





There is one musical contribution to *The Dark Knight Rises* that clearly demonstrates the importance of Hans Zimmer as a creative collaborator. It explains why, eight years ago, as a first-time, tempole-filmmaker, I so needed his help with reinventing Batman. A fresh musical approach was going to be a key component, but beyond that I needed the help of a master- someone who had faced such huge odds and emerged unscathed. For me Hans Zimmer was the sound of contemporary movies and I was delighted when he agreed to talk about the project. I was less delighted with his initial thoughts - why make the music heroic? Why not play the tragedy and nobility of the tale, like an Elgar concerto? Fear provided a couple of reasons right away, but then I started to learn the method to Hans' madness... an unerring ability to hone in on the one thought that cracks a project open. The darkly romantic, lush score, with its strangely minimalist core that he and James Newton Howard labored over with such passion brought new ways of tapping emotion and pathos within the context of relentless action. The sound was fresh, distinctive and has been mercilessly plundered by every action movie (or at least their trailers) since 2005.

The score for *Batman Begins* dominated the direction of blockbuster movie music for everyone except Hans, who, when we came to revisit Gotham, insisted on moving in a completely different direction for the crazed, tortured sound of the Joker, and refused to let us put in our favorite cues from the first film, insisting on pushing further towards a destination that only he could hear. Hans has sometimes been accused (not within earshot) of taking the long way round, but what I've seen over the last eight years is that you have to take the long way round to find the new sound, the new approach. I have never worked with someone so dedicated to the idea that the real risk is in playing it safe. Hans taught me that you have to pull aggressively in the wrong direction to discover the possibilities - and that without discovering the possibilities you can never do anything exceptional. Together with his team of extraordinary collaborators, Lorne and Ival amongst others - Hans sets

creative goals for a project higher than you ever thought possible or practical. He told me that he wanted to start *The Dark Knight Rises* starting to shoot - Hans pinpointed our prison world as the seed of an evil spread we were able to incorporate that notion into the shooting of the sequences, leaning into the significance of the sound of evil rising. Here you see the essence of Hans' approach - his greatest thinking is not even done to picture - Hans sees through the screen to the story and is faithful to that and only that.

But this is not the contribution to which I was referring.

The musical contribution in *The Dark Knight Rises* that most clearly demonstrates creative collaboration is not to be found on this record. He did not write a note of it on the entire film and it is the lonely fragile voice of a boy singing the National Anthem at a crowded football stadium. While we were considering how to stage this sequence I drew artists we might convince to do a star spangled cameo. He threw out a few ideas, the spirit of the thing. Then called me back a few minutes later, gently suggesting I might want to do our endeavor. He told me to make the most instinctive and unconscious connection the genesis of our story. It was the sort of priceless contribution that gives you good dangerous dependence on a collaborator. I told him I'd think about it.

MUSIC COMPOSED AND ARRANGED BY: **HANS ZIMMER**

ADDITIONAL MUSIC BY: **LORNE BALFE AND TOM HOLKENBORG**

AMBIENT MUSIC DESIGN: **MEL WESSON**

ADDITIONAL ARRANGEMENTS:

ANDREW KAWCZYNSKI, JASHA KLEBE, STEVE MAZZARO AND RAHMIN DJAWADI

ALBUM PRODUCED BY: **STEPHEN LIPSON**

ALBUM CO-PRODUCED BY: **CHRIS NOLAN, ALEX GIBSON AND HANS ZIMMER**

MUSIC PRODUCTION SERVICES: **STEVEN KOFISKY**

SOLO CELLO: **ANTHONY PLEETH AND MARTIN TILLMAN**

SOLO VIOLIN: **ANN MARIE CALHOUN**

SYNTH PROGRAMMING: **HOWARD SCARR AND HANS ZIMMER**

SUPERVISING MUSIC EDITOR: **ALEX GIBSON**

MUSIC EDITOR: **RYAN RUBIN**

TECHNICAL CONSULTANT: **CHUCK CHOI**

DIGITAL INSTRUMENT DESIGN: **MARK WHERRY**

SAMPLE DEVELOPMENT: **SAM ESTES, MICHAEL HOBE AND CLAUDIUS BRÜSE**

SUPERVISING ORCHESTRATOR: **BRUCE L. FOWLER**

ORCHESTRATORS:

WALTER FOWLER

KEVIN KASKA

YVONNE SUZETTE MORIARTY

RICK GIOVINAZZO

ELIZABETH FINCH

CARL RYDLUND

ANDREW KINNEY

GEOFF STRADLING

ED NEUMEISTER

ORCHESTRA CONTRACTOR: **ISOBEL GRIFFITHS**

ASSISTANT ORCHESTRA CONTRACTOR: **CHARLOTTE MATTHEWS**

SCORE COORDINATOR: **ANDREW ZACK**

MUSIC PREPARATION: **BOOKER WHITE**

UK MUSIC LIBRARIAN: **JILL STREATER, GLOBAL MUSIC**

SCORE RECORDED AT: **AIR LYNDHURST, LONDON**

SCORE RECORDED BY: **GEOFF FOSTER**

ASSISTANT ENGINEERS: **ADAM MILLER, LAURENCE ANSLOW AND**

ORCHESTRA CONDUCTED BY: GAVIN GREENAWAY AND MAT

BOOTH READER: THOMAS FARNON

ORCHESTRA LEADER: PERRY MONTAGUE-MASO

PRINCIPAL VIOLA: PETER TALE

PRINCIPAL BASS: MARY SCULLY

PERCUSSION: PAUL CLAVIS, GARY KETTEL AND FRANK

PRINCIPAL HORN: RICHARD WATKINS

PRINCIPAL TROMBONE: RICHARD EDWARDS

PRINCIPAL TUBA: OWEN SLADE

SYNTHESIZERS: HANS ZIMMER

GLOBAL CHANT LEADER: CJ SINGH

CHOIR BOY: THOMAS JESTY

SCORE MIXED BY: **STEPHEN LIPSON, ALAN MEYERSON AND D**

SCORE MIXED AT: REMOTE CONTROL PRODUCTIONS, SANTA

ASSISTANT ENGINEERS: SATOSHI NOGUCHI, LORI CASTRO AND C

ALBUM MASTERED BY: PAT SULLIVAN OF BERNIE GRUNDMA

STUDIO MANAGER FOR REMOTE CONTROL PRODUCTIONS: CZAR

EXECUTIVE IN CHARGE OF MUSIC FOR WARNER BROS. PICTURES: J

EXECUTIVE IN CHARGE OF MUSIC FOR WATERPOWER: JAS

ART DIRECTION: SANDEEP SRIRAM

MUSIC BUSINESS AFFAIRS EXECUTIVE: LISA MARGO

PUBLISHED BY WARNER OLIVE MUSIC LLC (ASCAP