THE WORLD OF HANS ZIMBER



PARTII
A NEW DIMENSION

1.	7.	13.			
MAN OF STEEL	Part II:	WONDER WOMAN	THE DARK KNIGHT	KUNG FU PANDA	PIRATES OF THE
What Are You Going to Do	No Time for Caution	SUITE	Why Do We Fall?	SUITE	CARIBBEAN SUITE
When You Are Not Saving	4:06	4:57	4:19	6.	11.
The World?				Part I	Part I
4:31	DUNE II SUITE	SHERLOCK	GLADIATOR SUITE	2:01	3:19
2.	8.	HOLMES SUITE			12.
DRIVING MISS DAISY	Part I:	14.	Part I	Part II	Part II
3:33	Intro	Part I	2:40	4:02	2:44
3.	1:10	2:02		8.	
THE ROCK SUITE	9.	15.	Part II	POWER OF ONE	
5:11	Part II:	Part II	6:48	Mother Africa	
	A Time of Quiet	5:57		5:21	
NO TIME TO DIE	Between the Storms		Part III:		
SUITE	4:27	INCEPTION	Now We Are Free	THE LION KING	
4.		SUITE	3:57	SUITE	
Part I	THE PRINCE OF EGYPT	16.		9.	
3:06	SUITE	Part I: Dream is Collapsing	PEARL HARBOR	Part I	
5.	10.	3:50	SUITE	5:18	
Part II: Final Ascent	Part I	17.	6:27	10.	
2:49	1:46	Part II: Time		Part II	
	11.	4:48		4:49	
INTERSTELLAR	Part II	4.40			
SUITE	3:42				

Part III

Part I: Day One 3:03

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, forever! Even at that early age, something about the power of the sound, the virtuosity and the harmony the players created with each other resonated within me. It was my first experience of the shared breath that an orchestra makes.

People always assume I inherited my love of music from my mother, because she was a pianist who loved music more than life itself, and constantly took me to concerts. But that's not really the whole truth, because I actually got it from my father. He played the clarinet appallingly, 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 realize 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 other people's music – I wanted to make my own.

For as long as I can remember, I have been able to hear my music in its completed form in my head. All the parts with the different orchestral instruments, all the lines playing, interweaving with 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, of course, having an orchestra was impossible.

And then, when I was about ten years old, our music teacher brought in Wendy Carlos' ground-breaking record "Switched-On Bach." I realized there was this thing out there that made it possible to imitate orchestral music for 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 make a living 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 make music together, there is a connection we make that brings out the very best in human nature. It's not just about individual virtuosic ability. We learn how to really listen to each other, to breathe together rhythmically as one, and to build up 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, every day, 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 break the silence with the orchestra's excellence, ability and soul. I think of music as an independent 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. Music wouldn't exist without performers, but an 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 laying off the musicians, 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 enthusiasm and passion of a live orchestra at their best!

The World of Hans Zimmer

- Jon Burlingame

The World of Hans Zimmer is all about ... long friendships. Hans Zimmer and Lebo M have been close friends for over 30 years. Live performances of "The Lion King" are regular highlights for audiences.

Hans Zimmer is an extraordinarily complex artist. He is among the most sought-after composers in Hollywood. And yet he quit piano lessons after only two weeks.

He has written some of the most memorable orchestral scores in movie history, from "The Lion King" to "Gladiator," from "Inception" to "Dune." Yet his origins are in a rock 'n' roll band and he still does much of his work using synthesizers. He toils in a comfortable, quiet studio in Santa Monica, California. And yet his live and loud concerts of film music have been selling out theatres, filled with tens of thousands of screaming fans around the world, since 2017.

Clearly, Hans Zimmer is unlike any other contemporary composer ... and the fact that he spent his youth being kicked out of one school after another may have something to do with that. A maverick, a free thinker and ultimately a game-changer, he has forever altered the business of creating music for movies.

He has always forged his own path, from the time he arrived in Hollywood at the behest of director Barry Levinson to score "Rain Man" (1988). He brought over some equipment from his home base in London, wrote the entire score in Levinson's office and wound up with his first Oscar nomination (for a film that won Best Picture).

He had learned from the best, apprenticing with English composer Stanley Myers ("The

Deer Hunter") in the early 1980s but eventually branching out on his own. The success of "Rain Man" immediately catapulted him into the world of A-list directors and projects, and the very next year he scored another Best Picture winner: "Driving Miss Daisy." Soon he would broaden his musical palette, adding orchestra and choir to his increasingly sophisticated electronic sounds for such anthemic scores such as "Backdraft" (1990) and "Crimson Tide" (1995).

Zimmer was already breaking Hollywood's unwritten rules - not just combining synths with symphony orchestras, but searching for fresh approaches in collaboration with his directors. He forged close relationships with the likes of Ridley Scott ("Thelma & Louise"), James L. Brooks ("As Good as It Gets"), Nancy Meyers ("The Holiday") and, beginning with "The Lion King," animation producer Jeffrey Katzenberg. "The Lion King" (1994) was the fifth film in the Disney Renaissance period of compelling, carefully crafted animated musicals, and it not only became the most successful of that decade, it also introduced Zimmer's music to a worldwide audience. His soaring themes, choral chants, use of African percussion and the evocative vocal solos of Lebo M earned him a well-deserved Academy Award (as well as a Golden Globe and two Grammys).

It also solidified his relationship with Katzenberg who, when he left Disney to become a partner in the DreamWorks studio, enlisted Zimmer as composer on such subsequent animated features as "The Prince of Egypt," "Madagascar" and "Kung Fu Panda."

Eventually, Hollywood began to understand that Zimmer wasn't just a talented composer. He was also a visionary. His ideas about film scoring extended beyond straightforward music-making. He was challenging himself and everyone around him. Here is the key: Zimmer considers himself a filmmaker and feels a genuine responsibility to his fellow filmmakers to deliver a score that serves the film in as original a way as possible. Terrence Malick enlisted Zimmer before he even began shooting "The Thin Red Line" (1998); the composer toiled for more than a year, creating hours of moody, melancholy music that enhanced the imagery and deepened the storytelling in Malick's World War II film.

That's the other part of the Zimmer-director relationship that broke new ground in Hollywood: He invites directors and producers into the process, bringing them to his gorgeous, comfortable studio (which he likens to a 19th-century brothel, with its red velvet interior, dim lighting and cushy couches) and seeking their thoughts, opinions and feedback on every note. They are made to feel welcome, their views respected,



Jon Burlingame is an awardwinning American journalist who specializes in film and television music. He teaches film music history at the University of Southern California and is the author of six books, including "The Music of James Bond" and the newly published "Music for Prime Time: A History of American Television Scoring."



Special events featuring Hans Zimmer. March 2022: As part of his Hans Zimmer Live Europe tour of 2022, Zimmer was in Amsterdam for the night of the Academy Awards® ceremony. After winning the Best Original Score award for "Dune," he held an impromptu celebration in the hotel bar with his family, band and team – wearing a bathrobe and brandishing a plastic Oscar presented to him by singer Loire Cotler, the vocalist from the "Dune" soundtrack. His daughter Zoë Zimmer took this photograph, which was posted on Twitter and spread around the world.

The World of Hans Zimmer is all about ... close partnerships. Hans Zimmer is well known for regularly discussing the content of upcoming film releases with the directors he works with, and for constantly finding inspiration on the spot in all kinds of different film locations.



their input desired. The inevitable result is that many of his clients (in reality, his friends) come back to him again and again.

No wonder that Ridley Scott's editor Pietro Scalia cut together "Gladiator" (2000) at Zimmer's facility, enabling a much closer-than-usual collaboration between composer, director and editor. In fact, it was Zimmer who suggested that the film should begin not with the battle in Germania, but rather with something a bit more poetic – and the result was that now-famous scene of Russell Crowe's hand gliding gently over the golden fields of his farm back home, accompanied by Lisa Gerrard's haunting wordless vocal. After "Gladiator," music could no longer be considered a matter of "post-production sound"

where the composer was brought in late and

rushed the music to completion. Zimmer was in

the forefront of the now-commonplace practice of "demo'ing" every piece of music in the film

for the director in advance of the final record-

ing sessions. This way, there are no last-minute surprises, no need for change or compromise, and the composer can focus on getting the best performance from his musicians "without distractions or questions," he points out.

And then there is Zimmer's sense of innovation. Producer Jerry Bruckheimer, with whom Zimmer worked on many films, including the "Pirates of the Caribbean" franchise, says: "On just about every film, he comes up with something you've never heard before or an approach that is totally unique."

Indeed. Who else would have:

- Recorded a London brass section, electronically processed their sounds, then played them back through speakers placed in the studio's stairwells for an even stranger sound for Christopher Nolan's "Inception" (2010)?
- Travelled to Eastern Europe to record Roma violinists and accordionists to incorporate into

- his music for "Sherlock Holmes: A Game of Shadows" (2011)?
- Solicited choral contributions from fans via the internet to create a 100,000-voice chant that would eventually appear in "The Dark Knight Rises" (2012)?
- Dared to write a full 100 minutes of music for Nolan's "Dunkirk" (2017) before the film was even shot, then tore it all apart to integrate the music and sound design so closely that the sound and imagery would become a single immersive experience?
- Tackled a James Bond film ("No Time to Die," 2021), finding and producing its Billie Eilish title song and then crafting a score that would both honour the classic Bond sound yet also create a requiem for Daniel Craig's final appearance as 007?
- Spent a year experimenting with women's voices, ultimately creating an Oscar-winning score for "Dune" (2021) that incorporated chants,

whispers and screams, as well as specially created instruments, to convey the mystery and unique atmosphere of the desert planet Arrakis, its inhabitants and those who would conquer it?

For more than two decades now, Zimmer has been doing something else that directors love. When he begins a new project, he spends days or even weeks crafting a lengthy "suite" that distils all of his sonic and thematic ideas into one long piece of music that (if the director approves) will become the basis for all of the film's music. He did this for Ron Howard in a virtuosic 20-minute piece for "The Da Vinci Code," whose dark string colours, Renaissance-era viols and Latin choral work proved critical to generating suspense in the Dan Brown religious thriller. (Howard: "Hans has made a career of taking on one creative high-wire act after another.")





The World of Hans Zimmer is all about ... masterminds. Gavin Greenaway and Hans Zimmer have been friends and close colleagues for over 35 years. In response to a question about working with the composer, Gavin once said, "you cannot tell Hans that something is impossible. If you do, he'll just go and do it."

The World of Hans Zimmer is all about ... professional collaboration. Musical director Nicholas Glennie-Smith and Hans Zimmer have been working together for more than 40 years. Nicholas plays a key role in the success of the Hans Zimmer Live shows. Just before Zimmer's first ever live show, at Hammersmith in London in October 2016, the composer asked his MD, "What do you think, Nicholas – is anybody going to turn up?"

Which brings us to Hans Zimmer, game-changer: He has literally altered the business model for film composition at almost every level. First, Zimmer's insistence on being involved at the earliest possible stages of production allows for maximum creative input and less of a reliance on the dreaded "temp track" (temporary music often placed in an early cut by editors and directors to get a sense of how music can help a scene). Second, he helped pioneer the hybrid symphonic-electronic score that is now commonplace in film music today.

Director Christopher Nolan puts it this way: "Hans throws around concepts and ideas without restraint, just to see where the process might lead. He never lets practical realities limit his belief in the power of ideas, and because of that winds up being one of the most essential talents working in movies."

Perhaps his greatest influence on film music today stems from his essential love of collaboration. He loves making music with friends and fellow artists. A score inevitably starts with Zimmer, and all of the main themes are always his, but he often enlists arrangers, orchestrators, fellow musicians and music editors to contribute to his scores – and they all wind up with credit, often on screen and always in the fine print, that enables them to benefit financially from their work on his behalf.

This began in the '90s, when Zimmer began assembling teams to help him realize his vision for each score. The people who have worked for him are now a who's who of top Los Angeles film

composers, including Harry Gregson-Williams ("The Martian"), John Powell ("How to Train Your Dragon"), Steve Jablonsky ("Transformers"), Heitor Pereira ("Minions"), Henry Jackman ("Wreck-It Ralph"), Ramin Djawadi ("Game of Thrones"), Tom Holkenborg ("Mad Max: Fury Road") and many others.

All of these talented composers were mentored, guided and trained in the craft of film scoring, and they are all now on their own, creating music that we all know and love. It was Zimmer who brought them up through the ranks and gave them opportunities to shine. Powell, who has continued to collaborate with Zimmer on the "Kung Fu Panda" films, says: "Being creative is what interests him. He's very generous with his credits and his time. He loves working with other people. He likes being in a band, so to be able to create with other people is his favourite thing." Zimmer turned heads again by taking a band, a handful of orchestral musicians and a choir to

California's premier rock venue – Coachella – and playing his hits for rapt, wildly enthusiastic audiences. A world tour followed, without any of the film clips that traditionally accompany film music concerts, effectively reinventing live performance of music for movies. And in its wake has come a new series of concerts, this time returning to Zimmer's first love: the orchestra. (He saw his first opera before he was 3, and remembers being taken to classical concerts every week as a boy. Rock 'n' roll entered his life much later – another unexpected revelation from this endlessly surprising composer.)

He never stops, and his enthusiasm never wanes. "Dune" director Denis Villeneuve recalls: "When the movie was totally finished, Hans was still sending me music." Informed that the project had concluded and no more music was needed, Zimmer replied, "I know! But there will be a second part! Listen to this!"

There has never been anyone quite like Hans Zimmer.









GAVIN GREENAWAY CONDUCTOR

Soundtrack conductor Gavin Greenaway is a long-time and trusted friend of the Hollywood composer Hans Zimmer. He has been collaborating with him for the past 35 years, from the beginning of the composer's career through to his biggest blockbusters. Gavin has conducted a number of Zimmer's film scores, including "The Prince of Egypt," "Gladiator," "Pearl Harbor," "The Ring," "Inception" and "Interstellar". He has been involved in composing, songwriting, production and orchestration for approximately 90 movies - for James Newton Howard, John Powell and others. Gavin continues to conjure the magic of Hans Zimmer's works for live audiences, together with some of the most outstanding soloists from Zimmer's talent pool and a masterful symphony orchestra.

LISA GERRARD

Australian singer Lisa Gerrard has established herself as one of the world's most highly acclaimed singers and film composers, with a vocal style that is as unique as it is precise and all-embracing. She has collaborated with Hans Zimmer on films including "Mission: Impossible," "King Arthur," "Black Hawk Down," "Tears of the Sun" and "Gladiator" – which won her a Golden Globe and gained her an Oscar nomination. Lisa has been part of The World of Hans Zimmer international concert tour ever since its premiere in 2018, performing a selection of the most popular songs that she co-wrote with Zimmer. She has also been a special guest on all of the Hans Zimmer Live tours.

LEBO M

Lebohang "Lebo M" Morake is a South African singer, performer, producer and composer most famous for arranging and performing music for the "Lion King" movies and stage productions. He has also co-produced, co-written and performed numerous other film soundtracks with Hans Zimmer, Jerry Goldsmith and James Newton Howard to name just a few. Lebo M's Grammy Award-winning songs became classics, familiar to some 90 million fans around the world. As a performer, Lebo M has featured as special guest on all Hans Zimmer Live world tours and he has appeared as a special guest at other live concert events, including HAVASI and Hollywood in Vienna.

RUSANDA PANFILI

Rusanda Panfili, a Moldovan/Romanian violinist, embarked on her musical journey in Bucharest, Romania. Throughout her career, she has graced the stage with esteemed orchestras including the Vienna Radio Symphony Orchestra, the Sonderborg Symphony, the Weimarer Staatskapelle and the Jerusalem Symphony Orchestra. Her collaborations span a wide spectrum of celebrated artists, ranging from Andrea Bocelli, Lisa Gerrard, Tina Guo and Worakls to Igudesman & Joo, Valentina Nafornita, The Aristocrats and Carlos Rafael Rivera – along with film music composer Hans Zimmer. Rusanda has served as the first violinist on Zimmer's Hans Zimmer Live and The World of Hans Zimmer global tours.









GAN-YA BEN-GUR AKSELROD MARIKO MURANAKA VOCALS (SOPRANO)

Gan-ya has performed with leading opera companies such as the Staatsoper Stuttgart, the Komische Oper in Berlin, the Théâtre du Capitole in Toulouse, the Deutsche Oper in Berlin, the New Israeli Opera in Tel Aviv, the Teatro Real in Madrid and and many more. She has also won numerous awards in Austria, the US, Israel and Turkey, and is a sought-after interpreter of contemporary music and film music. She holds a Master's degree in opera from the City University of New York, a Bachelor's degree in music performance from Tel Aviv University and is a professor of contemporary vocal music at Graz University.

Mariko Muranaka is an acclaimed standing cellist (acoustic/electric) known for her exceptional artistic perspective who captivates audiences worldwide with her performances. Mariko's talent, versatility and captivating performances have solidified her status as a highly sought-after musician, leaving an indelible mark on the music industry. She has engaged in notable collaborations throughout her illustrious career. From November 2022 to March 2023, she had the honour of performing with Adele, followed by joining Hans Zimmer for the Hans Zimmer Live tour from March to June 2023.

PEDRO EUSTACHE MULTI-WOODWIND

Venezuelan-born Pedro Eustache is a world-renowned multi-woodwind soloist, composer, lecturer, educator and instrument-maker with over 45 years of professional experience and a distinguished academic career. With a remarkable collection of around 600 acoustic and electronic musical instruments, many of which he made himself, Pedro has become a prominent wind soloist on global tours since 2017, such as Hans Zimmer Live, The World of Hans Zimmer and Game of Thrones - Live. Pedro has contributed to over 150 scores, including such notable works as the Oscar-winning "Dune" (2022), the Grammy Award-winning "Encanto" (2023), "The Lion King II," "Pirates of the Caribbean" and many more.

ALEXIOS ANEST GUITAR

Alexios Anest is a multi-instrumentalist, composer, producer and recording artist known for his highly virtuosic guitar playing. A classical musician in spirit but a rock 'n' roller at heart, Alexios' music ranges from epic orchestral arrangements combined with electrifying guitar solos to intricate and emotive acoustic pieces. His musical journey has taken him all over the world, most notably to Granada, Spain, where he lived and studied flamenco with the local masters. Alexios is one of the few guitarists in the world who is equally at home on both the flamenco and the electric guitar.









JUAN GARCÍA-HERREROS BASS GUITAR

Juan García-Herreros, also known by his indigenous name of "Snow Owl," is a Colombian-born, Grammy-nominated composer, producer and bassist. His exceptional musicality and artistic abilities have taken him to stages across the world, where he has performed with many Grammy and Oscar winners. In 2021, he was a featured soloist in Hans Zimmer's "Dune" soundtrack, and Hans' requests for the sequel "Dune: Part Two" further inspired the unique depth of Snow Owl's bass soundscape. In 2022 and 2023, he was invited to join the Hans Zimmer Live band. Snow Owl is also the creative director of Totem Warriors, a sound collective producing soundtracks for video games and film.

ELIANE CORREA KEYBOARD

Eliane Correa is a Cuban-Argentinian pianist, music director and composer based in London. She is the curator of the London Latin Jazz Fest and a touring keyboardist for The World of Hans Zimmer, directing, arranging, performing and producing music for a wide range of established artists both in London and internationally, as well as composing music for award-winning theatre productions and films. She initially became known for her Afro-Cuban funk fusion project "Wara." Her unique sound equally reflects her Latin American heritage and her experience of the musical melting pot of London.

ALEKSANDRA ŠUKLAR MALLETS/PERCUSSION

Aleksandra Šuklar has established herself as an extraordinary multi-percussionist and marimba artist. She has captivated audiences worldwide with her enthralling solo performances and has toured as a solo percussionist with Hans Zimmer as part of his band. Aleksandra has also poured her talent into recordings for Hollywood productions, collaborating with giants such as Netflix, DreamWorks and Warner Bros. Her contributions can be heard in soundtracks for films such as "SpongeBob," "Dune," "The Creator" and "Kung Fu Panda 4." She continues to redefine the boundaries of percussion artistry, premiering solo works and concertos for percussion that are dedicated to her.

LUIS RIBEIRO DRUMS/PERCUSSION

Luis Ribeiro was born in Sao Paulo, Brazil, and has worked across many different musical genres including pop, rock, funk, opera, jazz, Austropop and world. He has collaborated with a wide range of artists and ensembles, including Ricky Martin, Gloria Gaynor, Martin Grubinger, Count Basic, opera singer Juan Diego Flórez, Erwin Schrott, Angelika Kirchschlager, the Vienna Symphony Orchestra, the Vienna Radio Symphony Orchestra, saxophonist Bill Evans and many more. He teaches percussion at the University for Music and Performing Arts in Vienna, the Mozarteum University in Salzburg, the Bruckner Conservatory in Linz and the Prince Claus Conservatory in Groningen.







LUCY LANDYMORE DRUMS/PERCUSSION

Lucy Landymore is an award-winning percussionist, drummer and composer. She is considered one of the most versatile and exciting multi-percussionists of our time. As a soloist, she has performed her own works at venues such as the Tonhalle Maag (Zurich), the Tonhalle Düsseldorf, the Radiokulturhaus Wien and Alondra de la Parra's famous PAAX Festival in Cancun, Mexico. Lucy has been playing for Hans Zimmer since 2014. She has been featured internationally on numerous TV and radio stations and is also part of "Hans Zimmer Live in Prague" on Netflix. Recently, she appeared as a soloist with the Czech Philharmonic on Czech television.

NOKUKHANYA DLAMINI VOCALS

Nokukhanya Dlamini, a native of the township of Esikhawini, KwaZulu-Natal, has always been passionate about performing. Gospel music has been the cornerstone of Nokukhanya's musical journey. Her exceptional voice propelled her into the South African music scene, leading to collaborations with industry icons Sibongile Khumalo and Gloria Bosman. Her various musical projects bear witness to her unyielding commitment to her roots, weaving a seamless bond between her heritage and her music.

NAIROBI CHAMBER CHORUS

Founded in October 2005 by Ken Wakia, the Nairobi Chamber Chorus (NCC) is one of the leading choral groups in Kenya today. Its mission is to enable young Kenyans to participate in a high-quality musical forum from which they can build their careers or expand their knowledge and interest in the arts. Since its inception, over 200 young people have participated, and many are now leading musicians in Kenya, performing and teaching music across the country and beyond. It is a voluntary group with members drawn from institutions around Nairobi, mostly universities. NCC's vision is a strong, well-trained musical community which can use music

to promote peace and cross-cultural understanding by performing choral music to a high standard. NCC has travelled extensively in East Africa performing concerts, often for charitable causes, and running music workshops for high school students, university students and church choirs. They have also had a very busy international tour schedule, travelling to the UK, USA, Spain and Denmark.

NCC delights in sharing the joy of choral music with the world.



ODESSA ORCHESTRA & FRIENDS

For his 2022 tour, Hans Zimmer engaged an orchestra from Odessa. The rehearsals in Berlin, in February 2022, and the Europe tour that began shortly afterwards, took place against the backdrop of Russia launching its war of aggression against Ukraine. About half of the musicians scheduled to appear managed to reach Germany in time. The orchestra's management thus faced the task of finding more musicians for the tours. New orchestra members were recruited from all

over Europe – all of them with Ukrainian roots. As the "Odessa Orchestra & Friends", these musicians have been thrilling audiences all over Europe over the past year on the tours with Hans Zimmer Live, Disney in Concert and Two Steps From Hell, bearing compelling witness to the quality of the orchestra. The orchestra thus triumphantly proclaims the name of its native country in music across the world, deepening sympathies for its homeland.



ALL MUSIC BY HANS ZIMMER

WITH

ALEKSANDRA ŠUKLAR (MALLETS / PERCUSSION) ALEXIOS ANEST (GUITAR) ELIANE CORREA (KEYBOARD) GAN-YA BEN-GUR AKSELROD (VOCALS, SOPRANO) JUAN GARCÍA-HERREROS (BASS GUITAR) LEBO M (VOCALS) LISA GERRARD (VOCALS) LUCY LANDYMORE (DRUMS / PERCUSSION) LUIS RIBEIRO (DRUMS / PERCUSSION) MARIKO MURANAKA (CELLO) NOKUKHANYA DLAMINI (VOCALS) PEDRO EUSTACHE (MULTI-WOODWIND) RUSANDA PANFILI (VIOLIN) HANS ZIMMER (GUITAR) ODESSA ORCHESTRA & FRIENDS NAIROBI CHAMBER CHORUS GAVIN GREENAWAY (CONDUCTOR)

RECORDED

MAY 11 - 12, 2024 AT TAURON ARENA, KRAKÓW, POLAND

RECORDED BY COLIN PINK

MIXED BY
ALAN MEYERSON, EVA REISTAD

MASTERED BY ARNOLD KASAR

FRANK EMBACHER, TINE ACKE, STEFAN PANFILI, ERIC VALVERDE,
ALBERTO VEGA, DITA VOLLMOND, OB MEDIA

DESIGN MICHAEL BALGAVY

ALBUM EXECUTIVE PRODUCERS
CHRISTOPH SCHOLZ, MATTHIAS GREVING, SVEN SCHUHMANN

THE LIVE SHOW

CURATED BY HANS ZIMMER

MUSICAL DIRECTOR GAVIN GREENAWAY
ADDITIONAL ARRANGEMENTS BY ALEJANDRO MOROS & STEVE MAZZARO
ORCHESTRATOR OSCAR SENÉN, MARTIN GELLNER

SHOW PRODUCERS STEVEN KOFSKY & DIETER SEMMELMANN ARTISTIC PRODUCER & DIRECTOR SANDRA TOMEK
ART & VIDEO DIRECTOR MICHAEL BALGAVY
HEAD PROJECT MANAGER &

EXECUTIVE PRODUCER OLIVER ROSENWALD
PROJECT MANAGEMENT TEAM JOHANNES STEPHAN, ASTRID REUTHER,
STEFANIE STUBNER
CREATIVE MANAGEMENT TEAM MARTIN BRANDL, NADINE BRANDL,
RAPHAELA BERGER
EXECUTIVE PRODUCER CHRISTOPH SCHOLZ

ORCHESTRA & CHOIR MANAGER WILHELM KEITEL
VOCAL COACH BOB EDWARDS
MUSIC PREPARATION OSCAR SENÉN, MATTHIAS ZWIAUER,
NATALIA VILLANUEVA GARCÍA
TECHNICAL SCORE CONSULTANT CHUCK CHOI
TECHNICAL ASSISTANT LINDSEY NELSON
STAGE DESIGN THOMAS SCHMITT, ANDREAS KISTERS,

MICHAEL BALGAVY
SOUND DESIGN COLIN PINK
LIGHTING DESIGN ANDREAS KISTERS
VIDEO SUPERVISOR EVA HIESMAIR
ADDITIONAL VIDEO DESIGN LAURENTIA LEBERBAUER
CHOREOGRAPH FUTURELOVE SIBANDA
STAGE MANAGER (PEHEARSALS) GALINA SFLLS

STAGE MANAGER (REHEARSALS) GALINA SELLS
ASSISTANT DIRECTOR SONJA MAYER
COSTUME COORDINATOR LUNA BRANDT
TOUR MANAGERS ALEXANDRA VON GEMMINGEN,
BODO MACKENBRUCK
PRODUCTION MANAGER TOBIAS BUSSKAMP

PUBLIC RELATIONS MANAGER CATHRIN WEIDNER SOCIAL MEDIA MANAGERS MILAN SCHMALENBACH, JOE ELEY

MODERATION FOOTAGE:

DIRECTORS OF PHOTOGRAPHY JAMES TONKIN, RYAN BOOTH
FILM PRODUCTION SIMON FISHER, RYAN KUHARIC
POST PRODUCTION DAVID HORSWELL
FILM PRODUCTION COORDINATORS JESSICA GIBSON, NADINE BRANDL

PAS TO HANS ZIMMER AT RCI GLOBAL CYNTHIA PARK, NICOLE JACOB PA TO STEVEN KOFSKY AT RCI GLOBAL JAZMINE ORLOVSKY

