



DREAMWORKS

HOW TO TRAIN YOUR

# DRAGON 2

IN CONCERT

25-28 JUNE 2026

Concert Hall, Sydney Opera House

SYDNEY  
SYMPHONY  
ORCHESTRA

Emirates

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 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.

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.

## WHAT TO EXPECT IN THIS CONCERT

Expect to enjoy yourself! Maybe your heart will beat a little faster. Maybe your hair will stand on end. It's hard to predict or describe how the vast sound of a symphony orchestra will affect each of us. Just bring an open mind and engage with the music – close your eyes, watch the conductor and the musicians, or just sit back and let the music take you away.



### Can I take photos or videos?

You can take photos and videos on your phone during the applause at the end of a piece of music. **Please switch your phone to silent, make sure the flash is off and dim the brightness of your screen so you don't distract other audience members.** And if you share it to your socials, tag us in your posts! We love seeing what people have captured.

Please leave professional and semi-professional camera gear at home and limit yourself to a phone camera inside the venue.



### What happens at interval?

The interval will begin when the conductor leaves the stage and the lights go to their full brightness. You can choose to stay in your seat and wait, go to the bathroom, walk around or purchase food or drink from one of the foyer bars.

An announcement will play through the speaker system 10 minutes, 5 minutes and 1 minute before the concert resumes.

**SYDNEY SYMPHONY PRESENTS**

Thursday 25 June, 7pm

Friday 26 June, 7pm

Saturday 27 June, 2pm

Saturday 27 June, 7pm

Sunday 28 June, 2pm

Concert Hall,  
Sydney Opera House

**NICHOLAS BUC** conductor  
**SYDNEY PHILHARMONIA CHOIRS**  
**ELIZABETH SCOTT** chorus master

**Estimated duration**

150 minutes, including  
a 20-minute interval.

  
**HOW TO TRAIN YOUR**  
**DRAGON**  
**2**  
**IN CONCERT**

DREAMWORKS ANIMATION SKG PRESENTS  
**HOW TO TRAIN YOUR DRAGON 2**

MUSIC BY  
**JOHN POWELL**

BASED UPON THE  
*HOW TO TRAIN YOUR DRAGON* BOOK SERIES BY  
**GRESSIDA COWELL**

EXECUTIVE PRODUCERS  
**DEAN DEBLOIS CHRIS SANDERS**

EXECUTIVE PRODUCERS  
**KRISTINE BELSON TIM JOHNSON**

PRODUCED BY  
**BONNIE ARNOLD**

WRITTEN AND DIRECTED BY  
**DEAN DEBLOIS**



Tonight's program is a presentation of the complete film *How To Train Your Dragon 2* with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the music.

*How To Train Your Dragon 2* © 2014 DreamWorks Animation LLC. All Rights Reserved.

# WHAT DOES YOUR 2026 SOUND LIKE?



THE MUSIC OF THE  
**LORD OF THE RINGS**  
WITH ART OF THE SCORE  
& THE SYDNEY SYMPHONY

16-18 JULY

The poster features a central golden ring surrounded by a swirling vortex of orange and yellow flames. The background is a dark, textured landscape with faint outlines of mountains and a map of Middle-earth.



**STAR WARS**  
THE EMPIRE STRIKES BACK  
**IN CONCERT**

21-24 OCTOBER

The poster shows the Star Wars logo in white against a black starry background. Below the logo, a filmstrip contains four scenes: Chewbacca, Yoda, a lightsaber duel, and a droid. The text 'THE EMPIRE STRIKES BACK' and 'IN CONCERT' are prominently displayed.



**Harry Potter**  
AND THE PHILOSOPHER'S STONE  
**IN CONCERT**

2-5 DECEMBER

The poster features a central image of young Harry Potter with his glasses. Surrounding him are other characters from the film, including Albus Dumbledore, Hagrid, Hermione Granger, Sirius Black, and Professor McGonagall. The background is a dark, atmospheric scene of Hogwarts castle at night.



EXPLORE MORE AT  
[sydneysymphony.com](https://sydneysymphony.com)

## ABOUT THE ARTISTS

### **NICHOLAS BUC** conductor

Nicholas Buc is an award-winning composer, conductor, and arranger with a distinguished career in both film and concert music. He studied composition under Brenton Broadstock and Dr. Stuart Greenbaum at the University of Melbourne, earning the inaugural Fellowship of Australian Composers Award. Nicholas furthered his education with a Master's degree in Scoring for Film and Multimedia from New York University, where he was honoured with the Elmer Bernstein Award for Film Scoring.

His compositions have been showcased at festivals and theatres across Australia, Asia, and the United States. In November 2022, the Melbourne Youth Orchestra premiered his Trumpet Concerto, commissioned by Josh Rogan. His 100-minute oratorio, *Origins*, premiered to a sold-out audience at Melbourne Recital Hall in July 2023. Recently, he scored the Australian feature film *Slant* (2022) and the Ukrainian documentary *Slava* (2023).

Nicholas has collaborated with renowned artists and ensembles, including Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and The Cat Empire. He has served as conductor and arranger for Tina Arena on six Australian tours and has created arrangements for Birds of Tokyo, Lake Street Dive, Missy Higgins, The Avalanches, Eskimo Joe, The Whitlams and Vera Blue. His television work includes *Junior MasterChef* (2020), five seasons of *The Voice Australia* and the 2021 AFL Grand Final.

Highly sought after for live film concerts, Nicholas has conducted the world premieres of major films, including *Star Wars: The Last Jedi*, *Close Encounters of the Third Kind*, *The Lion King*, *Beauty and the Beast*, *Shrek 2*, *Harry Potter and the Deathly Hallows Part 2* and *Field of Dreams*.

The 2025–2026 season brings debut appearances with the Royal Philharmonic Concert Orchestra and the Phoenix Symphony Orchestra, along with return engagements with the Chicago Symphony, San Francisco Symphony, Kansas City Symphony, Toronto Symphony, New Japan Philharmonic, Orlando Philharmonic, the Minnesota Orchestra and all major Australian symphony orchestras.



## ABOUT THE COMPOSER

### JOHN POWELL composer

A native of East Sussex, John Powell began his career writing music for commercials and assisting composer Patrick Doyle before moving to the US, where he was mentored by Hans Zimmer and worked alongside Stephen Schwartz on the songs for *The Prince of Egypt*. His first film was John Woo's *Face/Off*, followed by *Endurance*, *Antz*, *Chicken Run* and *Shrek* with Harry Gregson-Williams.

Powell was catapulted to the A-list with *The Bourne Identity* and went on to score a host of acclaimed animated films. He has written more music for animation than any modern composer – 25 films so far – including *Robots*, *Rio 1 & 2*, *Happy Feet 1 & 2*, *Bolt*, *The Lorax*, *Ferdinand*, *Thelma the Unicorn*, *That Christmas* and three of the *Ice Age* films. He scored the animated *How to Train Your Dragon* trilogy, which earned him his first Academy Award nomination.

Powell's other credits include *Hancock*, *Green Zone*, *Stop Loss*, *Mr. & Mrs. Smith*, *The Italian Job*, *Two Weeks Notice*, *P.S. I Love You*, *Drumline*, *Rat Race*, *X-Men: The Last Stand*, *United 93*, *Solo: A Star Wars Story*, *The Call of the Wild*, *Don't Worry Darling*, and the live-action adaptation of *How to Train Your Dragon*.

In 2023, he won his first Emmy for *STILL: A Michael J. Fox Movie* and, in 2024, received an Oscar nomination for co-scoring *Wicked*. His most recent Hollywood release is the highly popular *Wicked: For Good*.



John Powell at the premiere of *Wicked*

## ABOUT THE MUSIC



Joel Barhamand/Universal

# HOW TO TRAIN A COMPOSER

*John Powell didn't set out to become one of the world's leading composers of film scores. Ahead of the Sydney Symphony Orchestra's world premiere presentation of How to Train Your Dragon 2 live in concert, we spoke to Powell about Hans Zimmer, George Miller and The Wizard of Oz...*

**By Hugh Robertson**

John Powell didn't set out to become one of the world's leading composers of film scores. But somewhere along the road from playing in youth orchestras to writing for advertisements and being mentored by Hans Zimmer it just sort of happened, and now his beloved music for *How to Train Your Dragon 2* is about to receive its live-to-film world premiere at the Sydney Opera House this June.

When I speak with Powell it's from the control room at 5 Cat Studios, the music production facility and record label that he owns in Los Angeles. He is in between projects and generous with his time and answers as we cover a broad sweep of his life and career, his relaxed attitude and wry sense of humour perfectly in keeping with the two very well-behaved dogs sleeping on the couch behind him.

## ABOUT THE MUSIC

Powell's accolades are significant and extensive: he has scored over 70 feature films over 30 years, gathering two Academy Award nominations for Best Original Score for *How to Train Your Dragon* and *Wicked*, along with six Grammy nominations. He has scored action blockbusters including *Face/Off* and several of the *Bourne* movies, but it is in the field of family-friendly animated movies that he has become a leading figure, with *Antz*, *Chicken Run*, *Shrek*, the first two *Kung Fu Panda* films and both *Happy Feet* movies boasting a Powell score. Perhaps his best-known work is that of the HTTYD universe: the first three animated films and soon to be two live-action versions.

But Powell's musical life didn't begin with animated dragons – it all started with his father, James, who played tuba in England's Royal Philharmonic Orchestra under its legendary founding conductor Sir Thomas Beecham.

"He took me to a rehearsal one day of Mendelssohn Violin Concerto. Dad wasn't even in that, but I can't remember the rest of the program. But I remember that I could not find any other way of saying things that I was thinking – and then I heard this piece of music and it said lots of other stuff that there didn't seem to be words for. So it was this other language – and since then I've been trying to speak that language."

Despite that early awakening Powell wasn't immediately fluent in this new language. He was given a soprano trombone at five or six, then took up the violin after the Mendelssohn moment, then switched to viola.

"I have told this story before, but my father would come in and listen to me playing the violin, and one time he listened to me doing a Bach partita and as I finished he said, 'You'll make a good plumber,' and walked out – which I obviously took as offense.

"Another time he heard me playing and said, 'you should go into composition – there's more money in it.' And I took equal offense to that, but it turned out he was he was right. I think what he was trying to say is that being a player takes more than I had in me.

I couldn't have done it, for many, many reasons – I couldn't have risen to the level at which I *felt* music and *heard* music, and so I'd always be frustrated by it.

'So I had to make a hard choice when I was in my mid to late teens: "what am I going to do about this?"'

Powell decided to commit to composing and went off to Trinity College of Music, London. Even then his path wasn't set, and his musical horizons were broadened as much by his studies as by the Northern Soul band that he played in for many years. But as Powell explains, that too was driven by his desire to speak the language of music more fluently.

"I get exactly the same feeling from bits of the Britten *War Requiem* that I get off of Aretha Franklin records," he says. "Some things just suddenly connect, and whether it's soul music or jazz or folk music or Bulgarian choirs, all these things I find very potent."

From there, the diversion into film music – or "music for the image", as he has called it before, was another happy accident.

"It came from necessity – of finishing college, of not knowing what to do. I went and worked as a tape operator for a while...and then I got into jingles, advertising music. And from that I started to see the fun of working against picture and seeing how you could alter the meaning of what was happening in a visual.

"I was starting to do that in a group with Gavin Greenaway and Michael Petry. We were kind of a little trio of almost performance artists doing installation art things. We did several video installations with some pretty crazy music, all of us trying to see the meaning, the differential between picture and sound, what you're trying to say with each of them and how they combine and change to mean something else entirely. So that became very interesting.

"I was doing lots of adverts in London and Paris, and then I met Hans Zimmer through that same company because he used to do adverts for them and he needed some help. And then it kind of sort of ran off from there.

## ABOUT THE MUSIC

“But I had done a lot of work before I met him. I forget how many things I had done. I obviously hadn’t done any films, but I had done some TV and lots and lots of adverts. So when I did go over to Hollywood, within about 18 months I got my first film, which was *Face/Off*, which was about 140 minutes of music but felt like 140 adverts!”

That Powell’s Hollywood career began with a science fiction action thriller, directed by one of the major figures of Hong Kong action movies, starring Nicholas Cage and John Travolta as a megalomaniac super villain and the FBI agent trying to bring him down is rather funny when you consider where his career has taken him.

Not long after *Face/Off*, Powell was asked by an upstart new animation studio called DreamWorks, to score their first film, *Antz*. That marked the start of an extraordinary run of animated family films that Powell has scored, including *The Road to El Dorado*, *Chicken Run*, *Shrek*, two *Ice Age* films, *Horton Hears a Who!* and *Kung Fu Panda*.

But in fact it was in Australia that Powell had the real revelation that it was family movies – not grand dramatic masterpieces – that are his calling.

“I said to George Miller when I came to do *Happy Feet* that scoring those sorts of movies are really easy for me,” he recalls with a smile. “*Citizen Kane* is not a film that does anything for me, but *Babe* is – *Babe* is the highest art form in cinema that I had ever seen. So that was how I found my way into that world – I guess I’m suited for family entertainment, for fun things.”

“And I got such an education [working with Miller]. That’s where did my master’s degree. I don’t actually have a master’s degree, but I kind of like to think I did my master’s with George, because he was the first one to really explain every and everything he was doing and why. It was an incredible gift he gave me on that.”

Powell came to know Sydney pretty well during the making of *Happy Feet* and its sequel.

“I was involved right at the very beginning, and I was on that for three and a half years. I did ten trips to Sydney in those three and a half years while we did all the music, because obviously they needed the music first to animate all of the numbers.”

“And ironically, the very first time I ever saw a live-to-picture film was *The Wizard of Oz* at the Sydney Opera House. I was working on something with George at the end of 2003 or so. And it was amazing! Apart from the fact that it’s such an incredible score, incredible songs. And I never thought I’d get to do one myself. And then it was suggested for *Dragons*...”

‘*Dragons*’, of course being *How to Train Your Dragon* – perhaps Powell’s magnum opus and certainly the films that have shaped the last fifteen years of his career. The first film came out in 2010 and did so well that two sequels followed in 2014 and 2019, and the series expanded with a live-action remake in 2025 – and a sequel to *that* has already been announced.



Director George Miller in 2017. Photo by Eva Rinaldi from Sydney Australia, CC BY-SA 2.0, via Wikimedia Commons

## ABOUT THE MUSIC

Live-to-film presentations of the first movie have been plentiful in the past decade, but the Sydney Symphony Orchestra will give the world premiere live-to-film performance of *How to Train Your Dragon 2* at the Sydney Opera House on 25 June.

It's exciting for all involved, but Powell would like to start by apologising to our musicians for how incredibly difficult it is to perform live.

'It's a very hard blow [for the Brass], it really is,' says Powell with a wry smile. 'But the timpani part's impossible as well, because we have too many timpani notes [in my synthesizer] that we can go to, so you never think about [having to perform it live].'

'It's very hard stuff,' he continues. 'And the keys – some of the string writing is not comfortable at all, the ranges of some of the wind writing is not good and the trumpet writing is way too high, often. Between all

of those things I would obviously like to apologise to all the orchestras.'

Despite all these apparent shortcomings, the *How to Train Your Dragon* films are regularly programmed by orchestras around the world. And not just once, but again and again.

'There is a lot of repeat business,' says Powell. 'Partly it's the musicians saying, "if we have to learn it, we should play it again – and I appreciate that. But obviously the audiences are enjoying it, and it seems to be doing well because of that. It's a very wonderful feeling that these orchestras are enjoying it.'

If the popularity of these concerts is anything to go by, it won't be the last time the Sydney Symphony Orchestra performs something from John Powell's musical universe. And it's nice to know that there are more dragons in the pipeline...



JP – DRG Orch Session

## ABOUT THE MUSIC

**ELIZABETH SCOTT** chorus master  
Associate Music Director  
Sydney Philharmonia Choirs

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. Formerly SPC's Assistant Chorus Master (2006 – 2008) and Acting Music Director (2013), she was appointed Acting Music Director in 2022. She is a Lecturer in Conducting and Director of Choirs at the Sydney Conservatorium of Music (University of Sydney) and was the Choral Director of the NSW Schools Spectacular since 2009 to 2023.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. She holds a Doctorate of Musical Arts in Choral Conducting. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship.

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has prepared choirs for Simone Young, David Robertson, Masaaki Suzuki and Sir Simon Rattle. She also regularly works with Gondwana Choirs and Cantillation.

In 2017, Elizabeth became the first Australian woman to conduct SPC's Messiah concerts at the Sydney Opera House. Recent performance highlights include 2025's St Matthew Passion (Mendelssohn Version) and Bach's Christmas Oratorio, 2023's The Little Match Girl Passion and Carols at the House, Mozart: Requiem & Revelations and Bach Mass in B Minor (2022), Berliner Messe and St John's Passion Reimagined (2021) and Considering Matthew Shepard (2020) and Music at the Movies (2019).

Elizabeth is a passionate champion of contemporary composers such as Arvo Pärt, Eric Whitacre, Ola Gjeilo and Ēriks Ešenvalds, as well as Australian composers such as Paul Stanhope, Joseph Twist, Brooke Shelley, Matthew Orlovich and Sally Whitwell.



Photo by Keith Saunders

# SYDNEY PHILHARMONIA CHOIRS

## SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

**Brett Weymark OAM** Artistic and Music Director

**Dr Elizabeth Scott** Associate Music Director

**Tim Cunniffe** Assistant Chorus Master and  
Principal Rehearsal Pianist

**Benjamin Crowe** and **Naomi Hnat**  
Conductor Fellows

Sydney Philharmonia Choirs is Australia's premier choral organisation. Since it was founded in 1920, SPC has brought people together through music, and for over five decades, it has been the heartbeat of choral performance at the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, and with more than 2,000 singers across six ensembles, SPC brings the full power of the human voice to dynamic music making. From blockbuster choral classics like Verdi's *Requiem* and Orff's *Carmina Burana*, to the soaring soundtracks of films such as *Gladiator*, heartwarming

musical theatre, and world premieres by leading Australian composers.

Each year, SPC performs approximately 50 performances across Sydney and beyond, collaborating with top-tier orchestras, soloists and conductors, performing regularly with many of Australia's most prominent arts companies and festivals. SPC has performed in the Sydney Opera House, Hamer Hall Melbourne, the Singapore National Football Stadium, Westminster Abbey, the Tokyo Dome and the Royal Albert Hall. Highlights over the years have included the opening of the Sydney Opera House, the Sydney and Nagano Olympic Games and being the first Australian choir to perform at the BBC Proms. SPC is also proud to have been the choir of choice for the Sydney Symphony Orchestra since 1936.

Sydney Philharmonia Choirs concerts celebrate diversity – of voices, of stories, and of sound – with programs that allow singers and audiences to connect with an exhilarating range of music in languages from English to Gadigal, keeping things fresh with premieres, commissions and new interpretations of beloved classics.



Photo by Keith Saunders

# SYDNEY PHILHARMONIA CHOIRS

## **SOPRANOS**

Lucy Andrews  
Nicola Awad  
Elizabeth Bragg  
Arianna Brini  
Ruby Bron  
Anita Burkart  
Nicollette Burr  
Laura Carter  
Caiyi Chen  
Joann Chiang  
Ashley Cohn  
Eleanor Donovan  
Susan Farrell  
Jessica Foreman  
Grace Hardy  
Emily Harris  
Abigail Hodgson  
Georgia Hopkins  
Annabel Jeffery  
Claire Jilwan  
Jasmin Jungo  
Karissa Kee  
Ella Kinslor  
Christine Li  
Maggie Lin  
Samantha Macourt  
Holly Miller  
Georgia Moore  
Honor Nicholson

Valarie Poon  
Xin Yuan Quek  
Maya Schwenke  
Lethe Sherrie-Mitsios  
Scarlett Stockdale-Linke  
Britta Thelen  
Lily Tindale  
Rachael Whitford  
Xia Lian Wilson  
Liv Wishart  
Dorothy Wu

## **ALTOS**

Jasmin Borsovszky  
Meaghan Brady  
Tara Burnes  
Amelia Bussing  
Lucy Cantrill  
Beatrice Chaston  
Jennifer Chen  
Ling Chen  
Awen Davidson  
Anna Ding  
Corinne Ellul  
Alisa-Jean Fifita  
Lily Fowler  
Ash Fry  
Sofia Garcia  
Lilian Harris  
Kay Hughson  
Haley Hutchins

Naomi Leviton  
Milly Martin  
Teresa Mayo  
Caitlin McNamara  
Jess Moore  
Kathleen Morris  
Sophie Nixon  
Ines Obermair  
Audrey Ormella  
Lara Rogerson-Wood  
Ruby Scott-Wishart  
Veronica Sebesfi  
Charlotte Snedden  
Jessica Tannous  
Abbie Truman  
Gabrielle Utian  
Miranda Vaz  
Sophie Waller  
Lydia Weir  
Zoë Withington  
Lotus Zhong  
Emily Zhou

## **TENORS**

Joel Agius  
Axl Beeby  
Lachlan Donlevy  
Bennett Haskew  
Tom Hazell  
Rory Hodgson  
Ivan Ip

Benjamin Jackey  
Alex Lin  
Caleb Mayo  
Alistair McDermott  
Ramez Razi  
Kian Shanahan  
Harrison Taranec  
Alex Tung  
Ryan Whitford  
Lawrence Wright  
Samuel Zong

## **BASSES**

Luna Bao  
Logan Birchall  
Joshua Bubb  
Oliver Golding  
Jason Jiang  
Mark Keegan  
Jonathon Kelley  
River Kim  
Joseph Knox  
Thompson Lee  
Dion Marks  
Chris Masson  
Max McIlwraith  
Finnian Murphy  
Michael Nolan  
Daniel Saunders  
Joel Wilkinson

# SYDNEY SYMPHONY ORCHESTRA

## PRODUCTION CREDITS

*How To Train Your Dragon 2 in Concert* is produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

### Producers

Steven A. Linder and  
Jamie Richardson

### Director of Operations

Rob Stogsdill

### Production Manager

Sophie Greaves

### Production Assistant

Katherine Miron

### Worldwide Representation

IMG Artists, LLC

### Technical Director

Mike Runice

### Music Composed by

John Powell

### Music Preparation

Jo Ann Kane Music Service

### Film Preparation for Concert Performance

Ramiro Belgardt,  
Epilogue Media

### Technical Consultant

Laura Gibson

### Sound Remixing for Concert Performance

Des O'Neill, aFX Global

The score for *How To Train Your Dragon 2* has been adapted for live concert performance.

With special thanks to: Universal Pictures, DreamWorks Animation, Bonnie Arnold, Dean DeBlois, Chris Sanders, John Powell, Chris DeFaria, Lawrence Liu, Chuck Nilsen, Mike Pastrano, Alex Levy, Mark Graham, Emily Graham, Bethany Brinton and the musicians and staff of the Sydney Symphony Orchestra.

WWW.FILMCONCERTSLIVE.COM

www.filmconcertslive.com

## PERFORMING IN THIS CONCERT

### FIRST VIOLINS

#### Harry Bennetts

*Associate Concertmaster*

Jennifer Booth  
Sophie Cole  
Sercan Danis  
Claire Herrick  
Georges Lentz  
Emily Long  
Alex Mitchell  
Alexander Norton  
Leone Ziegler  
Brian Hong<sup>o</sup>  
Liam Pilgrim  
Benjamin Tjoo  
Jasmine Tan\*  
Marcus Michelsen\*

### SECOND VIOLINS

#### Kirsty Hilton

*Principal*

Alice Bartsch  
Emma Hayes  
Monique Irik  
Wendy Kong  
Benjamin Li  
Maja Verunica  
Riikka Sintonen<sup>o</sup>  
Lydia Sawires\*  
Nanda Hong\*  
Emily Qin\*  
Natalie Favalaro\*

### VIOLAS

#### Richard Waters

*Principal*

Justin Williams  
*Acting Associate Principal*  
Anne-Louise Comerford  
*Associate Principal Emeritus*  
Sandro Costantino  
Stuart Johnson  
Amanda Verner  
Leonid Volovelsky  
Andrew Jezek<sup>o</sup>  
Stephen Wright<sup>o</sup>  
Dana Lee\*

### CELLOS

#### Leah Lynn

*Assistant Principal*

Kristy Conrau  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Noah Lawrence\*  
Rebecca Herman\*  
Paul Stender\*

### DOUBLE BASSES

#### Kees Boersma

*Principal*

Dylan Holly  
*Acting Principal Double Bass*  
David Campbell  
Steven Larson  
Richard Lynn  
Benjamin Ward  
Harry Young<sup>o</sup>

### FLUTES

#### Lily Bryant<sup>o</sup>

*Acting Associate Principal*

Kara Thorpe\*  
Katlijn Sergeant  
*Principal Piccolo*

### OBOES

#### Shefali Pryor

*Principal*

Amy Clough\*

### CLARINETS

#### Olli Leppäniemi

*Principal*

Christopher Tingay

#### Alexander Morris

*Principal Bass Clarinet*

### BASSOONS

#### Todd Gibson-Cornish

*Principal*

Jay Lee\*

#### Noriko Shimada

*Principal Contrabassoon*

### HORNS

#### Euan Harvey

*Acting Principal*

3rd Horn

Marnie Sebire  
Emily Miers<sup>o</sup>  
Lucy Smith\*  
Bryn Arnold\*  
Sarah Bernard\*  
Ian Wildsmith\*

### TRUMPETS

#### David Elton

*Principal*

#### Brent Grapes

*Associate Principal*

Daniel Henderson\*

Chris Moran\*

### TROMBONES

#### Scott Kinmont

*Acting Principal*

#### Nick Byrne

*Acting Associate Principal*

Joshua de Haan\*

#### Christopher Harris

*Principal Bass Trombone*

### TUBA

#### Steven Rossé

*Principal*

### TIMPANI

#### Mark Robinson

*Associate Principal*

### PERCUSSION

#### Rebecca Lagos

*Principal*

Joshua Hill<sup>o</sup>  
Leah Columbine\*  
Gabriel Fischer\*  
Chiron Meller\*  
Alison Pratt\*

### HARP

#### Kate Moloney\*

*Guest Principal*

Julie Kim\*

### KEYBOARD

#### Catherine Davis\*

*Guest Principal Piano  
and Celeste*

#### Katie Robinson\*

*Guest Principal Synth*

**Bold** Principal

\* Guest Musician

<sup>o</sup> Contract Musician

† Sydney Symphony

Fellow

# SYDNEY SYMPHONY ORCHESTRA

## ARTISTIC LEADERSHIP

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**Simone Young AM**  
Chief Conductor



**Donald Runnicles**  
Principal Guest Conductor



**Benjamin Northey**  
Conductor in Residence



**Vladimir Ashkenazy**  
Conductor Laureate



**Andrew Haveron**  
Concertmaster  
*Vicki Olsson Chair*

## FIRST VIOLINS

---



**Harry Bennetts**  
Associate  
Concertmaster  
*Judy & Sam Weiss  
Chair*



**Alexandra  
Osborne**  
Associate  
Concertmaster  
*Helen Lynch AM &  
Helen Bauer Chair*



**Fiona Ziegler**  
Assistant  
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