



# LANG LANG

THE Disney BOOK

DELUXE EDITION



STEINWAY & SONS





01.	<b>Beauty and the Beast</b> <i>from "Beauty and the Beast"</i> Die Schöne und das Biest La Belle et la Bête · La bella y la bestia comp. by Alan Menken; arr. and orch. by Natalie Tenenbaum	4:09	05.	<b>Dos Oruguitas</b> <i>from "Encanto"</i> featuring Sebastián Yatra vocals comp. by Lin-Manuel Miranda; arr. by Randy Kerber	4:48
02.	<b>It's a Small World</b> Diese Welt ist klein Le monde est petit comp. by Richard M. Sherman & Robert B. Sherman arr. by Stephen Taylor	3:12	06.	<b>Rainbow Connection</b> <i>from "The Muppet Movie"</i> Glücks-Regenbogen (Die Muppets) Rainbow Connection (Les Muppets: Ça c'est du cinéma!) comp. by Paul H. Williams & Kenneth Ascher; arr. by Randy Kerber	4:10
03.	<b>Let It Go</b> <i>from "Frozen"</i> Lass jetzt los (Die Eiskönigin – Völlig unverfroren) Libérée, délivrée (La Reine des neiges) ¡Suéltalo! (Frozen: El reino del hielo) comp. by Kristen Anderson-Lopez & Robert Lopez arr. and orch. by David Hamilton	3:41	07.	<b>Reflection</b> <i>from "Mulan"</i> featuring Guo Gan Chinese erhu Spiegelbild (Wer bin ich?) Réflexion (Qui je suis vraiment?) · Reflejo comp. by Matthew Wilder; arr. and orch. by David Hamilton	4:14
04.	<b>The Bare Necessities</b> <i>from "The Jungle Book"</i> Probier's mal mit Gemütlichkeit (Das Dschungelbuch) Il en faut peu pour être heureux (Le Livre de la jungle) Busca lo más vital (El libro de la selva) comp. by Terry Gilkyson; arr. by Stephen Hough	2:40	08.	<b>Someday My Prince Will Come</b> <i>from "Snow White and the Seven Dwarfs"</i> Kommt erst mein Prinz zu mir (Schneewittchen und die sieben Zwerge) Un jour mon prince viendra (Blanche-Neige et les Sept Nains) Mi principe vendrá (Blancanieves y los siete enanitos) comp. by Frank Churchill; arr. by Stephen Walford	1:56
			09.	<b>It's All Right</b> <i>from "Soul"</i> featuring Jon Batiste vocals & piano comp. by Curtis Mayfield; arr. and orch. by Randy Kerber	3:29

10.	We Don't Talk About Bruno <i>from "Encanto"</i> Nur kein Wort über Bruno Ne parlons pas de Bruno · No se habla de Bruno comp. by Lin-Manuel Miranda; arr. by Gordon Goodwin	4:04	14.	You'll Be in My Heart ( <i>Italian version</i> ) <i>from "Tarzan"</i> featuring Andrea Bocelli vocals Dir gehört mein Herz Toujours dans mon cœur · En mi corazón estarás comp. by Phil Collins; arr. and orch. by David Hamilton	5:21
11.	Remember Me <i>from "Coco"</i> featuring Miloš guitar Denk stets an mich (Coco – Lebendiger als das Leben!) Ne m'oublie pas · Recuérdame comp. by Kristen Anderson-Lopez & Robert Lopez arr. and orch. by Randy Kerber	4:52	15.	Beauty and the Beast ( <i>solo version</i> ) <i>from "Beauty and the Beast"</i> Die Schöne und das Biest La Belle et la Bête · La bella y la bestia comp. by Alan Menken; arr. by Stephen Hough	2:55
12.	When You Wish Upon a Star <i>from "Pinocchio"</i> featuring Gina Alice vocals Wenn ein Stern in finst'rer Nacht Quand on prie la bonne étoile · La Estrella Azul (Pinocho) comp. by Leigh Harline; lyrics by Ned Washington arr. by David Hamilton	3:49	16.	Mary Poppins Fantasy	4:26
13.	A Whole New World <i>from "Aladdin"</i> In deiner Welt Ce rêve bleu · Un mundo ideal comp. by Alan Menken; arr. by Peter Dugan	4:16	17.	Feed the Birds <i>from "Mary Poppins"</i> Lied der Vogelfrau Nourrir les p'tits oiseaux comp. by Richard M. Sherman & Robert B. Sherman arr. by Natalie Tenenbaum (2), Stephen Hough (3)	4:21
			18.	Who's Afraid of the Big Bad Wolf? <i>from "Three Little Pigs"</i> Wer hat Angst vorm bösen Wolf? (Die drei kleinen Schweinchen) Qui craint le grand méchant loup? (Les Trois Petits Cochons) ¿Quién teme al lobo feroz? (Los tres cerditos) comp. by Frank Churchill; arr. by Stephen Walford	2:03

19.	<b>Do You Want to Build a Snowman?</b> <i>from "Frozen"</i>	2:39	24.	<b>My Own Home</b> <i>from "The Jungle Book"</i>	3:05
	Willst du einen Schneemann bauen? (Die Eiskönigin – Völlig unverfroren)			Trautes Heim (Das Dschungelbuch)	
	Je voudrais un bonhomme de neige (La Reine des neiges)			Ma maison sous le chaume (Le Livre de la jungle)	
	Hazme un muñeco de nieve (Frozen: El reino del hielo)			En mi hogar (El libro de la selva)	
	comp. by Kristen Anderson-Lopez & Robert Lopez arr. by Stephen Hough			comp. by Richard M. Sherman & Robert B. Sherman arr. by Thomas Lauderdale	
20.	<b>Whistle While You Work</b>	3:32	25.	<b>Life Is a Highway</b>	3:28
21.	<b>Bluddle-Uddle-Um-Dum</b> (The Dwarfs' Washing Song)	2:06		<i>from "Cars"</i>	
22.	<b>I'm Wishing</b> <i>from "Snow White and the Seven Dwarfs"</i>	1:56		Cars: Quatre Roues	
	Wer bei der Arbeit pfeift   Das Waschlied der Zwerge   Ich wünsch mir (Schneewittchen und die sieben Zwerge)			comp. by Tom Cochrane; arr. and orch. by Natalie Tenenbaum	
	Sifflez en travaillant   On se lave!   Je souhaite/Un chant (Blanche-Neige et les Sept Nains)				
	Silbando al trabajar   Canción del baño   Deseo (Blancanieves y los siete enanitos)				
	comp. by Frank Churchill; arr. by Stephen Walford				
23.	<b>A Dream Is a Wish Your Heart Makes</b> <i>from "Cinderella"</i>	2:58	26.	<b>Baby Mine</b> <i>from "Dumbo"</i>	4:52
	Ich hab ihn im Traum gesehen Tendre Rêve (Cendrillon)			Mein liebstes Kind	
	Soñar es desear (La Cenicienta)			Mon tout petit · Hijo del corazón	
	comp. by Mack David, Al Hoffman, Jerry Livingston arr. by Stephen Hough			comp. by Frank Churchill; arr. by Michael "Koz" Kosarin	
			27.	<b>Can You Feel the Love Tonight?</b> <i>from "The Lion King"</i>	2:32
				Kann es wirklich Liebe sein? (Der König der Löwen)	
				L'amour brille sous les étoiles (Le Roi lion)	
				Es la noche del amor (El rey león)	
				comp. by Elton John; arr. by Peter Dugan	

28. When You Wish Upon a Star (*solo version*)

Wenn ein Stern in finst'rer Nacht

Quand on prie la bonne étoile · La Estrella Azul (*Pinocho*)  
comp. by Leigh Harline; arr. by Stephen Hough

3:34

"As a young child, animation sparked my imagination and transported me to other worlds. The music was a big part of this experience – and led to my life-long love of classical music. There is such a variety of styles in Disney songs; there is truly something to inspire everyone. I hope that people of all ages will enjoy this recording and experience the joy that we all felt the first time we saw a Disney film." Lang Lang

Royal Philharmonic Orchestra

(1, 3, 7, 9, 11, 14, 25)

Robert Ziegler *conductor*

LANG LANG *piano*

Disney films are markers in many people's lives – they are a timeline of family movie nights, first dates and comforting afternoons. Animation, once associated with the very young, now has a universal appeal. Through Walt Disney, and later collaborations with Pixar, the complexity of the visual images has continued to be matched with contemporary storylines – and engaging, ever-lasting soundtracks. The composers behind these evergreen songs transport listeners to wild jungles, creepy castles and snowy fjords, long after the screen has gone black.

Animation soundtracks have had a big impact on Lang Lang. It was through watching Tom and Jerry's *The Cat Concerto* – in which Liszt's capering *Hungarian Rhapsody* accompanies the duo's escapades – that the pianist got his first taste of classical

music. The rest is history: Lang Lang has performed across the world and recorded many of the major canonic works, most recently Bach's *Goldberg Variations*.

Now, Lang Lang turns his attention to music with which he has a very different – and very personal – connection. "When I was thirteen I visited Disneyland in Tokyo; it was the first time I had heard 'It's a Small World' and the melody stayed with me all day and long afterwards." The piece is among the opening tracks on *Lang Lang: The Disney Book*, a collection of brand-new solo piano and orchestral arrangements, with a host of celebrity collaborators. "It's a Small World" begins with that earworm melody that Lang Lang so loved as a teenager, but within a few bars it becomes clear that this isn't just another piano transcription. Interior

melodies grow in increasingly inventive ways, developing into a kaleidoscopic sound far removed from the piece first presented by the Sherman Brothers.

The style follows the long-standing tradition of piano transcriptions, when Liszt and others would transfer versions of orchestral and operatic works to the piano. Unlike most instruments, the piano is capable of polyphony – multiple lines of music played simultaneously – and, for a virtuoso, the possibilities are endless. In the nineteenth century, piano rivals would create increasingly complicated transcriptions to wow audiences in salons – a forerunner to Battle of the Bands nights. It is this virtuosic approach that appealed to Lang Lang when embarking on the project. "We didn't want this to sound like background music," he says firmly. "These new versions are tailor-made for me. I wanted something really artistic and pianistic."

Such sophisticated transcriptions could only be created by composers who are highly talented artists themselves. Natalie Tenenbaum's incredible "Mary Poppins Fantasy" could almost be a Horowitz

encore, while Stephen Hough's "Do You Want to Build a Snowman?" turns Anna's plaintive phrase into a twinkling showpiece. The arrangers – who, alongside Tenenbaum and Hough include Stephen Walford, Thomas Lauderdale, Randy Kerber, David Hamilton, Stephen Taylor, Gordon Goodwin, Peter Dugan and Michael Kosarin – have preserved the much-loved melodies of the original songs and simultaneously developed the music into something far more substantial than a cover version.

But the piano is not the only star of this show. "We wanted to have lots of different types of music to reflect the variety in the films," says Lang Lang. "It was so difficult to decide on the shortlist, though: everyone has their favourite Disney song. We had a very serious discussion about the choices!" Textural colour is provided by the Royal Philharmonic Orchestra (RPO), who perform with the pianist on several of the tracks – such as the lushly scored theme to *Beauty and the Beast* and "Let It Go" from *Frozen*.

Music has always been central to Disney films. Lang Lang says, "When I had the

opportunity to visit the Disney archives, I learned so much about the early years of Disney's animation studios and the very special connection between the moving image and music. Having music at the heart of the films is part of what makes them so memorable." *Silly Symphony* was an early series of animated shorts set to pieces of classical music. Eventually the short films incorporated newly composed songs and the first big hit was "Who's Afraid of the Big Bad Wolf?" from *Three Little Pigs*. The ability to tell stories through songs has remained a crucial part of Disney films, from *Snow White and the Seven Dwarfs* to modern classics like *Encanto*.

*Lang Lang: The Disney Book* is also the first time that the pianist has collaborated on a recording with his wife, Gina Alice, who sings "When You Wish Upon a Star" from *Pinocchio* (1940). Like many of the other collaborators, Gina also has previous Disney credentials: she sang the Mandarin version of "All Is Found" from *Frozen 2*.

The couple have a dedicated audience at home. "Our son is a year and a half and he loves Disney," says Lang Lang. "Gina played 'We Don't Talk About Bruno' and danced a tango with him – he was so happy!"

And that's what *Lang Lang: The Disney Book* is all about: joy, love and happiness.

Claire Jackson

Special guests abound in this extensive album. Andrea Bocelli provides vocals for "You'll Be in My Heart" (*Tarzan*, 1999), singer-songwriter and Grammy®- and Oscar®-winning Soul co-composer Jon Batiste provides jazz piano and vocals for "It's All Right" (*Soul*, 2020), Colombian singer Sebastián Yatra performs on "Dos Oruguitas" (*Encanto*, 2021), guitarist Miloš features on "Remember Me" from *Coco* (2017), and Chinese erhu player Guo Gan features in "Reflection" (*Mulan*, 1998).



### **Beauty and the Beast**

Extended ascending and descending piano motifs punctuate this delicately orchestrated version of Alan Menken's beloved overture to *Beauty and the Beast* (1991). Originally performed by Mrs. Potts in the film, the song is transformed into a colourful showstopper.

### **It's a Small World**

The Sherman Brothers' uplifting anthem for world peace was composed for the attraction at the 1964 World's Fair before being relocated permanently to Disneyland. The well-known theme is imaginatively varied in this pianistic extravaganza, which gradually spins finely wrought tunes into a quirky cacophony.

### **Let It Go**

When husband-and-wife team Kristen Anderson-Lopez and Robert Lopez wrote Elsa's power ballad for Walt Disney Animation Studios' runaway success *Frozen* (2013), they could not have foreseen the sheer number of arrangements the song would inspire. In this

vibrant, fully orchestrated version, the piano takes a lyrical role – supplemented with searing strings, epic brass and rumbling percussion.

### **The Bare Necessities**

The *Jungle Book*'s Baloo encourages "man-cub" Mowgli to take a laissez-faire approach to life in this iconic hit from the 1967 animated film. The syncopated beats heard in the original form the basis of this improvisatory fantasy, which moves from brief moments of abstraction to reinforce the well-known melody.

### **Dos Oruguitas**

The story of two closely connected caterpillars and their journey to become independent butterflies is used to illustrate the backstory of Mirabel's grandparents to 2021's *Encanto*. Colombian singer-songwriter Sebastián Yatra, who sang in Spanish in the film and the original soundtrack, joins Lang Lang for this special version of the Spanish ballad.

### **Rainbow Connection**

"Why are there so many songs about rainbows? And what's on the other side?" ponders Kermit the Frog in *The Muppet Movie* (1979), the feature film that gave the amphibious green crooner his first big break. This philosophizing continues in this lush piano transcription that begins with sparse melodies and ends with shimmering waves of sound.

### **Reflection**

Embarrassed and hurt after failing to impress her matchmaker, the titular character in Disney's *Mulan* wonders whether she will ever be at peace with her identity. Her solo is arranged here for piano and erhu, a traditional bowed string instrument performed by Guo Gan, in a beautiful tribute to the ancient Chinese story upon which the 1998 film is based.

### **Someday My Prince Will Come**

As Snow White sings of the day the birds will sing (and wedding bells will ring) in Disney's very first full-length feature animation (1937), Grumpy, his back to the listening dwarfs, complains

the ballad is "mush". This solo transcription takes a less sentimental approach, leavening the sweeping romanticism with a contrapuntal structure.

### **It's All Right**

Music plays a central role in *Soul*, Disney and Pixar's 2020 story about pianist Joe Gardner, who finally gets his big break gigging with saxophonist Dorothea Williams – only to fall down a manhole and end up in the "before" world. Jon Batiste – who co-composed the original soundtrack – provides the reassuring vocals "You've got soul ... it's all right" for this gentle jazz number, originally penned by Curtis Mayfield in 1963.

### **We Don't Talk About Bruno**

The irresistibly catchy song about the mysterious prophetic uncle from *Encanto* topped charts across the globe. Lin-Manuel Miranda's interweaving vocal lines are reimaged for the piano as colourful melodies and Latin beats.

### **Remember Me**

"Remember me, each time you hear a sad guitar," urges the heartfelt lullaby from *Coco* (2017), in which aspiring musician Miguel accidentally journeys to the Land of the Dead. Here, the Mexican-stylized song is sympathetically arranged for orchestra, piano and guitar – performed by Miloš.

### **When You Wish Upon a Star**

This early Disney classic won an Oscar in 1941 and indicated how important music was to the studio. Originally sung by Pinocchio's conscience Jiminy Cricket, the song is now one of the most recognizable Disney themes of all time. Lang Lang is joined by his wife Gina Alice in the arrangements for piano and voice.

### **A Whole New World**

The duet between Aladdin and Jasmine – sung as the couple admires the Arabian desert town of Agrabah during a magic-carpet ride – is cleverly transformed into a solo piano piece. The soaring, tumbling and freewheeling melodies are enhanced with delicate decoration,

giving a contemporary twist to the 1992 love song.

### **You'll Be in My Heart**

Phil Collins' Oscar-winning hit from *Tarzan* (1999) accompanies a moving scene where the main character's adoptive gorilla mother reassures her human son, he'll always be with her. In this richly orchestrated arrangement, Lang Lang duets with tenor Andrea Bocelli, transforming the pop song into a glorious aria sung in Italian.

### **Beauty and the Beast**

In this tale as old as time, we are reminded that things are not always as they seem – so it is with this arrangement of the main theme to the 1991 film. Melodic fragments glitter and sparkle in this brilliant but understated transcription for solo piano, arranged by acclaimed British pianist-composer Stephen Hough.

### **Mary Poppins Fantasy**

There's no one better than Lang Lang to take us on this delightful romp through this highly virtuosic mix of everyone's favourite songs including "Supercalifragilisticexpialidocious", "Chim Chim Cher-ee" and "A Spoonful of Sugar".

### **Feed the Birds**

Hidden melodies abound in this beautiful new version of the Sherman Brothers' quietly powerful *Mary Poppins* piece. The 1964 ode to the 'little old bird woman on the steps of St. Paul's Cathedral' is turned into an improvisatory piano solo, featuring subtle nods to the original "all it takes is tuppence a bag."

### **Who's Afraid of the Big Bad Wolf?**

The Disney universe began with short animations, which, like the subsequent feature films, carried bespoke soundtracks. One of the studio's earliest works was *The Three Little Pigs* (1933), where the misguided fife-and-fiddle-playing porcines sing in defiance of the predatory wolf. The cheerful song finds new life in this jaunty solo piano version.

### **Do You Want to Build a Snowman?**

Interludes comprising upper-octave motifs create falling snowflakes in this contrapuntal version of the *Frozen* favourite. Anna's famously ignored plea to Elsa for company is developed into a complex solo piano piece where the interior melodies twist and turn into an exquisite transcription.

### **Whistle While You Work**

As Snow White bustles about cleaning the dwarfs' cottage (with help from a variety of woodland creatures) she sings and hums, because "It won't take long when there's a song to help you set the pace". The easy-going melody is embellished – imbued with hints of each of the seven dwarfs' characteristics – in a variety of ways that explore the full length of the keyboard.

### The Dwarfs' Washing Song

The cottage isn't the only thing that gets a good clean in *Snow White*: when the dwarfs' unexpected (and unwanted, in Grumpy's view) visitor insists that the septet washes before supper, chaos reigns. Stephen Walford's vibrant arrangement for solo piano takes a calmer view, with the expansive opening developing into a moderate dance.

### I'm Wishing

As Snow White makes her wish to meet her true love, her phrases are echoed back from the well. The call-and-response pattern is reflected in this piano piece, which gradually moves the main motif up the keyboard, before building into an undulating melody – representing the arrival of the prince, who returns Snow White's kiss via a dove.

### A Dream Is a Wish Your Heart Makes

More wishing and singing with animals – this time from *Cinderella* (1950), who yearns for freedom from her awful step-mother and stepsisters. The original theme comes from Liszt's "Ricordanza" (No. 9 in the *Transcendental Etudes*), which is

further explored in this virtuosic transcription that brings a contemporary feel to the sweeping melodies.

### My Own Home

Mowgli might have stayed in the jungle forever, had it not been for his encounter with Shanti, whom he spots as she's collecting water on the outskirts of her village. In this solo piano version, Shanti's domestic expectations – "mother's cooking in the home ... I must go to fetch the water" – are represented by trickling figurative motifs and cascading notes.

### Life Is a Highway

*Cars* (2006) opens with Lightning McQueen and Mac driving through the night to California in preparation for a big race. The journey becomes metaphoric as the racing car begins to examine his priorities – represented in this expansive orchestrated version.

### Baby Mine

Timothy Q. Mouse cannot hold back the tears when Dumbo visits his imprisoned "mad elephant" mother in the 1941 film. The lullaby that plays at scenes of parents comforting baby animals across the circus becomes a jazz-inspired piano solo here, with beautifully realized interior lines and fractured melodies.

### Can You Feel the Love Tonight?

The highlight of Elton John and Tim Rice's toe-tapping soundtrack for *The Lion King* (1994) is the love song that underlines the reunion between Nala and Simba. The pop song is recast as a harmonically ambitious piano solo; the original tune is embellished with ascending motifs and percussive chords.

*»Als ich klein war, entfachte der Zeichentrickfilm meine ganze Fantasie, er entführte mich in andere Welten und die Musik war Teil dieser Erfahrung – der erste Moment meiner lebenslangen Liebe zur klassischen Musik. Die Disney-Songs sind stilistisch so vielfältig – für wirklich jeden ist etwas dabei, das ihn anspricht und inspiriert. Ich möchte alle, ganz gleich welcher Generation und Herkunft, einladen, sich mit mir gemeinsam auf eine musikalische Reise zu begeben, alte Erinnerungen aufleben zu lassen und neue Inspirationen zu sammeln.« Lang Lang*

Fast jeder von uns hat Erinnerungen an Disney-Filme, sie prägten den Abend mit der Familie, die erste Verabredung, gemütliche Nachmitten. Waren Animationsfilme einst etwas für Kinder, sind sie heute ein universelles Filmgenre. Durch Walt Disney, und die spätere Zusammenarbeit mit Pixar, wurde das komplexe Bildgeschehen mit zeitgemäßen Handlungssträngen verbunden – mitreißende und zugleich bleibende Soundtracks entstanden. Komponisten solcher Evergreens versetzten Hörer wie von selbst in wilde Dschungel, schaurige Schlösser oder an verschneite Fjorde, auch wenn der Film schon längst zu Ende war.

Auch Lang Lang fesselten diese Soundtracks. Ausgerechnet Tom und Jerrys Katzenkonzert, in dem Liszts Ungarische

Rhapsodie die Zänkereien des tierischen Duos begleitet, weckte seine Neugier für klassische Musik. Der Rest ist Geschichte: Heute ist Lang Lang auf den Bühnen der Welt zu Hause und hat große Stücke aus dem Werkkanon der klassischen Musik eingespielt, zuletzt Bachs Goldberg-Variationen.

Nun wendet er sich erneut jener Musik zu, zu der er eine ganz andere – und sehr persönliche – Beziehung hat: »Als ich 13 war, besuchte ich Disneyland in Tokio und hörte zum ersten Mal ›Diese Welt ist klein‹, die Melodie blieb mir den ganzen Tag und noch lange danach im Ohr.« Das Stück ist einer der ersten Tracks von *Lang Lang: The Disney Book* – einer Aufnahme neuer Solo- und Orchesterarrangements mit Staraufgebot. Zwar mag »Diese Welt ist

klein« zunächst als genau die Melodie daherkommen, die für den jugendlichen Lang Lang zum Ohrwurm wurde, aber schon nach wenigen Takten wird deutlich, dass es sich hier mitnichten einfach nur um eine weitere Klaviertranskription handelt. Spielerisch und immer einfallsreicher entwickeln sich die Töne zu einem kleidoskopischen Klangbild, das die Partitur der Sherman-Brüder hinter sich lässt.

Im Unterschied zu den meisten Instrumenten kann das Klavier mehrere Melodielinien gleichzeitig anstimmen, endlos sind so die Möglichkeiten für einen Virtuosen. Im 19. Jahrhundert bearbeiteten Liszt und andere Musiker Orchester- und Opernwerke für das Tasteninstrument und schufen immer kompliziertere Transkriptionen, um ihr Publikum in den Salons zu begeistern. Und eben diese virtuose Herangehensweise reizte Lang Lang, als er sein neues Projekt in Angriff nahm. »Das Ganze sollte nicht nach irgendeiner Hintergrundmusik klingen«, sagt er. »Diese neuen Fassungen sind mir quasi in die Finger komponiert. Ich wollte etwas wirklich Kunstvolles und Pianistisches.«

Kunstfertige Transkriptionen können nur hochbegabte Komponisten und Komponistinnen schöpfen. Natalie Tenenbaums bemerkenswerte »Mary Poppins Fantasy« könnte fast eine Horowitz-Zugabe sein, während Stephen Houghs »Willst du einen Schneemann bauen?« Annas klagende Phrase in ein strahlendes Paradestück verwandelt. Die Arrangeure – neben Tenenbaum und Hough sind es Stephen Walford, Thomas Lauderdale, Randy Kerber, David Hamilton, Stephen Taylor, Gordon Goodwin, Peter Dugan und Michael Kosarin – haben die vertrauten Melodien bewahrt und zugleich Stücke geschrieben, die weit mehr sind als ein Coversong.

Doch das Klavier ist nicht der einzige Star dieser Show. »Uns ging es um die Vielfalt in der Musik, damit sich darin die Vielfalt des Films wiederfindet«, sagt Lang Lang. »Die Auswahl fiel entsprechend schwer, denn absolut jeder hat einen Disney-Lieblingsong. Unsere Diskussionen waren also hitzig.« Das Royal Philharmonic Orchestra begleitet den Pianisten in einigen Stücken – etwa bei der üppig instrumentierten Titelmelodie von *Die Schöne und das Biest* oder in »Lass jetzt los« aus *Die Eiskönigin* – Völlig unverfroren.

Musik ist von jeher ein wesentlicher Bestandteil aller Disney-Filme. »Als ich die Gelegenheit hatte, die Disney-Archive zu besuchen«, so Lang Lang, »habe ich sehr viel über die ersten Jahre der Filmstudios und die überaus interessante Beziehung zwischen dem Bewegtbild und der Musik erfahren. Nicht zuletzt durch die Musik werden die Filme unvergesslich.« Schon bei *Silly Symphony*, einer frühen Reihe von Kurzfilmen, wurden Stücke der klassischen Musik eingesetzt. Der erste große Hit war »Wer hat Angst vorm bösen Wolf?« aus den *Drei Kleinen Schweinchen*. Diese Möglichkeit, Handlung – die Erzählung der Geschichte – durch Lieder voranzutreiben, blieb von zentraler Bedeutung in Disney-Filmen, von *Schneewittchen und die sieben Zwerge* bis hin zu *Encanto*.

Andere Stars für dieses umfangreiche Projekt zu gewinnen war ein Leichtes. Zu hören sind Andrea Bocelli mit »Dir gehört mein Herz« (*Tarzan*, 1999); der Grammy®- und Oscar®-prämierte Singer-Songwriter Jon Batiste am Jazz-Piano und mit Gesang in »It's All Right« (*Soul*, 2020); der kolumbianische Sänger Sebastián Yatra in »Dos Oruguitas« (*Encanto*, 2021); Gitarrist

Miloš in »Denk stets an mich« (*Coco – Lebendiger als das Leben!*, 2017) und Erhu-Musiker Guo Gan in »Spiegelbild« (*Mulan*, 1998). Zum ersten Mal arbeitet Lang Lang bei dieser Aufnahme auch mit seiner Frau Gina Alice zusammen, sie singt »Wenn ein Stern in finst'rer Nacht« (*Pinocchio*, 1940) und kann dabei aus ihrer eigenen musikalischen Disney-Erfahrung schöpfen: Sie sang die chinesische Version von »Es kommt zu Dir« aus *Die Eiskönigin II*.

Heute hat das Paar auch in den eigenen vier Wänden ein begeistertes Publikum. »Unser Sohn ist eineinhalb und liebt Disney«, sagt Lang Lang. »Gina hat ›Nur kein Wort über Bruno‹ für ihn gespielt und einen Tango mit ihm getanzt – er war so glücklich!«

Und genau darum geht es auf *Lang Lang: The Disney Book* – um ein echtes Glücksgefühl, ausgelöst durch die Magie der Musik.

Claire Jackson



Recordings: London, Henry Wood Hall, 10 & 11/2021 (1, 3, 7, 9, 11, 14, 25);  
Shanghai, Shanghai Vocational School of Contemporary Music, 4/2021 (2, 4, 8,  
15–17, 19–23); Paris, Salle Colonne, 2/2022 (5, 10, 12, 28); New York City,  
Kaufman Music Center, Merkin Hall, 9/2021 (6, 13, 18, 24, 26, 27)

Album produced by Ron Fair

Live Recording Sessions produced by Christopher Alder

Recording Engineers: Philip Krause (1, 3, 5–7, 9–14, 18, 24–28);

Hanying Feng (2, 4, 8, 15–17, 19–23)

Assistant Recording Engineers: Philip Siney, Ian Watson (1, 3, 7, 9, 11, 14, 25);

Huang Yilun (2, 4, 8, 15–17, 19–23); Juan Moreno (3, 11, 14);

Kenny Feldman (6, 13, 18, 24, 26, 27); Freddie Light (11)

Mixed by Philip Krause (1–4, 6–8, 10, 11, 13, 15–24, 26–28) &  
Peter Mokran (5, 9, 12, 14, 25)

Creative Consultant: Thomas Lauderdale (2, 4, 8, 15, 17–23)

Additional Engineering by Pat Thrall (9 & 12, 28)

Jon Batiste vocal recorded by Angie Teo @ Power Station Studios, NYC (9)

Sebastián Yatra vocal produced by Andrés Múnera (5)

Sebastián Yatra vocal engineered by Andres Guerrero (5)

Andrea Bocelli vocal recorded by Pierpaolo Guerini (14)

Mastered by Ted Jensen, Sterling Sound, E. Nashville, Tennessee

Piano Technicians: Nigel Polmear (London), Liu Lei (Shanghai),

Bastien Herbin (Paris), Li Li Dong (New York)

Italian Lyrics Adaptation: Giovanni Caccamo

Special thanks to BMG Italy (14)

Percussion: Daniel Eichholz (1, 11, 14)

Andrea Bocelli appears courtesy of Decca

Sebastián Yatra appears courtesy of Universal Music Latino

Miloš appears courtesy of MKX

Executive Producers: Sam Jackson & Ute Fesquet

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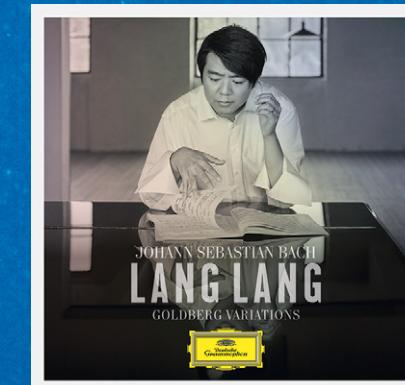
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