



23 & 24 MAY 2025 CONCERT HALL, QPAC



Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.

Photos by Sam Muller

WELCOME

Welcome to this very special concert event with the wonderful Queensland Symphony Orchestra, performing the music of perhaps the 21st century's most influential film composer, Hans Zimmer. This performance aims to be a little different as we attempt to uncover why Hans Zimmer's scores are so magical, and what makes them tick.

For years my good friends Nicholas Buc and Dan Golding would find moments in our hectic schedules to grab lunch, or a drink, and spend 100% of the time waxing lyrical about the latest film scores. Often it included us pulling up a particular track on our phones, having it loudly play through its terrible speakers, and showing each other great moments of movie scoring magic (what great cafe guests we must have been!). I enjoyed this time so much that I suggested we record a podcast on the subject, not that I thought anyone would listen, but because it would be a good excuse for me to trick my friends into doing this more regularly. The ruse worked, and Art of the Score was born!

Why do I tell you any of this story, dear audience member who loves Zimmer and has likely never heard of Art of the Score? Because that original premise of wanting to spend more time with my friends, geeking-out about great moments in film music and showing each other "the best bits" is exactly how we've designed our concert tonight. So I invite you, our new friends, to hang out with Dan and I; and the QSO, conducted by Vanessa Scammell, as we explore this wonderful music with you. This time, however, someone let us use a concert hall instead of a café, and 80 of the finest orchestral musicians in the country instead of an iPhone. Truly we are in for a treat.

© Andrew Pogson

IN THIS CONCERT

Hosts Andrew Pogson & Dan Golding

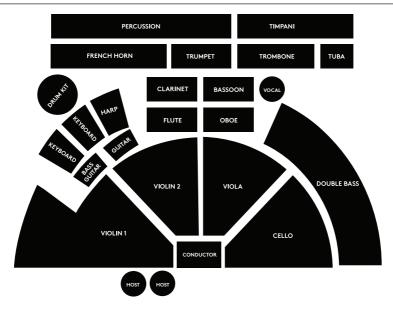
Conductor Vanessa Scammell

Soloist Cassandra Seidemann, mezzo soprano

PROGRAM

ZIMMER	Discombobulate from Sherlock Holmes	3'
	Driving Miss Daisy Theme	5'
	Pirates of the Caribbean, The Curse of the Black Pearl Suite	9'
	Journey to the Line from The Thin Red Line	9'
	Maestro from The Holiday	4'
	Dream is Collapsing/ Time from Inception	7'
INTERVAL		20
	The Lion King Orchestral Suite	9'
	Oogway Ascends from Kung Fu Panda	2'
	Chevaliers de Sangreal from The Da Vinci Code	4'
	Batman: The Dark Knight Suite	5'
	Interstellar Suite	8'
	Gladiator Suite	7'
	Now we are free from Gladiator	5'

IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

First and Second Violin

Viola

Cello

Double Bass

Harp

WOODWIND

Wind instruments produce sound by being blown into.

Flute/Piccolo

Clarinet/E-flat Clarinet/Bass Clarinet

Oboe/Cor Anglais

Bassoon/Contrabassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

Piano

Celeste

Organ

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

French Horn

Trumpet

Trombone/Bass Trombone

Tuba

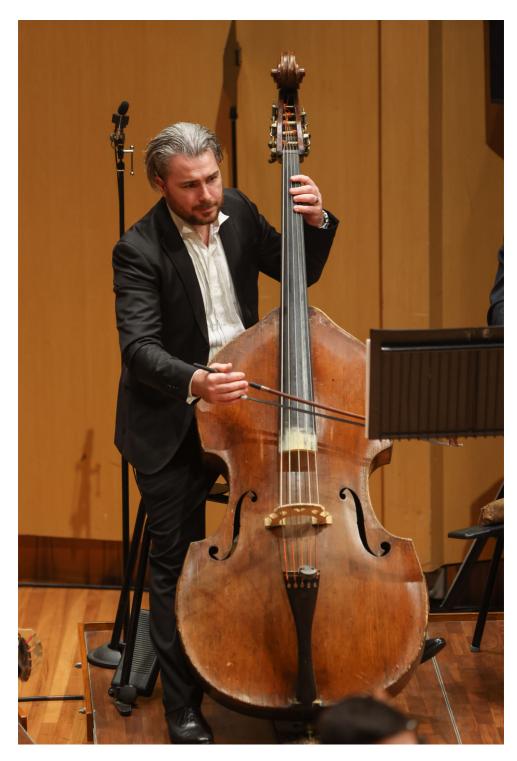
PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY





LISTENING GUIDE

ART OF THE SCORE: THE MUSIC OF HANS ZIMMER

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.



LISTENING GUIDE

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 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*, 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 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.

© Dan Golding

ARTIST BIOGRAPHIES



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 The Gaming Life with music comedy trio Tripod (where he also hosts their podcast (Perfectly Good Podcast). Find him on Instagram@andrewjpogson or online at concertlab.com.au.



A/Prof. Dan Golding

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.



Vanessa Scammell

Vanessa Scammell's most recent engagements include 5 performances of Harry Potter and the Prisoner of Azkaban with the Sydney Symphony, a double bill (The Dream/Marguerite and Armand) for The Australian Ballet, Harry Potter and the Deathly Hallows Part 1 for the Melbourne Symphony and Megan Washington with the Tasmanian, Adelaide, Melbourne and Sydney Symphony Orchestras. In 2021/2022, she conducted the Sydney, Melbourne, Queensland and West Australian Symphony Orchestras in programmes such as Vera Blue, The Bamboos, Birds of Tokyo, An Evening with Anthony Warlow, Love Actually, To Barbra With Love and Opera in the Outback (for Opera Queensland). In 2024, she conducts all the major symphony orchestras in a variety of works.

She enjoys a diverse portfolio of work as a conductor of ballet, musical theatre, concert repertoire and opera.

Vanessa's postgraduate study included a Masters in Conducting; she has been the recipient of the Brian Stacey Award and the Robert and Elizabeth Albert Conducting Fellowship for The Australian Ballet.

Conducting credits include:

The Australian Ballet: The Dream, Body Torque, Nutcracker, An American in Paris

Opera Australia: The Merry Widow, My Fair Lady, South Pacific, La traviata Musical Theatre: Funny Girl (Sydney Symphony Orchestra), Hello Dolly, The Light in the Piazza, The Producers, Damn Yankees, West Side Story, Chicago, The Phantom of the Opera, Titanic, CATS and Fiddler on the Roof.

Films in Concert: The Man from Snowy River, The Princess Bride, Casino Royale, Spiderverse, The Holiday, Love Actually.

Vanessa has regularly conducted the Sydney, Queensland, Melbourne, Christchurch, West Australian and Adelaide Symphony Orchestras. Her concert credits include: From Broadway to La Scala; Peter and Jack starring Barry Humphries, Idina Menzel LIVE – Barefoot at the Symphony; Eskimo Joe and Lea Salonga in Concert. She has also conducted staged concert versions of Sweeney Todd and Jekyll & Hyde (both starring Anthony Warlow).

She was Musical Director for *The Divorce* (an opera commissioned for television by Opera Australia, Princess Pictures and the ABC) and was the Helpmann Award's Music Director for 13 years.

In 2018, Vanessa conducted *The Merry* Widow for Opera Australia, West Australian Opera and Opera Queensland. She also led a symphonic tour of *Planet Earth* for the BBC; in 2019, she conducted the national tour of *Blue Planet 2* for the same organisation.

ARTIST BIOGRAPHIES



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 Flow'ring Tree, Tosca and Orfeo and concert appearances in Ausralia, New Zealand and Papua New Guinea. In 2022, she sana 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 and Gretel.

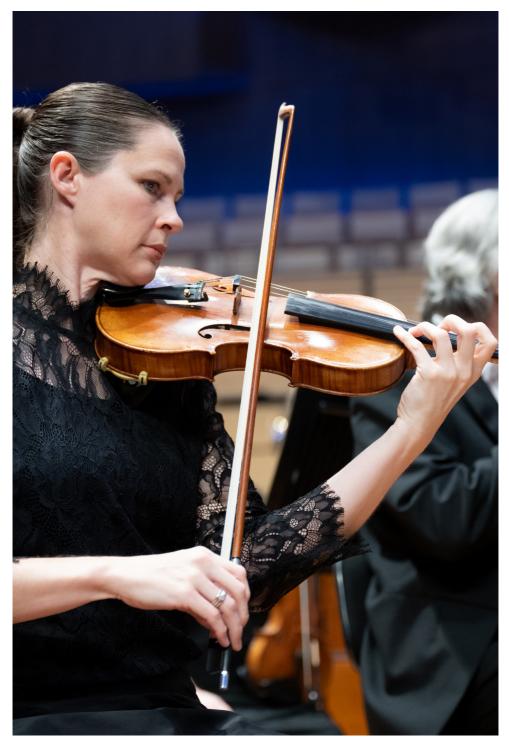
She then joined Opera Queensland as part of the Young Artist Program appearing as 2nd Bridesmaid in The Marriage of Figaro and understudying Hansel in Hansel and Gretel. Her affiliation with Opera Queensland has continued to the present day performing and covering the roles of Wowkle in La fanciulla 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.



PROGRAM | ART OF THE SCORE: MUSIC OF HANS ZIMMER 11



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Beethoven & Brahms

FRI 13 JUN 11.30AM SAT 14 JUN 1.30PM & 7.30PM

Concert Hall, QPAC

Conductor Soloist

Umberto Clerici

Sir Stephen Hough, piano

Beethoven

Coriolan Overture, Op.62 (Fri only)

Beethoven Brahms

Symphony No.5 in C minor, Op.67 (Sat only)

Piano Concerto No.1 in D minor, Op.15



Mozart's Piano

THU 19 JUN 7.30PM FRI 20 JUN 11.30AM

Queensland Conservatorium Theatre, Griffith University

Conductor

Umberto Clerici

Soloist

Daniel de Borah, pianoz

Rossini Mozart Overture to La Cenerentola (Cinderella)

Piano Concerto No.27 in B flat, K.595

Haydn

Symphony No.49 in F minor (La passione)



Brief Encounter

SAT 19 JUL 1.30PM

Concert Hall, QPAC

Conductor

Benjamin Northey

Soloist

Konstantin Shamray, piano

See one of the greatest romantic classics on screen with a live symphony orchestra featuring Rachmaninov's lush Piano

Concerto No.2.

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