

# CINEMATIC



QUEENSLAND SYMPHONY  
ORCHESTRA

**26 + 27 MAY 2023**

CONCERT HALL, QPAC



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Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples continue to make to Queensland and Australia. To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance. Photos by Peter Wallis.

## WELCOME

The music of Cinematic will take you to galaxies far, far away, into our skies and down to Earth, on the seas, on the battleground and into worlds of fantasy. The movies and their soundtracks can take you to many places in your imagination and your heart. It was movie music that made me fall in love with the sound of the orchestra and marvel at the range of emotions each instrument could bring.

We have been bringing you Cinematic since 2019 but this time we're adding in choir, the magnificent Voices of Birralee. We thought first about the most memorable movie works with choir. So put your hand on your heart and think of the things worth fighting for when you hear Duel of the Fates from *Star Wars: The Phantom Menace*, Hymn to the Fallen from *Saving Private Ryan* and music from the *Avatar* suite. Now give that heart to someone special when you hear the *Titanic* Suite (my personal favourite), *Edward Scissorhands* and Tale as Old as Time from *Beauty and the Beast*.

Building the program from there, we wanted to show people of all ages the wonder of orchestral music. Its grandeur can convey a sense of adventure, the joy of love and friendship, the sadness of losing loved ones and the magic of your mind and life in general. Perhaps the movies were the first place you heard the sound of the orchestra but now you're hearing it in the best place, the Concert Hall. Enjoy the colours of sound and the costumes as the 170 musicians on stage conjure epic moments from your favourite blockbusters and more.

**Elaine Seeto**  
Producer, Artistic Planning

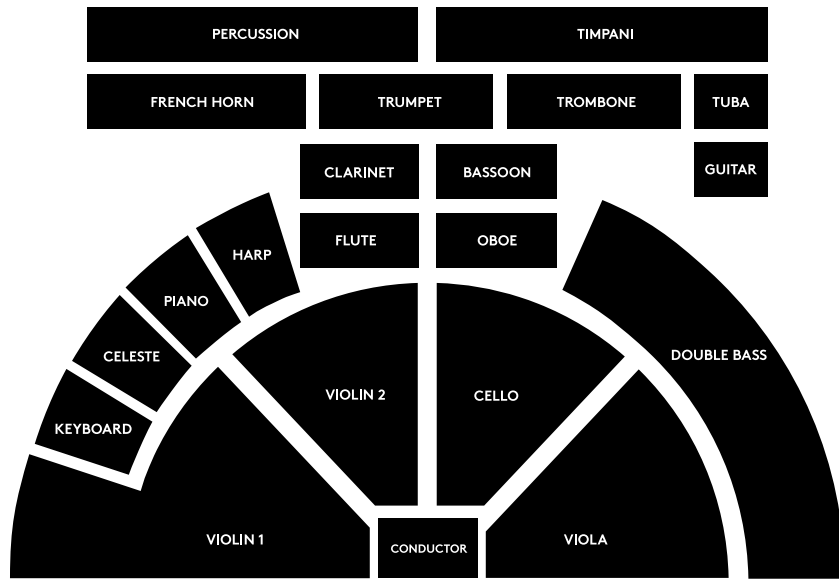
## IN THIS CONCERT

**Conductor** Nicholas Buc  
**Choir** Voices of Birralee

## PROGRAM

<b>R. STRAUSS</b>	Introduction from <i>Also sprach Zarathustra</i>	2'
<b>GÖRANSSÉN</b>	Main Theme from <i>The Mandalorian</i>	4'
<b>WILLIAMS</b>	Duel of the Fates from <i>Star Wars: The Phantom Menace</i>	4'
<b>WESTLAKE</b>	Flying Dream Suite for Orchestra from <i>Paper Planes</i>	3'
<b>GIACCHINO</b>	Married Life Sequence from <i>UP</i>	4'
<b>ARMSTRONG</b>	Glasgow Love Theme & Prime Minister Theme from <i>Love Actually</i>	5'
<b>ELFMAN</b>	Main Title and Ice Dance from <i>Edward Scissorhands</i>	5'
<b>HORNER</b>	Excerpts from <i>Titanic</i> Suite	8'
<b>MENKEN</b>	Tale as Old as Time from <i>Beauty and the Beast</i>	3'
<b>INTERVAL</b>		<b>20'</b>
<b>ZIMMER</b>	The Dream is Collapsing and Time from <i>Inception</i> Suite	8'
<b>WILLIAMS</b>	Hymn to the Fallen from <i>Saving Private Ryan</i>	6'
<b>UTADA</b>	Simple & Clean from <i>Kingdom Hearts</i>	4'
<b>HISAISHI</b>	Merry-Go-Round of Life from <i>Howl's Moving Castle</i>	3'
<b>HORNER</b>	Excerpts from <i>Avatar</i>	6'
<b>WILLIAMS</b>	Harry's Wondrous World from <i>Harry Potter and the Philosopher's Stone</i>	5'
<b>SHORE</b>	The Two Towers Symphonic Suite from <i>Lord of the Rings</i>	8'
<b>BADEL</b>	A Medley from <i>Pirates of the Caribbean: The Curse of the Black Pearl</i>	6'

## 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 / 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 shaken. Some instruments just make a sound; others play particular pitches.

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

## WHO'S ON STAGE TODAY



Find out who's on stage today, scan the QR code below.



## LISTENING GUIDE

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### Richard Strauss (1864-1949)

#### Introduction from *Also sprach Zarathustra*

It can be fascinating the ideas that get attached to a piece of music and how they change over time. This first number in our Cinematic concert will be instantly recognisable to most of you, but you may not be aware of the story of its original context. Let's start with the name: *Thus Spake Zarathustra* was the name of a philosophical novel by Friedrich Nietzsche about a prophet called Zarathustra, who makes various declarations such as God being dead, etc.

Zarathustra might have stayed a name known only to philosophers except that German composer Richard Strauss wrote a tone poem (a piece of music that evokes a poem or a theme) inspired by the novel, and taking the same name. The opening of Strauss' *Zarathustra* is meant to represent a sunrise. But it's hard to hear sunrise any more because legendary director Stanley Kubrick took the opening and used it in his striking 1968 sci-fi film *2001: A Space Odyssey* and now all we can think of is planets, cavemen and an epic black monolith. With its deep organ holding note, rising brass, and pounding drums, it is one of the most vast and monumental sounds ever composed in music.

### Ludwig Göransson (1984-)

#### Main Theme from *The Mandalorian*

One of the most successful additions to the Star Wars franchise is the Disney Plus TV series, *The Mandalorian*. Any attempt to write music for a Star Wars story inevitably leads to comparisons with the original trilogy music composed by John Williams, but composer Ludwig Göransson blazed a new trail with the music for *The Mandalorian* which allowed it to stand on its own feet and have a completely different sound. (While still having the action we would want in *Star Wars* music!) Drawing on the Western flavour of the series, Göransson has modelled his music after the fabulous Ennio Morricone Spaghetti Western soundtracks.

### John Williams (1932-)

#### Duel of the Fates from *Star Wars: The Phantom Menace*

While many fans of the original Star Wars trilogy cast aspersions on the prequel trilogy that George Lucas created in the 90s, there is one thing that they are all agreed on: the music that John Williams created for the final showdown between the Jedi Qui-Gon Jinn (Liam Neeson) and the villainous Darth Maul (Ray Park) was as iconic as any music from the original. Featuring a radiant choir on top of a roiling orchestra part, "Duel of the Fates" is a stunning feat of composition. Not just popular with film soundtrack fans, when radio station Triple J had its "Requestival" in 2020, the most requested music from their listeners was not a pop song as you might expect, but was "Duel of the Fates". It's absolutely indestructible and we know you are going to love hearing it live with our guest choir today, Voices of Birralee.

### Nigel Westlake (1958-)

#### Flying Dream Suite from *Paper Planes*

Nigel Westlake is easily one of Australia's favourite composers, perhaps because of his gift of being able to create music for the concert hall that is as emotionally direct as film music – and being able to create film music that works powerfully in the concert hall. There are many great pieces of Westlake music – perhaps the *Babe* soundtrack is his most well-known – but the Ready to Launch theme weaved throughout this suite from the 2014 film *Paper Planes* has a marvellous build, from expectant rippling in the harp to enthusiastic brass.

### Michael Giacchino (1967-)

#### Married Life Sequence from *Up*

Michael Giacchino is one of the most versatile composers working in Hollywood, with an ability to create intricate orchestrations without losing sight of the feelings the music needs to channel. Perhaps no musical moment from his illustrious career so sums this up as this music from the Disney Pixar film *Up*. It accompanies a montage early in the film that covers – without words – multiple decades in the life of a young couple, from marriage through to old age. To illustrate the ups and downs of their life, Giacchino uses an old classical form known as "theme and variations". Exactly what it sounds like, the music features a waltz theme – first heard in an old-timey style on the muted trumpet – that keeps varying as life changes for the young couple. Many times it is upbeat, but there are also moments of incredible pathos in there. The original scene in the film left many audience members in tears, so expect an emotional ride with the music ...

### Craig Armstrong (1959-)

#### Glasgow Love Theme and Prime Minister Love Theme from *Love Actually*

Richard Curtis' 2003 Christmas-themed rom-com *Love Actually* only seems to grow more popular by the year. One of the many charms of the film is its ability to take the audience from the sadness of unrequited love to the exhilaration of pursuing that special person and having them say yes. Both ends of the spectrum are represented here in the quiet piano-driven "Glasgow Love Theme" and the upbeat "Prime Minister Theme" (which solidly drives the action of the film's climax).

## LISTENING GUIDE

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### Danny Elfman (1953-)

#### Main Title and Ice Dance from *Edward Scissorhands*

There are a few legendary partnerships of filmmakers and composers – Williams and Spielberg, Zimmer and Nolan. But perhaps one of the most original is composer Danny Elfman’s music for the films of Tim Burton. Burton’s film world is a delicate thing to balance – his films are always a bit creepy, always a bit romantic, always a bit magical. Which is exactly how you would describe Elfman’s music and perhaps no other score of his fits that description than the wondrous *Edward Scissorhands*. A quirky tale of an Avon saleslady that discovers a man with scissors for hands in a creepy castle at the end of her street (!), the score features the distinctive sound of the celeste (a keyboard that rings little bells) and choir to create a world of swirling ice, spookiness and young love.

### James Horner (1953-2015)

#### Excerpts from *Titanic* Suite

When it was released in 1997, *Titanic* dominated the box office. The unlikely creation of James Cameron, formerly known for such films as *Aliens*, *True Lies* and *Terminator*, *Titanic* was an entirely new sort of spectacle: it had history, it had romance, it had breathtaking action and all in a film touted (at the time) to be the most expensive ever made. Accompanying the epic romance of Jack and Rose on the doomed liner was the music of James Horner, one of the most popular film composers of the 80s and 90s. The music conjures up both the wonder of the ship *Titanic* and the intimate romance of the two main characters.

### Alan Menken (1949-)

#### Tale as Old as Time from *Beauty and the Beast*

It’s hard to believe it, but by the mid-80s, Disney animated films were in somewhat of a slump. The studio tried making a few new films in that decade, but none of them were massively successful. Until the *The Little Mermaid* was created and all of a sudden, it opened the door for nearly a decade of spectacular and beloved films, many based on fairy tales. Of these, *Beauty and the Beast* became the first full-length animated film to be nominated for Best Picture at the Oscars, such was its craftsmanship. There were many magical elements to this 1991 success story, but surely one of them was the music of Alan Menken, who scored many of the “classic” Disney scores of this era.



## LISTENING GUIDE

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### Hans Zimmer (1957-)

#### The Dream is Collapsing and Time from *Inception*

One of the great film collaborations of recent years has been director Christopher Nolan and composer Hans Zimmer. Nolan, a director who loves the big screen (often shooting his films with IMAX cameras), has created a legacy of films - which hit the sweet spot between being popcorn features that pull in the masses but crafted with an eye to detail - that are enthusiastically devoured by cinephiles everywhere. Big films require big soundtracks, and Hans Zimmer has created some of his most memorable scores for Nolan films.

Perhaps no film captured the essence of the Nolan/Zimmer partnership better than *Inception*, a multi-layered (literally!) heist drama about a group of thieves who have learned the art of sneaking into people's dreams to raid their subconscious. Zimmer's methodology is simple but effective - it contains endless repetitions of driving strings, massive brass chords, and clever use of electronics. Far from being repetitive, the effect is thrilling and epic in every sense of the word.

### John Williams (1932-)

#### Hymn to the Fallen from *Saving Private Ryan*

Steven Spielberg's war masterpiece *Saving Private Ryan* attracted attention, first of all, for having the most realistic war scenes ever committed to film. But more than that, as it told the story of a company sent in to war-torn France to rescue the last living son of the Ryan family, it shed a light on the horror but also comradeship of those soldiers who made the ultimate sacrifice for their country.

John Williams made a change from his normal style. Instead of the big bombastic sound that might have been expected, the entire score is muted and sombre throughout the film. But right over the end credits (proving that it's not always a great idea to leave the cinema as soon as they start to roll!) a humming chorus joins in for Hymn to the Fallen, one of the most powerful and moving of all Williams' many movie compositions.

### Hikaru Utada (1983-)

#### Simple and Clean from *Kingdom Hearts*

While much attention is given to music and how it is used in film and television, it's impossible to ignore the rise of equally great music being composed for the world of video games. *Kingdom Hearts* is a massively successful video game franchise that was a collaboration between Japanese company Square Enix and Disney. Because of this, it allowed the main character, the teenage Sora, to fight evil alongside familiar characters from other franchises (such as Goofy and Donald Duck). This mix of the new and the familiar has proven to be so popular that 13 of the games have been released so far with more on the way. For the original game, American-Japanese singer/songwriter Hikaru Utada wrote the song "Simple and Clean" (in its English translation). Today we perform a sparkling orchestral adaptation of her song.

### Joe Hisaishi (1950-)

#### Merry-Go-Round of Life from *Howl's Moving Castle*

The animated films of Studio Ghibli are a force to be reckoned with. Almost every film from the studio has gone on to become a cult classic in its own right - along with the music, nearly always by legendary Japanese composer Joe Hisaishi. His writing for orchestra is instantly recognisable, with a mixture of beauty, quirkiness and wistfulness. *Merry-Go-Round of Life* is a great example of this - it's an increasingly elaborate waltz for piano and orchestra.

### James Horner (1953-2015)

#### Music from *Avatar*

James Horner's tragic death in 2015 robbed us of the chance to hear what new scores he might have created had he lived longer. Thus, we weren't able to hear his music for the recent *Avatar* sequel but we can still enjoy the original. While *Avatar* was well-remembered for its groundbreaking use of 3D, in many ways, it is structurally similar to *Titanic*: the first half of the film is an introduction to a magical world, the second half is a fight for survival. This is reflected in the music which ranges from mystical and tribal (especially with its use of wind instruments and choral chanting) through to action-packed (with a driving militaristic drumbeat).

### John Williams (1932-)

#### Harry's Wondrous World from *Harry Potter and the Philosopher's Stone*

It's easy to overuse the word 'iconic' but it's hard to think of any other words to describe the sound-world that John Williams created for this first Harry Potter film. Almost any snippet of the music is instantly recognisable within a few notes as being the sound of the boy wizard. As we draw near to the end of this concert of magical music, it seems appropriate to relish in the warm finale music that closes the film - Harry's Wondrous World.

## LISTENING GUIDE

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### Howard Shore (1946-)

#### The Two Towers Symphonic Suite from *Lord of the Rings*

There is barely a moment in Peter Jackson's gargantuan three-film adaptation of *The Lord of the Rings* that does not feature Howard Shore's music. Written for huge orchestra, the music is as much a feature of the film as its acting and groundbreaking special effects. Shore viewed the music for this film as if it were an opera – in other words, he was unashamedly trying to heighten the emotion and intensity of each scene. This suite of the second, more intense, film in the trilogy, contains many recognisable themes including the stirring music for the Riders of Rohan and the epic slow build of the double finale – the Ents attacking Isengard and the massive Battle of Helm's Deep.

### Klaus Badelt (1967-)

#### A Medley from *Pirates of the Caribbean: The Curse of the Black Pearl*

Hans Zimmer, as well as his own composing, has mentored a generation of younger composers, who have then gone on to become stars in their own right, but following in the footsteps of the signature Zimmer sound. Perhaps no one has channeled Hans quite as well as Klaus Badelt did in the soundtrack to the first entry in the enormously popular *Pirates of the Caribbean* franchise. This theme is catchy, full of momentum, and manages to sound both old-world piratey and new-world blockbuster all at the same time. What better way to end a concert of music from blockbusters and beyond.

© Matthew Hodge

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Cinematic Playlist on Spotify.









### Nicholas Buc Conductor & Host

Nicholas Buc is an Award-winning composer, conductor and arranger with over 20 years experience in the music industry. As the recipient of the Brian May Scholarship, he completed a Master's degree in Scoring for Film and Multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring.

He has composed music for film and television, with some of his work being screened at festivals and theatres around Australia, Asia and the US. His commissioned works have been premiered by the Royal Melbourne Philharmonic Orchestra and Choir, The Australian Voices, and the Melbourne Chamber Orchestra.

Nicholas has worked with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and was conductor/arranger for Tina Arena on six Australian tours. He has written arrangements for Birds of Tokyo, Missy Higgins, Eskimo Joe, The Whitlams and Vera Blue as well as working on Junior MasterChef (2020), five seasons of 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 John Williams' *Star Wars: The Last Jedi* and *Close Encounters of the Third Kind*, Hans Zimmer's *The Lion King* (2019), Alan Menken's *Beauty and the Beast* (2017) and Alexandre Desplat's *Harry Potter and the Deathly Hallows Part 2*.

He has conducted all of the major Australian symphony orchestras as well as the Minnesota Orchestra, Houston, Milwaukee, Indianapolis, Austin, Grand Rapids and Orlando symphony orchestras in the US. He also makes regular appearances in Asia, conducting the Tokyo, Hong Kong, Malaysian, Osaka and Taipei Philharmonic orchestras.

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



### Voices of Birrale

Julie Christiansen OAM, Founder  
Paul Holley OAM, Artistic Director

Voices of Birrale is a vibrant community arts organisation that believes singing together strengthens community; with choristers collaborating to create expressive music while building a strong sense of self, and audiences being inspired by the beauty and infectiousness of joyous performance. Based in Brisbane, the name Birrale is derived from an indigenous word, Birralii, used in the language of the Yuwaalaraay and Gamilaraay people from North-West NSW and South-West QLD, meaning 'child/children.' What began as a children's choir over 27 years ago now comprises six ensembles (and a seventh project choir), which have attained a remarkable level of professionalism and are highly acclaimed by national and international audiences. Voices of Birrale provides choral opportunities for over 250 young people aged between 5 and 35 years, employs 15 casual staff and is supported by a wonderful team of volunteers.

In this performance Voices of Birrale is represented by its young adult members who collectively bring a wealth of experience, enthusiasm and musical leadership to the Voices of Birrale program. This ensemble performs everything from classical to contemporary, sacred and secular with a special emphasis on Australian choral music. In the last twelve months they have premiered several new works including the first in a series of compositions inspired by the artwork of Vincent van Gogh written by Luke Byrne. At their recent Queensland in Song Concert they presented premieres of a new work in collaboration with composer Charulatha Mani inspired by the Brisbane River and a choral version of a song by Brisbane singer/songwriter Jo Davie.

Another major highlight for the ensemble was being selected to represent Australia singing at the First World War Centenary Commemorations on the Western Front from 2015 - 2019.



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SAT 10 JUN 10AM

Concert Hall, QPAC

**Conductor** Jen Winley  
**Presenter** Paul Rissmann  
**Choir** Voices of Birralee

Experience Shaun Tan's evocative book brought to life by our musicians live on stage. A great introduction to the Orchestra.



## Ray Plays Tchaikovsky

FRI 7 JUL 7.30PM

SAT 8 JUL 1.30PM

Concert Hall, QPAC

**Soloist** Ray Chen, Violin  
**Conductor** Giancarlo Guerrero

**Tchaikovsky** Violin Concerto  
**Schostakovich** Symphony No.8



## Musical Theatre Gala

SAT 22 JUL 1.30PM & 7.30PM

Concert Hall, QPAC

**Conductor & Host** Guy Noble  
**Soloists** Martha Berhane  
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Music from *Guys and Dolls*, *West Side Story*, *Moulin Rouge*, *Pocahontas*, and more!



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