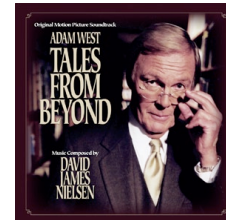




## The Movies You've Never Seen are the Scores Worth Hearing at Label Specializing In New Composing Talent

**Title:** Movie Score Media  
**Composer:** Various  
**Label:** Movie Score Media  
**Suggested Retail Price:** \$16.95  
**Grade:** B+



With so many composers vying for so few quality movies, it can be hard moving up the musical ladder — especially when said film barely gets a release. But leave it to Movie Score Media to hear the best scores that lie within Netflix oblivion, creating a label that basically sells itself on the guarantee of good, if not downright impressive music with each purchase. The Swede responsible for this cool boutique label is Mikael Carlsson, a film journalist with a natural ear for upcoming talent. And he's given many deserving composers a real foot in the door with his slim, smartly packaged releases. For these are the kinds of scores that will hook any producer and director — let alone film music fan.

Though Carlsson has a number of notable electronic releases available via iTunes like *The Roost*, *Evil* and *Headspace*, it's his preference for symphonic music which shines through on most of MSM's "hard copy" releases, no more so than in The Royal Philharmonic Orchestra's performance of *The Rocket Post*. As scored by Nigel Clarke and Michael Csanyi-Wills, Post's strings, flutes and harps beautifully evoke the Scottish Isles; a lush, lilting sound that's as romantic as the heather on the highlands. The psychological drama of Jeff Toyne's *Shadow In The Trees* is a nuanced, and haunting score that makes effective use of voice, violin and piano; the perfect music to

raise the rural ghosts of the past. Also rustically appealing is Guy Farley's score to *The Christmas Miracle Of Jonathan Toomey*, a heartwarming holiday soundtrack that doesn't slam the jingle bells in your face. Instead, Farley gets across the Xmas magic with soothing, understated melodies for the piano and strings and several country hoedowns — all of which beautifully evoke a young boy's loss, and his new emotional bonding with the holiday spirit.

An understated, and mightily creepy composer on the rise is David James Nielsen, whose *Haunting Villisca* is a truly foreboding spook house score that gradually builds its fear with an impressive, melodic touch. And though having *Batman's* Adam West in the place of Rod Serling for *Tales From Beyond* might make you think you're getting a comedy score, Nielsen thankfully plays it creepy with a striking number of musical styles, ranging from lounge lizard jazz to skittering dissonance. Yet all remain tonally cohesive, making for an effective omnibus score. And while it's only a bunch of film students running from a movie-crazed killer in Scott Glasgow's score for *Hack*, the composer uses the opportunity to pay tribute to such current, malefic maestros as Marco Beltrami and Danny Elfman, all with the kind of shrieking chords and playfully dark orchestrations that have filled such horror flicks as *Scream* and *Psycho*. But Glasgow's got

the horror stones to pay tribute without doing a sound-alike, showing he's got his own darkly thrilling voice that can evoke past chillers while remaining its sinister own. *The Killing Floor* is given a mean, propulsive edge by Michael Wandmacher. And after his similarly inventive thrill scores for *Modern Vampires* and *Cry Wolf*, Wandmacher's use of samples and orchestra for *The Killing Floor* reaches a new adrenalin high, with a propulsive sound that reaches the cool factor of a Jason Bourne beat swinging a bloody symphonic axe.

Some of MSM's most notable releases come from the label's European home base, beginning with Dario Marianelli's *I Capture The Castle*. As one of the scores that led to the composer's current Oscar nomination for *Atonement*, *Castle* beautifully shows off Marianelli's near-wondrous talent for melodic themes, especially in the "costume picture" context. Like his other Oscar-nominated score to *Pride & Prejudice*, Marianelli has a real way of capturing the lovesick feminine sensibility, a laced-up place of romantic yearning that he lets loose with gorgeously lush orchestrations. Far lighter in feel than *Atonement*, *Castle* ranges between playful accordion waltzes to flutes and strings, the kind of music that tells you things will end up just fine as the characters find transcendence from class-conscious rigidity.

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