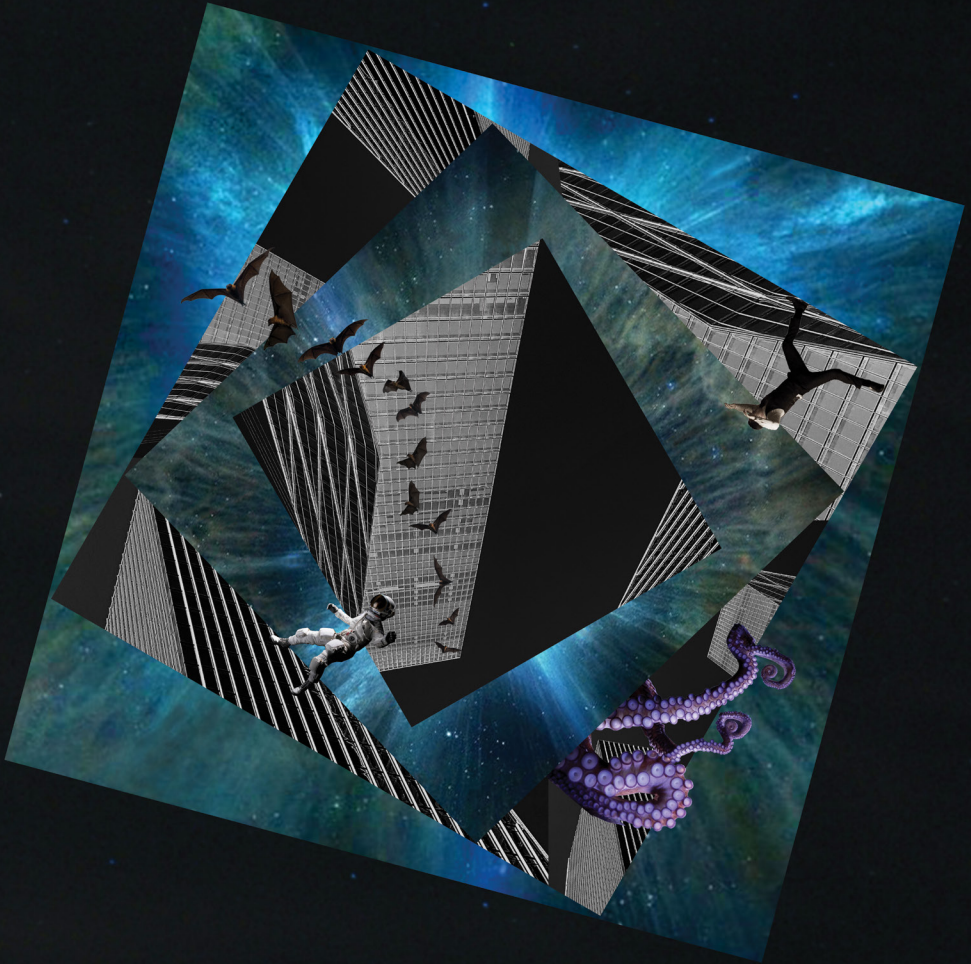


22–24 June
Sydney Opera House

THE MUSIC OF HANS ZIMMER



Presenting Partner



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

Principal Partner



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

Harry Bennetts

Associate
Concertmaster

Fiona Ziegler

Assistant
Concertmaster

Jennifer Booth

Sophie Cole

Claire Herrick

Georges Lentz

Anna Skálová

Léone Ziegler

Sercan Danis*

Emma Jardine*

Elizabeth Jones*

SECOND VIOLINS

Emma Jezek

Assistant Principal

Victoria Bihun

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Benjamin Li

Dominic Azzi*

Marcus Michelsen†

Rebecca Irwin*

Emily Qin*

Jasmine Tan*

VIOLAS

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Graham Hennings

Stuart Johnson

Justine Marsden

Amanda Verner

Leonid Volovelsky

Aidan Filshie†

CELLOS

Catherine Hewgill

Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Miles Mullin-Chivers*

Ariel Volovelsky†

Eleanor Betts*

Jack Ward*

DOUBLE BASSES

Dylan Holly

Steven Larson

Jaan Pallandi

Benjamin Ward

Jacques Emery*

Hayley Witmore*

FLUTES

Joshua Batty

Principal

Emilia Antcliff*

Katie Zagorski°

Acting Principal Piccolo

OBOES

Diana Doherty

Principal

Noah Rudd†

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Jes Broeren†

Guest Principal

Olivia Hans-Rosenbaum*

Alex McCracken°

Acting Principal

Bass Clarinet

BASSOONS

Todd Gibson-Cornish

Principal

Fiona McNamara

Jamie Dodd†

HORNS

Euan Harvey

Acting Principal

Emily Newham°

Acting Principal

3rd Horn

Marnie Sebire

Rachel Silver

Lee Wadenpfuhl†

Rafael Salgado*

TRUMPETS

Brent Grapes

Associate Principal

Anthony Heinrichs

Sophie Spencer†

TROMBONES

Scott Kinmont

Associate Principal

Nick Byrne

Brett Page*

William Kinmont*

TUBA

Antonio Neilley- Menendez de Llano*

Guest Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Tim Brigden*

Gabriel Fischer*

Alison Pratt*

Blake Roden*

HARP

Louise Johnson*

Guest Principal Harp

KEYBOARDS / EXTRAS

David Fitzgerald*

Guest Principal

Keyboard/Synth

Scott McDougall*

Keyboard/Synth

Leon Gaer*

Guest Principal

Electric Bass

Clive Lendich*

Guest Principal Guitar

* = Guest Musician

° = Contract Musician

† = Sydney Symphony

Fellow

SYDNEY SYMPHONY PRESENTS

Thursday 22 June, 7pm

Friday 23 June, 7pm

Saturday 24 June, 7pm

Concert Hall,
Sydney Opera House

THE MUSIC OF HANS ZIMMER

GREATEST FILM SCORES LIVE IN CONCERT

NICHOLAS BUC conductor

ART OF THE SCORE

DAN GOLDING host

ANDREW POGSON host

JACQUELINE DARK vocalist

ZIMMER *Sherlock Holmes* – Discombobulate

ZIMMER *Driving Miss Daisy* Suite

ZIMMER/BADELT *Pirates of the Caribbean* Suite

ZIMMER *The Thin Red Line* – *Journey To The Line*

ZIMMER *The Holiday* – *Maestro*

ZIMMER *Inception* Suite

ZIMMER *The Lion King* Orchestra Suite

ZIMMER/POWELL *Kung Fu Panda* – *Oogway Ascends*

ZIMMER *The Da Vinci Code* – *Chevaliers de Sangreal*

ZIMMER/HOWARD *Batman Begins* – *The Dark Knight* Suite

ZIMMER *Interstellar* Suite

ZIMMER/GERRARD *Gladiator* Suite

ESTIMATED DURATION

60 minutes

Interval 20 minutes

60 minutes

The concert will conclude
at approximately 9.30pm

COVER IMAGE

By Rebecca Shaw

SOUND DESIGN

Des O'Neil, aFX Global

LIGHTING

Matthew Tunchon

**PRODUCED IN
ASSOCIATION WITH**

CONCERT**tab**

PRESENTING PARTNER

 **Wilson** Parking

PRINCIPAL PARTNER



WELCOME

Welcome to *The Music of Hans Zimmer*.

Wilson Parking has been a long-term supporter of the Sydney Symphony, and for well over a decade Wilson Parking has been ensuring audiences are transported by more than music alone.

Oscar and Grammy Award-winning composer Hans Zimmer has composed and created some of the most well-known and well-loved film scores of the last twenty-plus years.

Known for his collaborative approach and his ability to 'think in pictures', his music takes us straight into the heart of every film he is involved in.

Popular *Art of the Score* podcasters Andrew Pogson, Dan Golding and Nicholas Buc guide the audience through the enormous worlds of Batman, *Gladiator* and *Inception*, into the swashbuckling flair of *Pirates of the Caribbean* and on to the iconic *Lion King*.

The Sydney Symphony and Wilson Parking share a strong, ongoing commitment to both accessibility and excellence.

We congratulate the Orchestra on its ever-expanding offerings, and we hope you enjoy this unique concert event as the Sydney Symphony unleashes the full power of the music of these beloved films.

A handwritten signature in black ink, appearing to read 'Peter Witts', with a stylized, cursive script.

Peter Witts
General Manager NSW
Wilson Parking

ABOUT THE ARTISTS

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 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.

NICHOLAS BUC conductor

Nicholas Buc is an Award-winning composer, conductor and arranger. As the recipient of the prestigious Brian May Scholarship, he completed a Masters degree in Scoring for Film and Multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring.

He recently completed work on the new Australian feature film *Slant*, starring Sigrid Thornton and Pia Miranda, which won Best Australian Feature at Monster Fest 2022. He also scored the Ukrainian documentary *Slava*, which won Best Short Film at Byron All Shorts Flickerfest 2023.

He has worked with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and Australian pop sensation Tina Arena. He has written arrangements for *Birds of Tokyo*, *Missy Higgins* and *Vera Blue* as well as working on *Junior MasterChef*, *The Voice Australia* and the 2021 AFL Grand Final.

Nicholas is highly sought after as a conductor for live film concerts, having conducted the world premieres of *Star Wars: The Last Jedi*, *Close Encounters of the Third Kind*, *The Lion King* (2019), *Beauty and the Beast* (2017), *Shrek 2* and *Harry Potter and the Deathly Hallows Part 2*.

He is also the only person in the world to have conducted all three original *Star Wars* films in concert...in one day!



Nicholas Buc

ABOUT THE ARTISTS

DAN GOLDING host

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

Dan 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 to be nominated for an ARIA Award in history.

Other composing includes 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 Twitter @dangolding, 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 is the founder and Creative Director of Concert Lab, a concert producing and production company, and was previously the Head of Presentations at the Melbourne Symphony Orchestra.

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 & Warren Ellis and This Gaming Life with music comedy trio Tripod (where he also hosts their podcast Perfectly Good Podcast). Find him on Twitter @JazzNerd.



Art of the Score: (L-R) Nicholas Buc, Andrew Pogson, Dan Golding. Photo by Tim O'Connor.

ABOUT THE ARTISTS

JACQUELINE DARK vocalist

Jacqueline Dark's most recent performances include The Mother Abbess in the National Tour of *The Sound of Music*, Herodias in Opera Australia's *Salome* and Fricka in their revival of *Der Ring des Nibelungen*, Santuzza in *Cavalleria rusticana* for State Opera of SA, the title role in Rufus Wainwright's *Prima Donna* for the Adelaide Festival, Berenice in *Farnace* for Pinchgut Opera, Mrs Sedley in *Peter Grimes* for the Brisbane Festival, The Old Lady in *Candide* for New Zealand Opera, Anne in Tom Waits' *Black Rider* for Malthouse Theatre and Victorian Opera, and major concerts with the Sydney, Melbourne, West Australian and Darwin Symphony Orchestras, MONA and the New Zealand Symphony.

In 2019, Jacqui joined MSO to chair a discussion panel on music and physics, with the panel including esteemed physicist Brian Cox.

In 2022/2023, she is guest vocal soloist with The Australian Ballet in *Anna Karenina* and makes a welcome return to the Sydney Symphony Orchestra in *Das Rheingold*.

After completing a Bachelor of Physics degree, Jacqui attended the Opera Studio at the Victorian College of the Arts, graduating with First Class Honours.

Her performance experience encompasses opera, music theatre, cabaret and the concert platform - and includes the roles of The Composer (*Ariadne auf Naxos*), the title role in *Carmen*, Amneris (*Aida*), Dorabella (*Così fan tutte*), the title role and Tisbe in *Cenerentola* (for which she won a Green Room Award), Suzuki (*Madama Butterfly*), Rosmira (*Partenope*), Donna Elvira in *Don Giovanni* (Green Room Award), Lady Billows (*Albert Herring*), the title role in *Iolanthe*, Maddalena (*Rigoletto*), Emilia (*Otello*), Flora (*La traviata*), Annina (*Der Rosenkavalier*), Pitti-Sing/Katisha (*The Mikado*) and Mary (*Der fliegende Holländer*). A period as a Young Artist at the Wiener Staatsoper included the roles of Giovanna (*Rigoletto*), Grimgerde (*Die Walküre*), Mercedes (*Carmen*), Annina (*La traviata*), Ines (*Il trovatore*) and Countess Ceprano (*Rigoletto*).

She won a Helpmann Award for her portrayal of Herodias in Opera Australia's new production of *Salome*, later singing the same role for Opera Hong Kong. In August 2014, Jacqui received her second consecutive Helpmann Award for her work as Fricka in Opera Australia's *Der Ring des Nibelungen*.



Jacqueline Dark

ABOUT THE MUSIC

Today, when you go to the movies, you'll hear Hans Zimmer.

You might hear the composer himself, who is surely one of the most prolific creatives in any field working in Hollywood today. In 2021 alone, Zimmer released the soundtracks for six major films, including *No Time to Die* and *Dune*, while he worked on another two scores for the following year, as well as music for four television series. Today, especially when you're seeing the biggest productions Hollywood has to offer, chances are they'll be scored by Hans Zimmer, who along with John Williams is one of the few film composers to become a genuine household name.

But even if you don't hear Zimmer himself at your local multiplex, you're still likely to hear his influence. Hollywood directors, videogame studios, and even reality television producers today all want that Zimmer sound. If you go to a movie like *Mission Impossible: Dead Reckoning (2023)* you'll hear music by Lorne Balfe, a protégé of Zimmer's and a long-term collaborator at Zimmer's Remote Control studios. If you go and see *Aquaman (2018)* you'll hear a soundtrack composed by Rupert Gregson-Williams, another Remote Control associate. Or, on the small screen, tune in for an episode of *Game of Thrones*, *Westworld*, or *House of the Dragon* and you'll hear yet another Zimmer mentee, Ramin Djawadi. Each composer has their own ability, their own skill, and their own sound – but each also follows in the footsteps of Zimmer, as do many who have never officially collaborated with the man himself. Zimmer is everywhere.

So how did Hans Zimmer become the man who changed the way we hear the movies?

ABOUT THE MUSIC

Born in Frankfurt in 1957 to a musician mother and an engineer father, Zimmer grew up with “one foot in the music camp and the other foot in the technology camp,” as he told an interviewer in 2013. It was to prove an auspicious beginning. Despite only sustaining interest enough for two weeks of piano lessons as a child, Zimmer quickly took to synthesizers in his twenties and meandered his way through several rock bands in 1970s London including The Buggles, and Zimmer can to this day be seen on keyboards at the back of their music video for “Video Killed the Radio Star”. Falling in with veteran film composer Stanley Myers (*The Deer Hunter*), Zimmer apprenticed in the UK film industry before breaking into Hollywood first with his music for *Rain Man* (1988) and then *Driving Miss Daisy* (1989). He was a man in-demand in the 1990s, with his mixture of slightly dorky early digital music-making and the familiar film orchestra giving the movies he wrote music for, like *Thelma & Louise* (1991), *Crimson Tide* (1995), and *The Rock* (1996) a burst of fresh energy (and, in the case of *The Lion King*, an Academy Award for Zimmer along the way).

The new millennium, and a string of critical and financial successes in the form of *The Thin Red Line* (1998), *Gladiator* (2000, co-composed with Australian Lisa Gerrard), and then the *Pirates of the Caribbean* (2003—) and *Batman Begins* (2005-2012) franchises cemented Hans Zimmer as Hollywood’s musical man of the moment. This Hans Zimmer was a long way from the man who composed the very 1980s beat of *Driving Miss Daisy*. This Zimmer’s music was muscular and powerful, delving into a musical vocabulary informed by rock and pop, German art music of the likes of Wagner and Mahler, and the digital tools Zimmer used and developed along the way.



Hans Zimmer in 2018.
Photo by ColliderVideo.

ABOUT THE MUSIC

Zimmer's music has always been negotiated through technology. Not content with the usual electronic synthesisers used by composers in the 1980s, Zimmer quickly moved on to writing music for samplers and virtual instruments, where highly sophisticated digital technology is deployed to create an orchestral sound on a single computer. Gone overnight, it seemed, were the days where a director would hear their score for the first time with hundreds of musicians at the recording studio. For *Gladiator*, director Ridley Scott and editor Pietro Scalia moved into Zimmer's music studio to cut the film while Zimmer composed next door, with ideas shared, tested, and debated in real time. Today, Zimmer writes at least partly as much for computer as for orchestra.

"Hans is a minimalist composer with a sort of maximalist production sense," says director Christopher Nolan, one of Zimmer's most significant collaborators. From the mid-2000s the Zimmer sound became exactly this – simple musical ideas suffused into extremities. His Batman theme from *The Dark Knight* trilogy, for example, is just two notes, like a musical bat-signal illuminating the clouds above in its sign-like simplicity. Zimmer's beloved 'Time' from Nolan's *Inception* (2010) is also a case in point, with just four simple chords repeated in the same order over and over from the beginning of the piece to its conclusion. It's Zimmer's sense of epochal scale that makes the track: we begin 'Time' whisper-quiet on piano, and over the course of four-and-a-half minutes reach the full might of fortissimo symphony orchestra and Zimmer's bag of digital production tricks. It is breathtaking. "They can just turn the music louder and louder and louder," says Nolan, "because you realise the momentum of the film is entirely defined by the structure of the music."



Christopher Nolan in 2018.
Photo by Georges Biard.

ABOUT THE MUSIC

Yet the moment you think that the rest of the film industry has cottoned on to Zimmer's style, he moves on. "You have to learn how to deal with the technology so it doesn't drive you," says Zimmer in a lesson that some of his imitators have never learnt. Today, Zimmer's career spans as wide a variety as the church organs of *Interstellar* (2014), the reverb-drenched synths of *Blade Runner 2049* (2017), the rumble of *Dune* (2021), and the musical nostalgia of *No Time to Die* (2021).

In all cases, what you remember is more than music. You remember the power of the soundtrack and the overwhelming emotion of Zimmer's score. You remember music that is bigger than you are, that is bigger than the moment. You remember music that is bigger, even, than Hans Zimmer.

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The Wilson Parking App The easiest way to park

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