and said, ‘What do you think? I have to get the right drummer.’ And he said, ‘Try Massamba.’ Ludwig said, ‘Who’s Massamba?’ And he said, ‘Oh, I think when you try Massamba you are going to get what you need.’”

“They gave Ludwig my number, Ludwig called me, and at that time I was in Senegal on holiday. But he flew out with four guys – the record guys, the sound engineer – they come to Senegal. And I was there with my friends, who all play talking drum, and they recorded all five of us. And that’s why in the first *Black Panther* movie, the groove is so strong. We do the groove over there, we do the overdub, and five people played together.”

Tonight, that groove and the whole of Wakanda will be brought to life by the full might of the Sydney Symphony Orchestra, with 80-plus musicians in a performance on a scale that befits the epic story that is *Black Panther*.

“SYDNEY”  
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“ORCHESTRA”

# Emotions through music

Music stirs emotion in all of us. That's why Credit Suisse has supported the Sydney Symphony Orchestra as Premier Partner since 2010.

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