LONDON MUSIC WORKS
& THE CITY OF PRAGUE
PHILHARMONIC ORCHESTRA
PERFORM
THE MUSIC OF HANS ZIMMER

- THE DEFINITIVE COLLECTION -
The name really needs no introduction, having become the marker of a certain kind of film music experience; one which permeates a picture with broad confident strokes of genius. One thing is for sure, the Hans Zimmer brand is film music as spectacle and seemingly a magnet for success both critical and financial (though not always at the same time). A glance down his filmography reveals that five of the Top Twenty highest grossing movies of all time bear Zimmer’s direct touch (and that’s not counting the film’s scored by his protegés), while soundtrack albums of his music have sold in their millions. There’s little doubt that there will be further additions in time to come, for it seems Zimmer attracts only the very biggest and highest profile projects. The likes of *The Dark Knight*, *Inception*, *Pirates of the Caribbean*, *Sherlock Holmes*, *12 Years A Slave*, *Man of Steel*, *The Ring*, *The Da Vinci Code* and *The Lone Ranger* prove that this giant of a composer is able to latch onto tinsel town’s A-List blockbuster output, consume it and crank out note upon note of high-end, high-gloss and high-power music, truly dominating the artistic landscape.

In Hollywood, Zimmer appeared to land on his feet and hit the ground running as his first major American scoring projects, such as *Rain Man* (1988) and *Driving Miss Daisy* (1989), became highly acclaimed and great awards successes. The former offered a first Academy nomination for the composer and exhibited Hans’ skill in producing uniquely emotional, contemporary film music. Of course this wasn’t mere fluke; Hans had worked hard in the UK, having left Frankfurt as a teenager, and proved himself with a variety of projects. These included producing the Oscar-winning music by Ryuichi Sakamoto and David Byrne for *The Last Emperor* (1987), and his own scores for British films like *The Fruit Machine* (1988) and Apartheid drama *A World Apart* (1988). It was that latter score which made Hollywood sit up and take notice and led to Barry Levinson hiring Zimmer to score *Rain Man*. An Oscar for *The Lion King* (1994) was a key moment of recognition by the industry with the score itself remaining one of the composer’s greatest accomplishments and its emotional maturity and soulful beauty surely paving the way for the likes of *Gladiator* (2000) and *12 Years a Slave* (2013). It was also the first of a number of animated scoring assignments he would take on and with that it became very clear, very quickly that Hans Zimmer would never be pigeonholed.

Innovation and collaboration have always been at the heart of Hans Zimmer’s music; from his formative years performing and producing New Wave pop with groups such as The Buggles, Krakatoa and Krisma, followed by his partnership with film composer Stanley Myers. At their ‘Lillie Yard Studio’ in London, the young composer began to break new ground with the marriage of electronic and acoustic instruments in film music. With little in the way of formal musical education, the young Hans was very much an experimenter, and he continues to be; but it was that imaginative and passionate creative work which was key in allowing him to make the journey to America and begin to infuse Hollywood films with a new sound. That innovative streak continued well into the nineties, and with scores for the likes of *Crimson Tide* (1995), he once again unveiled a fresh way of thinking about film scoring, creating a powerfully evocative and dramatic ‘orchestral’ score without the aid of a live orchestra. Times and technology were changing fast and Hans Zimmer made sure he was at the forefront, riding this new wave toward near total control of a the new Hollywood sound.

An integral development in Zimmer’s omniscience in Hollywood was the creation of ‘Remote Control Studios’ (formerly ‘Media Ventures’) affording the composer the opportunity to set up
not only a base of operations for his own composing, but also a creative hub where he could collaborate with and mentor young up and coming composers. Many recognisable names have cut their Hollywood teeth in this veritable factory of film music, including John Powell, Harry Gregson-Williams, Mark Mancina, Steve Jablonsky, Marc Streitenfeld, Atli Örvarsson, Klaus Badelt, Ramin Djawadi and Henry Jackman. While this culture of collaboration has divided some critics and fans, who lament the decline of the lone film composer, it allows for a free-flow of ideas and has actually resulted in some fantastically original, and indeed memorable, music. *Gladiator* proffered a sublime and deeply visceral score, while *Sherlock Holmes* (2009) is perhaps one of the most entertaining in some time. That said, some consider there to be a direct correlation between this modern method of movie music making and the apparent homogenisation of contemporary Hollywood film scores.

An early partnership with the fledgling DreamWorks studio in the late nineties was another fortuitous career move which led to a roster of high profile composing gigs, including its first release, the glossy Clooney/Kidman actioner *The Peacemaker* (1997). The studio’s first animated epic *The Prince of Egypt* (1998) and spooky horror *The Ring* (2002) soon followed, as well as that small film called *Gladiator*. Zimmer’s relationship with Hollywood’s youngest studio has only gained in strength over the years, with scores for the *Madagascar* and *Kung Fu Panda* films, not to mention his ongoing role as Head of the company’s film music division. That position has allowed him to ‘over-produce’ many more scores than those he would simply be responsible for as composer.

Enduring director/producer partnerships have proved fruitful for Zimmer, from a sporadic but ongoing creative relationship with director Ron Howard – from *Backdraft* (1991) to *Frost/Nixon* (2008), via *The Da Vinci Code* (2006), *Angels & Demons* (2009) and *Rush* (2013) – to a lengthy partnership with blockbuster producer Jerry Bruckheimer – including the likes of *Days of Thunder* (1990), *The Rock* (1996), the Pirates of the Caribbean franchise, *Pearl Harbor* (2001) and the big-budget, but faintly lacklustre, *King Arthur* (2004). The likes of Ridley Scott, Nancy Meyers, James L. Brooks and Gore Verbinski have also enjoyed or endured multiple collaborations, while Hans’ most recent pairing with British director Christopher Nolan is fast becoming one of his strongest, having worked together on five projects. The composer’s work - with co-composer James Newton Howard - added gravitas and intensity to both *Batman Begins* (2005) and *The Dark Knight* (2008) and he turned heads with his solo efforts on the massively successful sequel *The Dark Knight Rises* (2012) and of course the acclaimed dreamscape thriller *Inception* (2010). That latter score inspired yet another Oscar nomination, the music being some of the most integral written for the screen in a while, from a composer who knows – more than many – how and when to push all the right buttons. The convergence of the synthetic and the acoustic, when done as expertly as only Hans Zimmer knows how, made for a stunning listening experience. His latest score for Nolan, *Interstellar* (2014), is sure to present another winning musical equation that marries perfectly the director’s thought-provoking storytelling and breathtaking visuals.

Technology, innovation and ego aside, Hans Zimmer’s music manages to get right down to the bones of a film, with a raw emotional energy that comes right from the heart and a vast palette of musical ornamentation at his disposal. Whether it be scientists, superheroes, kings, talking animals, spies, racing drivers or pirates, Hans will discover the perfect accompaniment. This is a man who has a deep understanding of music in so many forms and the tools to turn just about any idea into musical reality. He’s not just a musician, he’s an innovator and a magician and that’s why, whether you like it or not, he’s the unrivalled King of Hollywood.

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**Michael Beek**

*Writer, Film Music Journalist, Producer*

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Publishers: Track 1 Sony/ATV Music / Tracks 2,4,7,8,9,10,11 Universal/MCA Music / Track 3 Warner/Chappell Artemis Music / Tracks 5,6 Downtown Music Publishing LLC / Track 12 Songs of DWA

Track 2 co-written by Rupert Gregson-Williams
- VOLUME 2 -

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES
1. MERMAIDS
2. MUTINY
3. ANGELICA

RANGO
4. RANGO SUITE

INCEPTION
5. DREAM IS COLLAPSING
6. MOMBASA
7. DREAM WITHIN A DREAM
8. TIME

THE PACIFIC
9. HONOR

SHERLOCK HOLMES
10. DISCOMBOBULATE

ANGELS & DEMONS
11. 160 BPM

KUNG FU PANDA
12. HERO

CALL OF DUTY MODERN WARFARE 2
13. OPENING TITLES

Performers: Tracks 1,2,3,4,5,6,7,8,10,11,12,13 London Music Works / Track 9 The City of Prague Philharmonic Orchestra

Publishers: Tracks 1,2,3 Warner/Chappell Artemis Music / Tracks 4,11 Sony/ATV Harmony UK / Tracks 5,6,7,8,10,12 Universal Music / Tracks 9,13 Copyright Control

Track 1 co-written by Eric Whitacre / Track 3 co-written by Eduardo Cruz Sanchez, Rodrigo Pineda Sanchez & Gabriela Quintero / Track 9 co-written by Blake Neely / Track 11 co-written by Atli Orvarsson & Lorne Balfe
- VOLUME 3 -

THE DARK KNIGHT
1. WHY SO SERIOUS
2. AGGRESSIVE EXPANSION
3. LIKE A DOG CHASING CARS
4. INTRODUCE A LITTLE ANARCHY
5. A WATCHFUL GUARDIAN

PIRATES OF THE CARIBBEAN: AT WORLD’S END
6. I SEE DEAD PEOPLE IN BOATS
7. UP IS DOWN
8. WHAT SHALL WE DIE FOR?
9. I DON’T THINK NOW IS THE BEST TIME
10. DRINK UP, ME HEARTIES

THE DA VINCI CODE
11. CHEVALIERS DE SANGREAL

FROST / NIXON
12. WATERGATE

Performers: Tracks 1, 3, 4, 5, 12 London Music Works / Tracks 2, 6, 7, 8, 9, 10, 11 The City of Prague Philharmonic Orchestra
Publishers: Tracks 1, 2, 3, 4, 5, 12 Universal/MCA Music / Tracks 6, 7, 8, 9, 10 Warner/Chappell Artemis Music / Track 11 Sony/ATV Music
Tracks 1, 2, 3, 4, 5 co-written by James Newton Howard
- VOLUME 4 -

THE HOLIDAY
1. MAESTRO

PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST
2. DAVY JONES
3. THE KRAKEN
4. DINNER IS SERVED
5. JACK SPARROW

BATMAN BEGINS
6. VESPERTILIO
7. EPTESICUS
8. BARBASTELLA
9. ANTROZOUS
10. MOLOSSUS

MADAGASCAR
11. ZOOSTERS BREAKOUT

KING ARTHUR
12. WOAD TO RUIN

THE LAST SAMURAI
13. OPENING THEME / SAFE PASSAGE / WAY OF THE SWORD

Performers: Tracks 1,6,8,9,10,11,12 London Music Works / Tracks 2,3,4,5,7,13 The City of Prague Philharmonic Orchestra

Publishers: Tracks 1,6,7,8,9,10 Universal/MCA Music / Tracks 2,3,4,5,12,13 Warner/Chappell Music / Track 11 BMG Rights Management

Tracks 6,7,8,9,10 co-written by James Newton Howard
PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL
1. MOONLIGHT SERENADE
2. TO THE PIRATE’S CAVE / SKULL AND CROSSBONES
3. UNDERWATER MARCH
4. THE BLACK PEARL / WILL AND ELIZABETH
5. BARBOSSA IS HUNGRY
SPIRIT: STALLION OF THE CIMARRON
6. HOMELAND
THE RING
7. THIS IS GOING TO HURT
PEARL HARBOR
8. HEART OF THE VOLUNTEER
BLACK HAWK DOWN
9. LEAVE NO MAN BEHIND
GLADIATOR
10. THE MIGHT OF ROME / THE BATTLE / HONOUR HIM
11. NOW WE ARE FREE
MISSION: IMPOSSIBLE II
12. INJECTION
THE THIN RED LINE
13. THE VILLAGE

Performers: Tracks 1,2,3,4,5,7,8,10,11,13 The City of Prague Philharmonic Orchestra / Tracks 6,9,12 London Music Works
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Tracks 1,2,3,4,5 written by Klaus Badelt / Track 7 co-written by Henning Lohner & Martin Tillman / Track 11 co-written by Lisa Gerrard
- VOLUME 6 -

THE PRINCE OF EGYPT
1. RED SEA

THE PEACEMAKER
2. END TITLES

3. THE ROCK

CRIMSON TIDE
4. ROLL TIDE

THE LION KING
5. THIS LAND

TRUE ROMANCE
6. YOU’RE SO COOL

REGARDING HENRY
7. WALKING, TALKING MAN

THELMA AND LOUISE
8. MAIN THEME

BACKDRAFT
9. FIGHTING 17TH

DAYS OF THUNDER
10. MAIN TITLE

GREEN CARD
11. RESTLESS ELEPHANTS

DRIVING MISS DAISY
12. END TITLE

RAIN MAN
13. LAS VEGAS / END CREDITS

A WORLD APART
14. END CREDITS

Performers: Tracks 1,2,6,14 London Music Works / Tracks 3,4,5,8,9,11,12 The City of Prague Philharmonic Orchestra / Tracks 7,10,13 Mark Ayres


Track 3 co-written by Nick Glennie-Smith
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Mixed & Mastered by: Rick Clark
Conducted by: Evan Jolly, James Fitzpatrick & Nic Raine
Release Co-ordination: David Stoner & Pete Compton
Artwork & Design: Stuart Ford

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