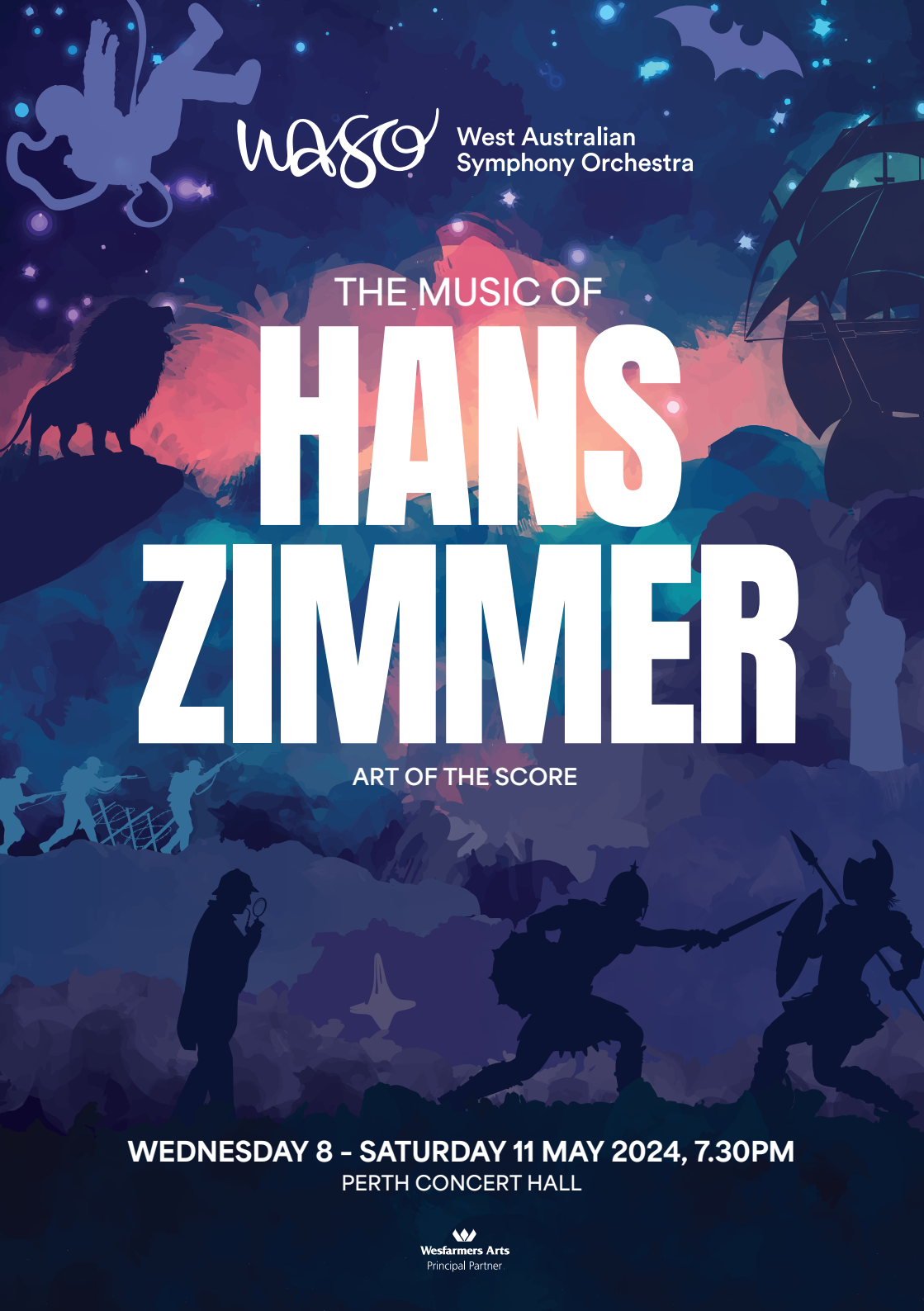




WASO

West Australian
Symphony Orchestra

THE MUSIC OF

HANS ZIMMER

ART OF THE SCORE

WEDNESDAY 8 - SATURDAY 11 MAY 2024, 7.30PM
PERTH CONCERT HALL


Wesfarmers Arts
Principal Partner

West Australian Symphony Orchestra acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music. We pay respect to all First Nations People and their rich cultures that include music and song. We recognise their continuing connection to land, water and community.

View our Digital Concert Program

Access exclusive digital content, learn about the artists and the music, and get our concert program at your fingertips with our Digital Program.

Simply open your smartphone's camera app and hover the camera over the QR code. Click the weblink to proceed to the WASO website and jump into *The Music of Hans Zimmer* online.



West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert halls to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

Connect With WASO

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WestAustSymOrchestra



Stay up to date and sign-up to our
SymphonEnews at waso.com.au/signup

Program

Act 1 (60 mins)

Sherlock Holmes: Discombobulate

Driving Miss Daisy: Theme

Pirates of the Caribbean: The Curse of the Black Pearl Suite

The Thin Red Line: Journey To The Line

The Holiday: Maestro

Inception: Suite

Interval (20 mins)

Act 2 (60 mins)

The Lion King: Orchestral Suite

Kung Fu Panda: Oogway Ascends

The Da Vinci Code: Chevaliers de Sangreal

Batman: The Dark Knight Suite

Interstellar: Symphonic Suite

Gladiator: Orchestral Suite + “Now We Are Free”

Nicholas Buc conductor

Dan Golding host

Andrew Pogson host

Sophie Foster vocalist

Produced in association with Concert Lab.

Listen to WASO

This performance is recorded for broadcast Sunday 2 June, 1pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic.

WASO On Stage

VIOLIN

Semra Lee

Assistant Concertmaster

• MACA

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

• The Baker Family

Kate Sullivan

Assistant Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro

Rebecca Glorie

• Rosalind & Lyndsay Potts

Emma Hunt

• Ulrich &

Gloria Kunzmann

William Huxtable

Jane Johnston°

Sunmi Jung

Christina Katsimbardis

Kathryn Lee

Karen Matoba^

Andrea Mendham

• Dale & Michael Kitney

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jane Serrangeli

• Philip & Frances

Chadwick and

Jim & Freda Irenic

Cerys Tooby

Teresa Vinci°

Samantha

Wickramasinghe

• The Baker Family

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Isaac Davis

Shigeru Komatsu

• Unnamed (2)

Oliver McAslan

• M & D Forrest and

Michelle Todd

Sacha McCulloch^

Nicholas Metcalfe

• The Gregg Family

Anna Sarcich^

Fotis Skordas

• Unnamed

Tim South

Emma Vanderwal^

DOUBLE BASS

Andrew Sinclair*

John Keene

• Janet Holmes à Court

AC & Gilbert George

Robin Brawley

Christine Reitzenstein

Mark Tooby

Giovanni Vinci

FLUTE

Andrew Nicholson

Mary-Anne Blades

• Unnamed

PICCOLO

Sonia Croucher

OBOE

Joshua de Graaf^

Stephanie Nicolls^

COR ANGLAIS

Jonathan Ryan

• Joshua & Pamela Pitt

CLARINET

Allan Meyer

• Leanne & Sam Walsh AO

Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Jane Kircher-Lindner

• Meg O'Neill, Chase

Hayes & Vicky Hayes

Adam Mikulicz

• Meg O'Neill, Chase

Hayes & Vicky Hayes

CONTRABASSOON

Chloe Turner

• Stelios Jewellers

HORN

★ Rod &

Margaret Marston

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Acting Principal

• John & Nita Walshe

Fletcher Cox°

Koominka°

TROMBONE

Joshua Davis

• Dr Glenda Campbell-

Evans & Dr Ken Evans AM

Liam O'Malley

• Dale & Greg Higham

Jeremy Alderson^

BASS TROMBONE

Matthew Walker^

TUBA

Chloe Higgins

TIMPANI

Alex Timcke

• Jean & Peter Stokes

PERCUSSION

Brian Maloney

François Combémoré

Assoc Principal

Percussion & Timpani

Cara Daily^

Robyn Gray^

Tegan LeBrun^

HARP

Yi-Yun Loei^

KEYBOARD

Adam Pinto^

GIITAR

Ray Walker^

ELECTRIC BASS

Karl Florisson^

DRUM KIT

Michael Perkins^

KEY

Principal

Associate Principal

Assistant Principal

Contract Musicians°

Guest Musicians^

★ Section partnered by

• Chair partnered by

* Instruments used by these musicians are on loan from Janet Holmes à Court AC.



SPECTRE

007[™]

IN CONCERT

WITH THE WEST AUSTRALIAN SYMPHONY ORCHESTRA

8 & 9 NOVEMBER 2024 | RIVERSIDE THEATRE, PERTH CONVENTION & EXHIBITION CENTRE

waso
West Australian
Symphony Orchestra

Wesfarmers Arts
Principal Partner

ASTON MARTIN
Perth

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MGM

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?

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. 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."

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 reverberated 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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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. Tonight Pogson, Golding and Buc are stepping out from behind the microphones and bringing their signature dynamic and mind-boggling film music knowledge live to stage.

About the Artists



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.

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*.



A/Prof. 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 in history to be nominated for an ARIA award.

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.



Sophie Foster

Vocalist

Soul songstress Sophie Foster is one of the most sought-after vocalist and entertainers in Perth. Graduating from the Western Australian Academy of Performing Arts (WAAPA) in 2015 Sophie has a wealth of experience in Jazz, Soul, Contemporary and Musical Theatre. Well-regarded as one of the greatest vocalists Perth has ever seen, her unmistakable voice has been influenced heavily by all the soul greats.

Sophie has spent the last decade gracing stages across the nation. She has fronted numerous local and touring musical acts alike, including the illustrious West Australian Symphony Orchestra, Perth Symphony Orchestra, and PROOF The Band. Sophie has supported both international and national touring artists including Chris Isaak, Guy Sebastian and Casey Donovan. In 2021 Sophie was cast by Platinum Entertainment in the musical *The Boy from Oz*, which completed a highly successful season at Crown Theatre, selling over 15,000 tickets.



Disney
FROZEN

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Julia Brooke – WASO Horn