

13 June 2024
Sydney Opera House



THE MUSIC OF JOHN WILLIAMS

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 Frémaux, Sir Charles Mackerras, Zdeněk Mácal, 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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Alexandra Osborne
Associate Concertmaster
Lerida Delbridge
Assistant Concertmaster
Fiona Ziegler
Assistant Concertmaster
Jennifer Booth
Brielle Clapson
Sophie Cole
Sercan Danis
Emily Long
Alexander Norton
Léone Ziegler
Robert Smith[°]
Benjamin Tjoa[°]
Brian Hong*
Jasmine Tan*

SECOND VIOLINS

Emma Jezek
Acting Associate Principal
Alice Bartsch
Victoria Bihun
Emma Hayes
Shuti Huang
Wendy Kong
Benjamin Li
Nicole Masters
Maja Verunica
Marcus Michelsen[°]
Emily Qin[°]
Elizabeth Jones*
Marrianne Liu*

VIOLAS

Tobias Breider
Principal
Anne-Louise Comerford
Associate Principal
Sandro Costantino
Leonid Volovelsky
Stephen Wright[°]
Beth Condon*
Andrew Jezek*
Neil Thompson*
David Wicks*

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Leah Lynn
Assistant Principal
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis
Eliza Sdraulig[°]
Paul Stender*

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Kees Boersma
Principal
David Campbell
Dylan Holly
Steven Larson
Richard Lynn
Jaan Pallandi

FLUTES

Joshua Batty
Principal
Carolyn Harris
Katie Zagorski^{°*}
Guest Principal Piccolo

OBOES

Shefali Pryor
Acting Principal
Callum Hogan
Nicola Bell*

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Francesco Celata
Acting Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

BASSOONS

Matt Ockenden*
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Fiona McNamara
Shelby MacRae*
Guest Principal
Contrabassoon

HORNS

Johannes Dengler*
Guest Principal
Euan Harvey
Acting Principal
Emily Newham[°]
Acting Principal 3rd Horn
Marnie Sebire
Rachel Silver

TRUMPETS

David Elton
Principal
Brent Grapes
Associate Principal
Cécile Glémet
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TROMBONES

Scott Kinmont
Acting Principal
Jordan Mattinson*
William Kinmont*
Christopher Harris
Principal Bass Trombone

TUBA

Edwin Diefes*
Guest Principal

TIMPANI

Antoine Siguré
Principal

PERCUSSION

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Natalie Wong[°]
Acting Principal Harp

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2024 CONCERT SEASON

SYDNEY SYMPHONY PRESENTS

Thursday 13 June, 12.30pm

Concert Hall,
Sydney Opera House

THE MUSIC OF JOHN WILLIAMS

ICONIC FILM SCORES LIVE IN CONCERT

NICHOLAS BUC conductor

ART OF THE SCORE

DAN GOLDING host

ANDREW POGSON host

JOHN WILLIAMS (born 1932)

Superman (1978)

March

Jaws (1975)

The Shark Theme

Raiders of the Lost Ark (1981)

March

Jurassic Park (1993)

Theme

Harry Potter and the Philosopher's Stone (2001)

Hedwig's Theme

E.T.: The Extra-Terrestrial (1982)

Flying Theme

Star Wars: The Empire Strikes Back (1980)

The Imperial March

Estimated duration

The concert will run for
approximately 1 hour.

Cover image

By Rebecca Shaw

Audio

Des O'Neil – aFX Global

Lighting

Matthew Tunchon –
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Produced in association with

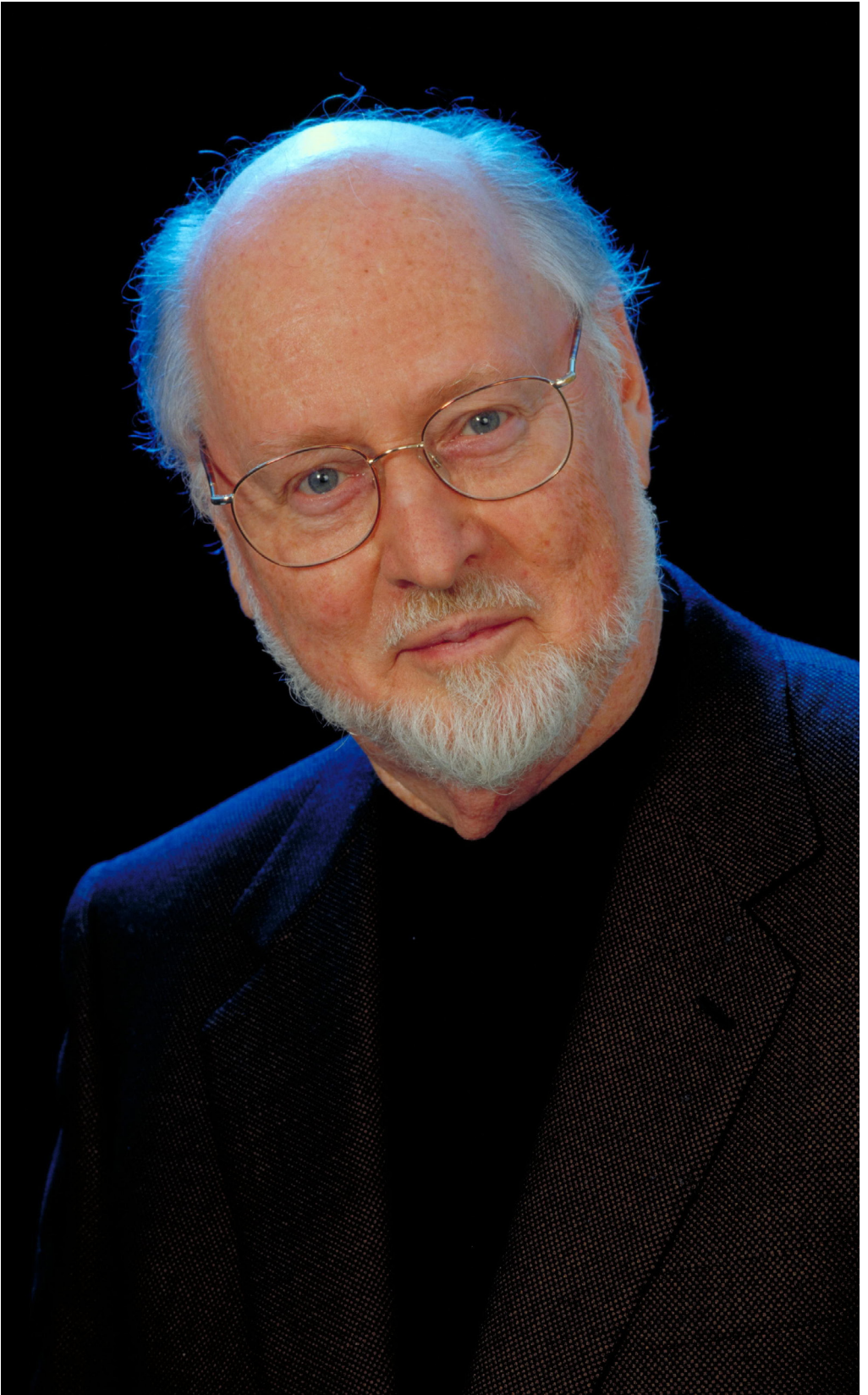
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John Williams. Photo courtesy LucasFilm.

ABOUT THE MUSIC

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 others seem hyperbole or exaggeration are just plain and simple facts.

Did you know, for example, that Williams is the second-most nominated human at the Academy Awards in any category, with well 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 and 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 twentieth 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, an absolute golden run that included *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *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 ever opened 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 the jazz world on, first as a member of the US Air Force Band in the 1950s, and then as the pianist-leader of the Johnny Williams big band.

However, after studying piano at Julliard with Rosina Lhévinne, '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.

ABOUT THE MUSIC



John Williams and Steven Spielberg at Williams' induction into the American Film Institute Hall of Fame, 2016.

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 Williams' early work is full of eclectic and interesting credits – the jazz of *The Long Goodbye* (1973) and his 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."

ABOUT THE MUSIC

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 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 that Williams wrote for *Star Wars* (and its many sequels and prequels) endure even today as among his most beloved. From themes for the force, to Darth Vader, Yoda, and Princess Leia, Williams revived the technique of *leitmotif* at the movies, 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,' Williams 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 in 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.

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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 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 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 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 Instagram @andrewjogson.



The Art of the Score: (L-R) Nicholas Buc, Andrew Pogson, Dan Golding.

SYDNEY SYMPHONY ORCHESTRA

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Donald Runnicles
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster
Vicki Olsson Chair

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Harry Bennetts
Associate
Concertmaster
Judy & Sam Weiss Chair



Alexandra Osborne
Associate
Concertmaster



Lerida Delbridge
Assistant
Concertmaster
Simon Johnson Chair



Fiona Ziegler
Assistant
Concertmaster
Webb Family Chair, in memory of Dr Bill Webb & Helen Webb



Sun Yi
Associate
Concertmaster
Emeritus



Jenny Booth



Brielle Clapson



Sophie Cole



Sercan Danis



Claire Herrick
Russell & Mary McMurray Chair



Georges Lentz



Emily Long
In memory of Dr Margot Harris Chair



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

SECOND VIOLINS



Kirsty Hilton
Principal
A/Prof Keith Ong & Dr Eileen Ong Chair



Marina Marsden
Principal



Marianne Edwards
Associate Principal
Dr Rebecca Chin & Family Chair



Emma Jezek
Assistant Principal



Alice Bartsch



Victoria Bihun



Rebecca Gill
Dr John Lam-Po-Tang Chair, in memory of Reg & Jeannette Lam-Po-Tang



Emma Hayes



Shutu Huang



Monique Irik



Wendy Kong



Benjamin Li



Nicole Masters
Nora Goodridge OAM Chair



Maja Verunica

VIOLAS



Tobias Breider
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*Roslyn Packer AC &
Gretel Packer AM Chair*



**Anne-Louise
Comerford**
Associate Principal
White Family Chair



Justin Williams
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L Alison Carr Chair



**Sandro
Costantino**



Rosemary Curtin
*John & Jane Morschel
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Jane Hazelwood
*Bob & Julie Clampett
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Carolyn Clampett*



Graham Hennings



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



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Principal
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Principal



Simon Cobcroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



**Timothy
Nankervis**



Elizabeth Neville
*Bob Magid
& Ruth Magid Chair*



**Christopher
Pidcock**



Adrian Wallis

DOUBLE BASSES



Kees Boersma
Principal
*Council Chair, with lead
support from Brian Abel*



Alex Henery
Principal



David Campbell



Dylan Holly



Steven Larson



Richard Lynn



Jaan Pallandi



Benjamin Ward

FLUTES



Joshua Batty
Principal



Emma Sholl
Associate Principal
*Robert & Janet
Constable Chair*



Carolyn Harris
*Landa Family Chair,
in memory of
Dr Barry Landa*

OBOES



Diana Doherty
Principal
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Shefali Pryor
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COR ANGLAIS



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Celata**
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Tingay**



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BASSOONS



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Principal

HORNS



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Euan Harvey



Marnie Sebire
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Chair*



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TRUMPETS



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Principal
Anne Arcus Chair



Brent Grapes
Associate Principal



Cécile Glénot



**Anthony
Heinrichs**



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Robertson Family Chair

TROMBONES

BASS TROMBONE



**Christopher
Harris**
Principal



Steve Rossé
Principal

TIMPANI



Antoine Siguré
Principal



Mark Robinson
Associate Principal/
Section Percussion
*In memory of
Robert Albert AO Chair*

PERCUSSION



Rebecca Lagos
Principal
I Kallinikos Chair



**Timothy
Constable**
Christine Bishop Chair



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

**Wilson Parking is proud to support the
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SYMPHONY
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