THE WORLD OF

HANS ZIMMER





CD 1 ORCHESTRA SUITES FROM:

THE DARK KNIGHT 06:07

KING ARTHUR 03:49

03 -04

MISSION: IMPOSSIBLE

Part I: Nyah 0 5 : 0 4 Part II: Injection 0 4:36

PEARL HARBOR 05:04

RUSH

Lost but Won 06:19

THE DA VINCI CODE

Part I 06:28

Part II 05:14

Part III 04:27

Part IV 0 4: 12

CD 2

ORCHESTRA SUITES FROM:

MADAGASCAR

Best Friends 0 2 : 2 6

SPIRIT 07:21

KUNG FU PANDA

Oogway Ascends 02:06

THE HOLIDAY 07:31

HANNIBAL

To Every Captive Soul 07:00

THE LION KING 08:56

GLADIATOR

Part I: The Wheat / The Battle 0 5 : 2 7

Part II: Elysium 05:37

Part III: Now We Are Free 04:13

INCEPTION

Time 0 4 : 4 6

PIRATES OF THE CARIBBEAN

Part I: Don't Think Now Is

The Best Time / At Wit's End 07:05

Part II: Drink Up Me Hearties Yo Ho 02:50

CONDUCTED BY Martin Gellner

MUSICAL DIRECTOR Gavin Greenaway

FEATURING ORF Vienna Radio Symphony Orchestra

CHOIR

Neue Wiener Stimmen Insingizi & Friends

SOLOISTS

Monika Ballwein, Anna Baulina, Eliane Correa, Pedro Eustache, Lisa Gerrard, Juan García-Herreros-Snow Owl, Amir John Haddad-El Amir, Lucy Landymore, Valentina Naforniță, Rusanda Panfili, Luis Ribeiro, Marie Spaemann, Aleksandra Šuklar

> RECORDED AT »Hollywood in Vienna« Wiener Konzerthaus

The Orchestra

- Hans Zimmer

I think I was three years old when I attended my very first orchestra performance. It was in Frankfurt, Aurèle Nicolet was playing Bach, and I fell in love, true love, permanently and forever! Even at that early age, something about the power of the sound, and the virtuosity and harmony the players created with each other resonated within me. It was my first experience of the shared breath that an orchestra makes. Everyone always assumes I inherited my love of music from my mother, because she was the pianist that loved music more than life itself, and constantly took me to concerts. But it's not really the whole truth because I actually got it from my father. He played appallingly bad clarinet, but did so with great, unfettered enthusiasm, charm and joy. I remember accompanying him, bashing on pots and pans, as he would prop his feet up on his desk and wield this wonderful instrument. Unlike the intimidating, black-tie dress code required to attend a concert in Frankfurt, my father made me realise that music should always be inventive and playful. We had a piano at home, and I started playing. Other kids played with Legos, I played the piano. We had no TV, so I played the piano. But, frustratingly, none of the things I managed to get out of the piano had anything to do with what I was

really hearing in my head. It wasn't the lack of formal technique, it had everything to do with having picked the wrong instrument. I didn't want to become a pianist, I wanted to become "The Orchestra". But that's how six-year olds think – they don't have a concept of the impossible. Nor was I interested in becoming a great interpreter of others' music, I wanted to make my

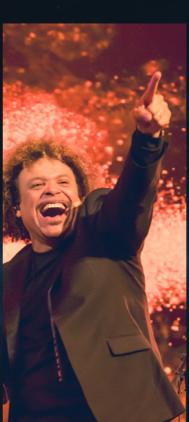
As far back as I can remember, I could hear a piece of my music in its complete form in my head. All the parts of the different orchestral instruments, all lines playing, interweaving against each other - the full, finished piece. Even now, when I sit down to write in my studio, it's actually just wrestling with sounds and technology to try and recreate what I already know and hear completed in my head. But, back then, having an orchestra was of course impossible. And then, when I was about ten years old, our music teacher brought in Wendy Carlos' ground breaking record "Switched-On Bach". I realised there was this thing out there that made it possible to imitate orchestral music by yourself: the synthesizer. So after leaving school, when I finally managed to get enough money together, I bought an EMS VCS-3 and spent a year

trying to figure out how to get a sound out of it. With youthful exuberance, I wanted to emulate the sounds of strings and brass, attempting to be my own orchestra. I eventually got quite good at it, and managed to support myself on the London session scene as a synth programmer. However, it didn't take me all that long to figure out that sitting there in solitude surrounded by electronics and cables is the opposite, the very antithesis of the orchestral experience. When we play music together there is a connection we make that brings out the very best in human nature. It's not just about individual virtuosic excellence. We learn how to really listen to each other, to breathe together in rhythm as one, and to support the creation of harmony and rhythm as we inspire and connect to each other in a wordless conversation. Don't get me wrong, I still love my synths. But they exist to extend and expand the repertoire of colours within the orchestra rather than replace them. All instruments are a part of our technological development, and it's important to remember that this technology is in the service of art, and art at its best tells our history of who we are as humans. And maybe it's this storytelling aspect that drew me to film and, ultimately, a career in Hollywood. There are many terrible things you can say about Hollywood, and all of them are true; but the one thing you can't take away from Hollywood is that it arguably commissions more orchestral music than any other institution, daily, helping to keep both orchestral music and the orchestras themselves alive. So the pride I take in this concert is that I get to share with you, not so much my music, but the mastery and humanity of the musicians. Without them, there would only be silence, and it's an honour to interrupt the silence through the orchestra's excellence, ability and soul. I think of music as an autonomous language that goes beyond the notes that are written on the page. A score is a blueprint, after all. An architect can design the most incredible building imaginable, but it's irrelevant if nobody builds it. However, while music wouldn't exist without performers, the orchestra without an audience is much like the sound of one hand clapping. There is an unspoken conversation that takes place, a singular human experience. And if we lose the orchestras, it's not just about leaving the musicians out, it's about losing a piece of ourselves that has taken quite a long time to become as sophisticated as it is now. Let them rock your socks off, move your hearts and give you the opportunity to share in the playfulness and passion of a live orchestra at their best!



































FROM LEFT TO RIGHT: Aleksandra Šuklar, Eliane Correa, Juan García-Herreros – Snow Owl, Lucy Landymore, Luis Ribeiro





HANS ZIMMER AT HURTWOOD HOUSE (1973 – 1975)

Richard Jackson

It is a good thing that Hurtwood House (or Leith Hill Place, as it was known in those days) was never one of those conventional schools in slave to all the old traditions, because at a time when they were totally obsessed with discipline and conformity, uniforms and short haircuts. Hans came strolling in through our doors with long hair, jeans, an "interesting" coat ... and his guitar. He had two passions - music and freedom - passions which left precious little time or inclination for work!! Indeed, his mother wrote after our preliminary interview to say that I may "have noticed that Hans has a strong urge for freedom and that he is very impetuous. That is a reason why he has come to blows with his educators who expect him to conform." I think it was absolutely fair to say that Hans was totally bored by the confines of narrow examination syllabuses and rote learning which had been the sole diet at his (many!) previous schools, but we found that he fizzed with intelligence whenever a more liberated teacher sparked his interest and challenged him intellectually.

And that was our challenge: how to turn all that potential academic ability into some form of solid academic achievement. Obviously, I would like to think that we were so enlightened as a school that we were able to find the key to unlock all that potential (and we certainly had a different approach), but I strongly suspect that Hans simply used his persuasive charm to twist us round his little finger. He was very articulate and charismatic and had a very persuasive smile which, coupled with a steely determination to do things his way, meant that he was able to spend a totally disproportionate amount of time playing his music.

We were a very young school ourselves in those days; these were formative years for us as much as for Hans. But then, as now, we were small and unconventional and concentrated more on allowing students to embrace what they were and realise their individuality rather than trying to force them into any particular predetermined mould. With less than 50 students in those days (300 now!), we all lived in the same house together with my family, so we all got to know each other well. We had very few facilities then, but we were a friendly safe haven for Hans where he was valued and could develop and be himself and where his creativity was celebrated rather than crushed.

Old reports paint a picture. In July 1974, I wrote: "As usual, I feel that we have not filled up his time enough with a structured work programme, but he

has kept himself very busy, mainly painting and reading and he is talking about making a serious study of the guitar next term." And, a year later: "He has been mainly preoccupied with his music group ... he is strong-willed and, like most creative people, can put boundless energy behind those things which he is interested in. At the moment, his music does not leave much room for anything else. Hans is a character. He has a very strong personality and I am glad to say that I think it is a good one."

His mother's kind reply said: "Yours was the only school where Hans was really happy and where he was understood. It was always a miracle to me why the other headmasters resented him and made him unhappy."

And that was that as far as Hurtwood House was concerned. The rest is history, as they say.

I think of Hans as the genius that the traditional school system failed to crush and if we have played some small part in keeping that spark alive that makes me happy.

Richard Jackson Headmaster Hurtwood House



Hans Zimmer would like to thank:

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Rusanda Panfili Marie Spaemann Pedro Eustache Amir John Haddad-El Amir Juan García-Herreros-Snow Owl Eliane Correa Lucy Landymore Aleksandra Šuklar Luis Ribeiro

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> . . . for The Duchess Of Duke Street

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