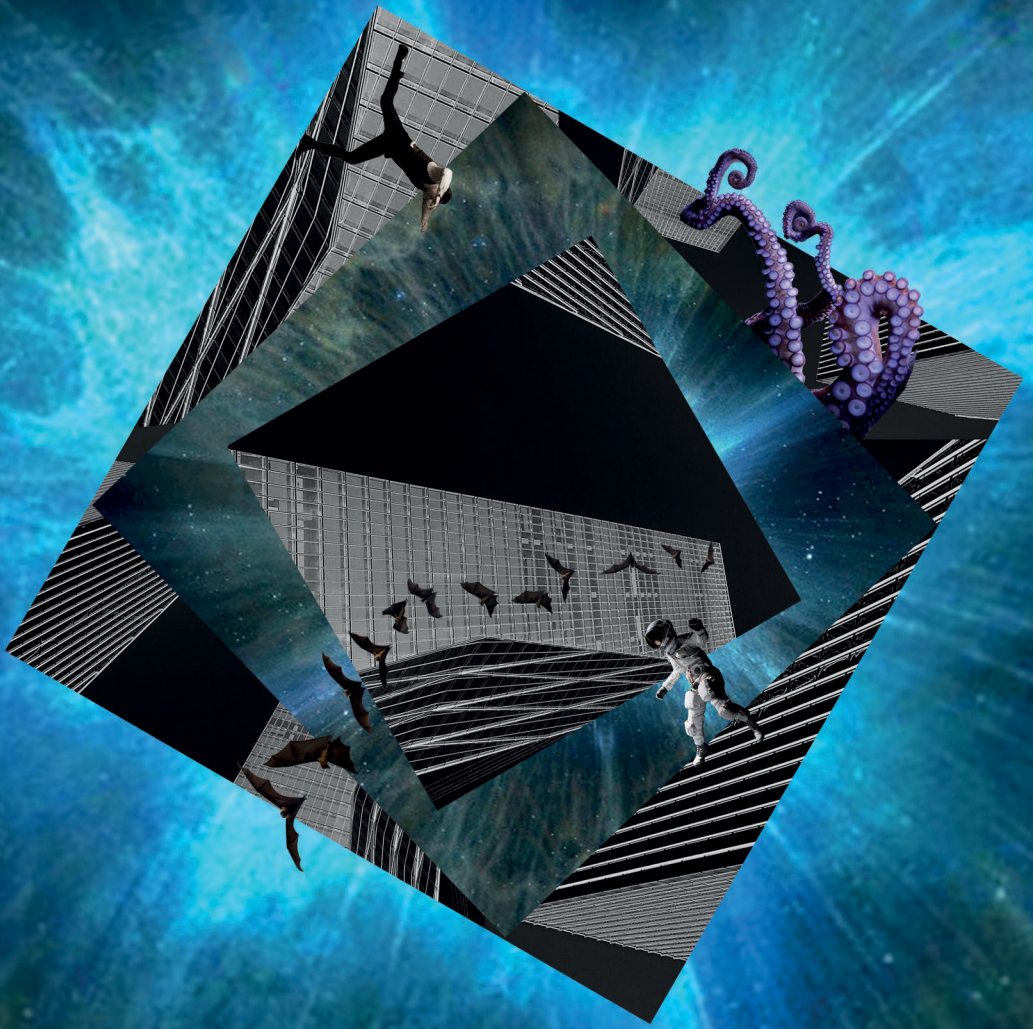


7 February 2025
ICC Sydney Theatre



THE MUSIC OF HANS ZIMMER

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
Fiona Ziegler
Assistant Concertmaster
Jennifer Booth
Sophie Cole
Sercan Danis
Claire Herrick
Emily Long
Alexandra Mitchell
Alexander Norton
Léone Ziegler
Benjamin Tjoa[°]
Brian Hong*

SECOND VIOLINS

Kirsty Hilton
Principal
Marina Marsden
Principal
Victoria Bihun
Rebecca Gill
Emma Hayes
Shuti Huang
Monique Irik
Wendy Kong
Benjamin Li
Nicole Masters
Emily Qin[°]
Jasmine Tan*

VIOLAS

Richard Waters[°]
Guest Principal
Anne-Louise Comerford
Associate Principal Emeritus
Sandro Costantino
Rosemary Curtin
Stuart Johnson
Felicity Tsai
Leonid Volovelsky
Nathan Greentree*

CELLOS

Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Elizabeth Neville
Noah Lawrence[†]
Eliza Sdraulig[°]
Paul Ghica[°]
Andrew Hines*
Rowena Macneish*
Paul Stender*

DOUBLE BASSES

Alex Henery
Principal
David Campbell
Dylan Holly
Steven Larson
Richard Lynn
Jaán Pallandi
Benjamin Ward

FLUTES

Emma Sholl
Acting Principal
Dana Alison[†]
Adrienne Hanslow*
Guest Principal Piccolo

OBOES

Shefali Pryor
Acting Principal
Amy Clough[†]
Alexandre Oguey
Principal Cor Anglais

CLARINETS

Francesco Celata
Associate Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

BASSOONS

Matthew Wilkie
Principal Emeritus
Fiona McNamara
Noriko Shimada
Principal Contrabassoon

HORNS

Samuel Jacobs
Co-Principal
Euan Harvey
Acting Principal
Marnie Sebire
Rachel Silver
Emily Newham[°]

TRUMPETS

Brent Grapes
Associate Principal
Cécile Glémot
Anthony Heinrichs

TROMBONES

Scott Kinmont
Acting Principal
Nick Byrne
Nigel Crocker*
Christopher Harris
Principal Bass Trombone

TUBA

Steve Rossé
Principal

TIMPANI

Mark Robinson
Acting Principal Timpani

PERCUSSION

Rebecca Lagos
Principal
Timothy Constable
Joshua Hill[°]
Tim Bridgen*
Gabriel Fischer*
Brian Nixon*

HARP

Louisic Dulbecco
Principal

KEYBOARDS / EXTRAS

Susanne Powell*
Guest Principal Keyboard
Scott McDougall*
Keyboard
Jamie Castrisos*
Drum Kit
Clive Lendich*
Guest Principal Guitar
David Stratton*
Electric Bass

Bold Principal

* Guest Musician

[°] Contract Musician

[†] Sydney Symphony Fellow

SYDNEY SYMPHONY PRESENTS

Friday 7 February, 7pm

ICC Sydney Theatre

THE MUSIC OF HANS ZIMMER

WITH ART OF THE SCORE &
THE SYDNEY SYMPHONY ORCHESTRA

JESSICA GETHIN conductor

ART OF THE SCORE

ANDREW POGSON host

DAN GOLDING host

CASSANDRA SEIDEMANN vocalist

ZIMMER *Sherlock Holmes – Discombobulate*

ZIMMER *Driving Miss Daisy* Theme

ZIMMER/BADELT *Pirates of the Caribbean* Suite

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

ZIMMER *Inception* Suite

INTERVAL

ZIMMER *The Lion King* Orchestral Suite

ZIMMER/POWELL *Kung Fu Panda – Oogway Ascends*

ZIMMER/HOWARD *The Dark Knight* Suite

ZIMMER *Interstellar* Suite

ZIMMER *Dune – Paul's Dream*

ZIMMER/GERRARD *Gladiator* Suite

ZIMMER/GERRARD *Gladiator – Now We Are Free*

Estimated duration

60 minutes

Interval — 20 minutes

60 minutes

The concert will conclude
at approximately 9.30pm

Cover image

By Rebecca Shaw

Audio

a-FX Global

Lighting

Matt Tunchon

Stage manager

Roman Benedict

Produced in association with

CONCERTlab

Principal Partner



ABOUT THE MUSIC

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

You might hear music by 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?



Hans Zimmer in 2018. Photo by ColliderVideo.

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 synthesisers 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*, earning an Academy Award for Zimmer).

ABOUT THE MUSIC

The new millennium brought 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.

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.



Christopher Nolan in 2018. Photo by Georges Biard.

'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 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.'

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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Hans Zimmer with the Royal Philharmonic Orchestra at the Royal Albert Hall in London, October 2022. Source: Raph_PH/Wikimedia.

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.

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.

ABOUT THE ARTISTS

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.



Photo by Tim O'Connor

ABOUT THE ARTISTS

JESSICA GETHIN conductor

Award-winning Australian conductor Jessica Gethin has gained widespread attention for her stellar musicianship and vibrant energy on the podium. As one of the most versatile conductors in the country, Jessica glides seamlessly between core symphonic repertoire to ballet, opera, contemporary and film score. Jessica's international roster includes engagements with the Sydney Symphony, Melbourne Symphony, West Australian Symphony Orchestra, Adelaide Symphony, Singapore Symphony, Dallas Opera, Orchestra Victoria, Perth Symphony, Malaysian Philharmonic, Tasmanian Symphony, Opera Queensland, Orchestra Macao, the West Australian Ballet and The Australian Ballet among others.

Jessica is currently the Principal Conductor of the West Australian Ballet, Artistic Advisor of Orchestra Victoria and Head of Orchestral Studies and Conducting at the WA Academy of Performing Arts. From 2011-2019 Jessica was the Chief Conductor of the Perth Symphony and is now Ambassador and lead faculty for their Women on the Podium initiative.

Her accolades include being listed in *Limelight* Australia's Top 20 Artists *Australian Financial Review's* 100 Most Influential Women of Australia, a winner of the Brian Stacey Emerging Australian Conductor Award, a Churchill Fellow and inaugural Dallas Opera's Hart Institute Fellow, a finalist in the West Australian of the Year Awards and induction into the 2024 WA Women's Hall of Fame.



Jessica Gethin

ABOUT THE ARTISTS

CASSANDRA SEIDEMANN mezzo soprano

Australian/German mezzo soprano Cassandra Seidemann has featured extensively on both stage and screen. She is a favourite with audiences having sung throughout Australia, Asia and New Zealand. Recent highlights included Rossweisse in the Singapore premiere of *Die Walküre*, appearances in Opera Queensland's productions of *A Flowering Tree*, *Tosca* and *Orfeo* and concert appearances in Australia, New Zealand and Papua New Guinea. In 2022, she sang Bradamante in National Opera's production of *Alcina* and was soloist with the Queensland Pops Orchestra in their New Year's Eve Gala Concerts. 2023 solo appearances included those with Queensland Baroque, Festival of Voices Hobart and *Messiah* with the Tasmanian Symphony Orchestra. She returned to the TSO in 2024 for Mozart's Requiem.

In 2017, she was soloist for *Opera Under the Stars* in Broome, Western Australia and in Handel's *Messiah* for Christchurch City Choir. Cassandra returned to Opera Queensland in 2018 as Olga in Graeme Murphy's new production of *The Merry Widow* and starred in a Chinese New Year gala concert at the Sydney Opera House.

Cassandra graduated with honours from the University of Queensland with a Bachelor of Music (Opera Performance). There she performed the title role in *Dido and Aeneas* as well as Hansel in *Hansel & Gretel*.

She then joined Opera Queensland as part of the Young Artist Program appearing as 2nd Bridesmaid in *The Marriage of Figaro* and understudying Hansel in *Hansel and Gretel*. Her affiliation with Opera Queensland has continued to the present day performing and covering the roles of Wowkle in *La fanciulla del West*, Countessa Ceprano in *Rigoletto*, Flora in *La traviata* and Kate Pinkerton and Suzuki in *Madama Butterfly*.

Other operatic highlights include the title role in *Carmen* with the Sydney Philharmonia and appearing in concert with Jeff Mills, Derrick May and the Melbourne Symphony Orchestra.

On screen, she has been featured in the *Lord Mayor's Carols in the City*, numerous television commercials, was a featured artist at the *Carols in the Domain* 2015 to 2020 and, most recently, played the role of Mary in the short film *Jade*.

Cassandra's musical theatre appearances include Pitti-Sing in *The Mikado*, Gwendolen Fairfax in *The Importance of Being Ernest*, Tessa in *The Gondoliers* and Laurey in *Oklahoma!* On the concert stage, she has taken the alto solos in Handel's *Messiah* and *Dixit Dominus*, Vivaldi's *Gloria*, Schubert's Mass in A Major, Bach's *Magnificat* and Mozart's Requiem and *Coronation Mass*.

Cassandra was a grant recipient of The Joan Sutherland Society, a finalist in the Opera Foundation Australia German Opera Scholarship and a finalist in the Opera Foundation Australia Lady Fairfax Scholarship.



Cassandra Seidemann

A perfect
ARRANGEMENT



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FLY BETTER

As Principal Partner of the Sydney Symphony Orchestra, we know how to exceed audience expectations. That's why you can choose from a varied gourmet menu and enjoy fine dining at any time with our hand-picked exclusive wines, perfectly arranged.

