

THE MUSIC OF **JOHN WILLIAMS**

E P I S O D E I I

WITH ART OF THE SCORE &
THE SYDNEY SYMPHONY ORCHESTRA



7 FEBRUARY 2026
TikTok Entertainment Centre

SYDNEY
SYMPHONY
ORCHESTRA

Emirates
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2026 CONCERT SEASON

THE MUSIC OF JOHN WILLIAMS – EPISODE II

WITH ART OF THE SCORE & THE SYDNEY SYMPHONY

Nicholas Buc conductor
Alexandra Osborne violin

Art of the Score
Andrew Pogson host
Dan Golding host

Superman (1978)

Planet Krypton

March

Lost in Space (1965)

Theme

Close Encounters of the Third Kind (excerpts) (1977)

Schindler's List (1993)

Theme

Indiana Jones and the Temple of Doom (1984)

Parade of the Slave Children

Indiana Jones and the Last Crusade (1989)

Scherzo for Motorcycle and Orchestra

Star Wars (1977)

Main Title

INTERVAL

Jurassic Park: The Lost World (1997)

Theme

Harry Potter and the Prisoner of Azkaban (2004)

Witches, Wands and Wizards

A Bridge to the Past

Star Wars: The Phantom Menace (1999)

Anakin's Theme

Anakin's Transformation

Imperial March

E.T.: The Extra-Terrestrial (1982)

Adventures on Earth

Saturday 7 February, 7pm

Sydney Symphony Presents

TikTok Entertainment Centre

Estimated durations

Act I – 60 minutes

Interval – 20 minutes

Act II – 60 minutes

The concert will conclude
at approximately 9.30pm

Cover image

By Rebecca Shaw

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WELCOME

Welcome to this very special concert event with the wonderful Sydney Symphony Orchestra, performing the music of perhaps one of the most loved film composers of all time, John Williams. As this is our second concert celebrating the great Maestro, our performance aims to be a little different as we focus on uncovering many of the hidden gems from Williams' scores and find out a little more about what makes them tick.

For years my good friends Nicholas Buc (tonight's conductor) and Dan Golding (my co-host) 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 Williams 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 Nick, Dan and myself 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 tonight!



Andrew Pogson
Host and Creative Director
Concert Lab

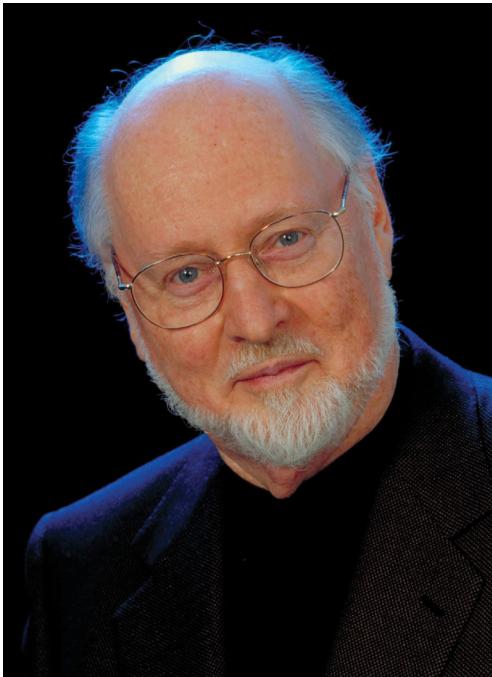
ABOUT THE MUSIC

There is no person who has shaped the way we hear the movies more than John Williams. That means that when we talk about his music, his impact and his influence, what might for others seem hyperbole or exaggeration are just plain and simple facts.

Did you know, for example, that Williams is the second-most nominated human at the Academy Awards in any category, with well more than 50 Oscar nominations to his name? He ranks behind only Walt Disney himself in terms of sheer numbers and sustained achievement.

His career has witnessed lifetimes of change at the movies. When John Williams attended his first Academy Awards ceremony as a nominee, *The Graduate* was up for Best Picture, while the awards for Best Cinematography – one for black and white pictures and one for those in more expensive colour – had been merged into a single category for the first time. Seven decades later and the movies have seen trends come and go, as well as the epochal events of digital technology and a pandemic – but still, there was John Williams in 2024, breaking his own record as the oldest nominee in any category.

Such a claim seems almost absurd, but there is also a good argument to be made that John Williams may well be the most widely heard composer in history. Though Mozart or Beethoven have a few centuries head start, what great concert hall composer can compete with the power of the twentieth century's great mass artform, the cinema? John Williams has certainly been its chief musical envoy. Between 1970 and 1990, the yearly box office was topped by a film with music by Williams every second year, an absolute golden run that included *Jaws*, *Star Wars*, *Close Encounters*, *Superman*, *Raiders of the Lost Ark*, *E.T. the Extra-Terrestrial* and *Home Alone*.



John Williams. Photo courtesy LucasFilm.

Even when adjusted for inflation, a full fifth of the top 100 films of all time at the North American box office have the John Williams touch. All this is simply to say that before you even journey to a concert hall like today, before you put on a CD of his music, before you ever opened Spotify to search for a soundtrack, you and millions like you around the world have already heard a John Williams composition. His music is in the very blood of our popular culture.

It may surprise you to learn, then, that the young John Williams did not have his sights set on the world of Mozart and Beethoven so much as Nat King Cole and Art Tatum. Williams was born to a jazz-loving family – his father was a drummer who played with Raymond Scott – and for a while it looked like Williams might take the jazz world on, first as a member of the US Air Force Band in the 1950s, and then as the pianist-leader of the Johnny Williams big band.

ABOUT THE MUSIC

However, after studying piano at Julliard with Rosina Lhévinne, 'it became clear that I could write better than I could play,' said Williams, and he moved to Los Angeles to become an orchestrator and session musician for the film studios. He gained an apprenticeship in the soundtrack in these years spent working for the likes of Henry Mancini and Elmer Bernstein, and his piano playing can be heard on *Peter Gunn*, *To Kill a Mockingbird* and the 1960 film adaptation of *West Side Story*. He was composing, too, particularly for the television studios where his work for *Gilligan's Island* and *Lost in Space* proved invaluable experience.

Williams quickly began to write for the movies, and it would prove to be one of the most fruitful artistic relationships in the history of the medium. Though Williams' early work is full of eclectic and interesting credits – the jazz of *The Long Goodbye* (1973) and his klezmer-filled folk of his adaptation of *Fiddler on the Roof* (1971, his first Oscar) – he quickly found a niche as the musical voice of a prototypical style of blockbuster in the 1970s, films like *The Poseidon Adventure* (1972), *The Towering Inferno* (1974) and *Earthquake* (1974).

A young hotshot director called Steven Spielberg took note, and asked Williams if he might write music for his films. He did – for 29 films. Their second collaboration, *Jaws* (1975), remains one of the few movies on the planet with a theme tune hummable by almost anyone, anywhere. The very sound of a shark has become entwined with John Williams' foreboding two-note motif, much in the same way that serial killers or showers have taken on Bernard Herrmann's shrieking strings from *Psycho* (1960). Less popularly remembered, though, is the way that Williams also revived the Hollywood Golden Age sound with his music for *Jaws*: in among the tension and the drama there are little adventure-filled bursts of Korngold's *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938). 'I'm a very lucky man,' said Williams. 'If it weren't for the movies, no one would be able to write this kind of music anymore.'



Theatrical poster for the film adaptation of *Fiddler on the Roof* (1971) by Constantinos 'Ted' CoConis.

ABOUT THE MUSIC

Then came *Star Wars* (1977), perhaps the most perfect match for John Williams' nostalgic musical ability across his entire career. In the hands of director George Lucas, *Star Wars* was a deliberate throwback to the B-movie worlds of *Buck Rogers* and *Flash Gordon*. John Williams gave it music to match, and then some. It was Williams, too, who persuaded Lucas to abandon the idea of classical music, a la Kubrick's *2001: A Space Odyssey* (1968), for a wholly original soundtrack: 'I did not want to hear a piece of Dvořák here, a piece of Tchaikovsky there and a piece of Holst in another place.'

The melodies that Williams wrote for *Star Wars* (and its many sequels and prequels) endure even today as among his most beloved. From themes for the force, to Darth Vader, Yoda and Princess Leia, Williams revived the technique of *leitmotif* at the movies, a musical melody associated with characters, places or ideas. In time, he became its master, too.

'These genuine, simple tunes are the hardest things to uncover, for any composer,' Williams told *The New Yorker*. Yet Williams has been better at this task than almost anyone else who has tried. For many, it seems impossible to imagine a world without the *Star Wars* main theme, or without that jaunty little tune for Indiana Jones.

'Without John Williams, bikes don't really fly,' said Spielberg as Williams was inducted in the American Film Institute Hall of Fame in 2016. 'Dinosaurs do not walk the earth.'

More than any award or achievement, what Williams has done for the movies across seven decades is perhaps his most insurmountable achievement of all. He has given them belief.

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Theatrical release poster for *Star Wars* (1977) by Tom Jung.
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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.

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 2024-2025 season saw the North American premiere of his children's work *Daughter of the Inner Stars* with the Vancouver Symphony. This season also features exciting debut engagements with the Chicago Symphony, Chicago Lyric Opera, Toronto Symphony, Kansas Symphony and Auckland Philharmonic, along with reappearances with the Seattle Symphony, Grand Rapids Symphony and Orlando Philharmonic Orchestra, as well as all the Australian symphony orchestras.



ABOUT THE ARTISTS

Dan Golding host

Professor Dan Golding is Professor of Media at Monash University, Melbourne, 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 credits include 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.

Andrew Pogson host

Andrew Pogson is a producer, director and jazz musician who has worked in the music industry for over twenty 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.



L - R: Dan Golding, Andrew Pogson and Nicholas Buc. Photo by Melanie Hiluta.

ABOUT THE ARTISTS

Alexandra Osborne violin

Associate Concertmaster

Helen Lynch AM & Helen Bauer Chair

Alexandra Osborne enjoys an exciting and versatile career as a solo artist, chamber and orchestral musician, and educator. She was recently appointed as Associate Concertmaster of the Sydney Symphony Orchestra. Previously Alexandra was appointed to The National Symphony Orchestra, Washington DC, by Christoph Eschenbach as the youngest member of the violin section in 2009, and spent thirteen seasons with the NSO, including as Assistant Concertmaster. Prior to this, she performed regularly with The Philadelphia Orchestra, The Pittsburgh Symphony, Chamber Orchestra of Philadelphia, and the New York Philharmonic.

Recent highlights include Guest Concertmaster of the Adelaide Symphony Orchestra, Queensland Symphony Orchestra and Opera Australia, tours with the Australian Chamber Orchestra, Ensemble Offspring, Australian World Orchestra, Australian Piano Quartet, and the Australian String Quartet, her debut album of world premiere Nico Muhly and Philip Glass works on ABC Classic, Guest Artistic Director/Concertmaster of the Melbourne Chamber Orchestra, the 2023 Bendigo, Blackheath, Bangalow and Coriole Music Festivals, Guest Principal work with the Sydney Symphony Orchestra, curating classical music events at top Australian restaurant Bennelong, a multisensory recording project and residency at UKARIA, touring with Kathy Selby and Friends, performing *The Last Violin* soundtrack for Harry Vatiliotis documentary including an appearance at the 2023 Bangalow Film Festival, founding board member/violinist of Jackson Hole Chamber Music, a concert on the 'King Louis XIV' Amati at the Smithsonian American History Museum, mentoring at the Hawaii Youth Symphony Summer Festival, and concerts across European Festivals and the BBC Proms.

Ms. Osborne has been Principal Violinist of the 21st Century Consort in Washington DC, Chiarina Chamber Players, and the Eclipse Chamber Orchestra. She is a top laureate of the Michael Hill International Violin Competition, winner of the Gisborne

International Music Competition, and a gold medalist of Symphony Australia Young Performers Award. Ms. Osborne collaborated with members of the Chamber Music Society of Lincoln Center for Alice Tully Hall's highly acclaimed opening night concert and performed the Mendelssohn Octet at Lincoln Center with members of the New York Philharmonic. A chamber music lover, Ms. Osborne has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota, Colorado and Bravo! Big Sky Music Festivals, the Philadelphia Chamber Music Society, the Fortas Chamber Music Series and was a featured artist in Symphony Magazine.

With a keen interest in fostering young talent, she has been a teaching artist for the American Youth Philharmonic Orchestra, the NSO's Youth Fellowship and Summer Music Institute programs, the DC Youth Orchestra, and the Hawaii Youth Symphony, whilst maintaining a private teaching studio. A graduate of The Curtis Institute of Music and The Juilliard School, and after 20 years in the USA, Ms. Osborne is delighted to be based back in Australia performing, educating and mentoring.



Photo by Jez Smith

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, Zdenék 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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Alexandra Osborne
Associate Concertmaster

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alex Mitchell

Alexander Norton

Leone Ziegler

Brian Hong^o

Benjamin Tjoa^o

Marcus Michelsen*

Emily Qin*

SECOND VIOLINS

Lerida Delbridge
Principal

Emma Jezek

Acting Associate

Principal

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Shuti Huang

Wendy Kong

Benjamin Li

Nicole Masters

Robert Smith

Maja Verunica

VIOLAS

Richard Waters
Principal

Justin Williams

Acting Associate

Principal

Anne-Louise

Comerford

Associate Principal

Emeritus

Rosemary Curtin

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

Nathan Greentree*

Charlotte Fetherston*

Andrew Jezek*

CELLOS

Simon Cobcroft

Associate Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

DOUBLE BASSES

David Campbell
Principal

Dylan Holly

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

FLUTES

Emma Sholl

Principal

Carolyn Harris

Katlijn Sergeant

Principal Piccolo

OBOS

Callum Hogan

Acting Associate

Principal

Amy Clough[†]

CLARINETS

Olli Leppäniemi

Principal

Christopher Tingay

Alexander Morris

Principal Bass Clarinet

BASSOONS

Hayden Burge*

Guest Principal

Fiona McNamara

Bailey Ireland*

Guest Principal

Contrabassoon

HORNS

Samuel Jacobs

Principal

Euan Harvey

Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

Emily Newham

TRUMPETS

David Elton

Principal

Brent Grapes

Associate Principal

Cécile Glémot

Anthony Heinrichs

Mark Bremner*

TROMBONES

Scott Kinmont

Acting Principal

Jeremy Mazurek^o

Harrison Steele-

Holmes[†]

Christopher Harris

Principal Bass Trombone

TUBA

Edwin Diefes*

Guest Principal

TIMPANI

Antoine Siguré

Principal

PERCUSSION

Mark Robinson

Acting Principal

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Joshua Hill^o

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Ilmar Leetberg
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Library

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Aeve O'Dea

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Tom Farmer

Production Manager

Elissa Seed

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Jacinta Dockrill

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Shanell Bielawa

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Georgia Holmes, Reede Palmer

Production Interns

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Aernout Kerbert

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Brighdie Chambers

Orchestra Manager

Emma Winestone

Deputy Orchestra Manager

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