



Major developers move to sample player format

■ The Vienna Symphonic Library now officially becomes the third major developer to leave the EXS, GigaStudio, and Kontakt formats for their own proprietary sample player.

With this comes a significant

change in the market for system integration issues since libraries which stream all operate differently.

What's behind the move to players? Some composers are voicing the angst of the new reality of going from open libraries to closed play-

ers. There are probably three main reasons. In this week's "Music Technology and You" column, Film Music Weekly's technology expert Peter-Lawrence Alexander takes a revealing look at the current trend among the leading sample developers. **p:10**

Barone to head BMI's BlueArrow

■ Robert J. Barone has been appointed Managing Director of BMI's new Landmark Digital Services division. Barone will head the division effective April 1, according to an announcement by Del Bryant, President and CEO of BMI. **p:3**

An epic study in ethnic and orchestral sound

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"Nomad", directed by Sergei Bodrov and Ivan Passer, features an ambitious score by Italian composer Carlo Siliotto.

SCORE OF THE WEEK

NOMAD
Carlo Siliotto

■ *Nomad* is a spectacular epic adventure film which was a truly international project. Taking place in Kazakhstan, the film was directed by a Russian and a Czech, stars mainly American actors and features a score by an Italian composer: 57-year old Carlo Siliotto, whose previous credits include *Fruite* and *The Punisher*. *Nomad* gave him the rare opportunity to explore an authentic ethnic sound, writing a score for large orchestra, Bulgarian choir and the Kurman Gazi Orchestra recorded in Kazakhstan. The result is a score that earned the composer a Golden Globe nomination. **p:6**



Different takes on epic

Tyler Bates' *300* score has a "rock energy" that makes it "near unstoppable", while *Nomad* showcases Carlo Siliotto's "impressive talent for melody". **p:8**



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This Week on

FMR

FILM MUSIC RADIO

ON THE SCORE: TEDDY CASTELLUCCI

Film music journalist Daniel Schweiger interviews comedy composer Teddy Castellucci, who takes a ride with the *Wild Hogs*.

INSIDE THE BUSINESS: DOUG WOOD

Join host Mark Northam for a candid, in-depth interview with composer and music library owner Doug Wood about his ASCAP Board candidacy and more. Also hear interviews with Dan Kimpel, John Braheny and Samm Brown III.

TUNE IN HERE!

Barone to Head BMI's BlueArrow Division

Robert J. Barone has been appointed Managing Director of BMI's new Landmark Digital Services division.

Barone will head the division effective April 1, according to an announcement by Del Bryant, President and CEO of BMI. Barone was Senior Vice President Information Technology & Operations for BMI and was a key member of the team that led BMI's acquisition of the BlueArrow digital audio recognition technology and the establishment of Landmark Digital Services, LLC in August 2005.

Landmark, a wholly-owned subsidiary of BMI, was formed to own, deploy and develop BlueArrow audio fingerprint-based music tracking and identification technology and now has independent offices in Nashville and a staff of 12. Landmark's first focus is to provide BMI with additional radio performance data, expected to begin later this year.

BlueArrow is widely seen in the industry as BMI's competitive answer to ASCAP's MediaGuide audio fingerprint based tracking technology, which has also been

deployed to track radio performances first. Audio fingerprint-based technology uses a library of "snapshots" of the digital waveforms of music to compare against feeds from broadcasters in an attempt to identify what music is being played via an automated system that monitors broadcaster feeds 24/7.

Audio fingerprinting systems typically work well with pre-existing music that is played "in the clear" as is typically done with songs on the radio where there are generally no other audio elements such as sound effects or actors' voices added that would significantly alter the digital waveform of the original music. However, questions have been raised about the applicability of audio fingerprint-based system on television and film where the original waveform of music cues are significantly altered by the addition of sound effects, sound design and dialogue.

Unconfirmed reports from industry sources who have done preliminary testing indicate that



BMI's BlueArrow technology may provide superior detection of music under dialogue and sound effects, but until the systems are actually deployed on television broadcast signals, the industry can only speculate on the effectiveness of each technology at tracking music on television shows.

With ASCAP and now BMI spending millions of dollars to develop proprietary, competing technology and systems, some in the industry wonder whether it will ultimately end up in a "VHS vs. Betamax" battle where, after millions of dollars are spent on each competing technology, one technology will become commonly adopted at the expense of the other. In addition, it is not clear yet from the implementation of the technologies whether the proprietary nature of each technology will affect the ability of composers, songwriters and publishers to easily move the database of their fingerprinted works from one society's technology to the other, or will require re-fingerprinting from scratch in cases where musical works are moved to a different society's technology system. **mn**

FROM THE EDITOR

Film music journalism is a small world

Film music is a pretty small world. Imagine then the size of the film music *journalism* business – if there even is one! We here at Film Music Weekly are proud to offer you the latest example of a publication devoted to the film music industry – in fact, we believe that we are the only ones doing a magazine that is of interest both to people in the industry and to the growing circle of soundtrack fans. But there are others who do some great work, and I'm asking you to support their work because we need more than one or two voices in film music journalism!

Film Score Monthly and its knowledgeable staff are more album producers than journalists these days, but still their online edition of the magazine is worth checking out. The real meat, however, comes in the form of UK magazine Music from the Movies. Still in glorious print and in majestic British English, this is what you should read if you ever get the feeling that you want to get the *deep* inside stories. Yes, I know, I'm probably biased – I used to write for MftM, but that has nothing to do with what I'm saying here. While Film Music Weekly is your natural weekly film music news source, nothing beats Music from the Movies when it comes to those ambitious composer interviews and the coverage of major film scores. Then of course, if you fancy a serious look at film music more from the industry perspective, I don't think there is anything that comes close to Film Music Magazine. So... start reading!

Mikael Carlsson
Editor

editor@filmmusicweekly.com

OPENING THIS WEEK

THEATRICAL

- *First Snow* (Cliff Martinez)
- *The Hills Have Eyes II* (Trevor Morris)
- *Journey from the Fall* (Christopher Wong)
- *The Last Mimzy* (Howard Shore)
- *Pride* (Aaron Zigman)
- *Reign Over Me* (Rolfe Kent)
- *Shooter* (Mark Mancina)

- ▶ *Teenage Mutant Ninja Turtles* (Klaus Badelt)
- *What Love Is* (Erik Godal)

DIRECT TO DVD

- *First Born* (John Frizzell)
- *The Hunt* (Sean Morris)



Joel McNeely's web site launched

Composer Joel McNeely has a new home on the internet. His official web site, designed by Dan Goldwasser, certainly is a treat for fans of his work since it presents numerous compositions from unreleased film scores, including *Cinderella III: Twist in Time*, *The Fox and the Hound II* and *Pooh's Heffalump Movie*. The web site also includes a blog where the

composer will write about great music (not his own).

[www Joel McNeely's official web site](http://www.joelmcneely.com)

Asian Film Award to Indonesian music

Indonesian composer Rahayu Supanggah, born in 1949, has won the Asian Film Award for the music he composed to the musical *Opera Jawa* (also known as *Requiem for Java*), directed by Garin Nugroho. Supanggah is considered to be one of the most prolific Indonesian artists in Javanese gamelan music. He received a Ph.D. in ethnomusicology in Paris in 1985, and is currently professor and head of the postgraduate department at the art academy, STSI, in Surakarta/Central Java. **mc**

Goldsmith Award returns in Spain

■ The BSOSpirit Society in Spain has announced its Second Annual Jerry Goldsmith Award Competition for Young Film and Audiovisual Composers. Broken into four categories (Feature Length Production, Short Length Production, Project in Development/Free Creations, Best Young Composer Award), the competition is open to any composer. Composers can submit more than one work as long as all the works submitted were completed between January 2006 and May 2007. All submissions must be received by May 31, 2007.

A panel of judges will pick five finalists in late June 2007, with the winners being announced at the III International Film Music Conference in Ubeda, Spain, in July 2007.

Winners in the first three categories will receive a commemorative plaque for their efforts. The winner of the Best Young Composer Award will be formally invited to take part as a speaker at the next International Film Music Conference in Ubeda. **mn**

THE A-LIST

The hottest composers in Hollywood right now:

- 1 (4). Danny Elfman
- 2 (3). John Williams
- 3 (1). Ennio Morricone
- 4 (8). Hans Zimmer
- 5 (new). Tyler Bates
- 6 (11). James Horner
- 7 (13). James Newton Howard
- 8 (2). Gustavo Santaolalla
- 9 (10). Howard Shore
- 10 (9). Thomas Newman
- 11 (6). Randy Newman
- 12 (7). Philip Glass
- 13 (16). Clint Mansell
- 14 (14). Harry Gregson-Williams
- 15 (new). Erran Baron Cohen
- 16 (new). Michael Penn
- 17 (19). Klaus Badelt
- 18 (new). David Arnold
- 19 (17). Alan Silvestri
- 20 (17). David Shire

The list is based on data from Internet Movie Database's "StarMeter", showing "who's popular based on the searches of millions of IMDb users".

YFCC Competition deadline March 31

The March 31 entry deadline is quickly approaching for the 8th Annual Turner Classic Movies Young Film Composers Competition, sponsored by Film Music Magazine.

The annual competition features a cash prize of \$15,000 plus the opportunity to score a restored feature-length silent film. Other prizes include laptop computers from Apple and Logic Pro Software. Mentoring for the winner will be provided by A-List composer Hans Zimmer.

The competition will run from Jan. 1, 2007 - March 31, 2007, at www.tcm.com/yfcc and for the first time is open to participants from not only the US, the United Kingdom and Canada but also France and Spain. See contest rules on the site for specific entry rules and requirements.

Last year more than 650 aspiring film composers submitted entries for the competition, which resulted in a new score for *The Show*

(1927), a melodrama of a Budapest sideshow, which was written by the competition's winner, composer Darrell Raby and was premiered in Los Angeles in January.

Oscar-winning composer Hans Zimmer, whose numerous scores include *The Da Vinci Code* and the soon-to-be-released *Pirates of the Caribbean: At Worlds End* and *The Simpsons Movie*, will return to lead a blue-ribbon panel of judges in selecting the grand-prize winner of this year's Young Film Composers Competition in Los Angeles in July 2007.

Finalists will travel to Los Angeles in July for seminars on the film and TV music industry at The Composer Expo, a tour of the Warner Bros. lot, including the music department where the original scores of such great films as *Casablanca* are housed, and more. For two days the young composers will

have an inside look at the competitive world of film and TV scoring and an opportunity to meet some of the key players in the industry, culminating at an awards banquet and ceremony where the grand-prize winner will be announced. Runners up will also receive prizes, including Apple laptops and Logic Pro Software.

Zimmer, who will lead the judges' panel for a third straight year, brings to the role more than two decades of experience in film scoring, a host of awards and a passion for nurturing young composers. Once the 2007 winner is named, Zimmer will mentor him or her through the process of scoring the silent classic by offering guidance on everything from developing musical themes to working with live musicians in a professional sound recording stage. **mn**

[www](#) For more information on the TCM Young Film Composers Competition and to get complete rules and entry instructions, click here.

SIGNINGS & PROJECTS

Craig Armstrong: *The Golden Age*



■ Scottish composer Craig Armstrong (*Moulin Rouge*, *The Bone Collector*, *World Trade Center*) is currently working

on the score for Shekhar Kapur's epic drama about the relationship between Elizabeth I and Sir Walter Raleigh, starring Cate Blanchett and Clive Owen. Also providing music for the film is India's soundtrack icon A.R. Rahman. Scoring sessions are scheduled to take place at Air-Edel Studios in London shortly. *The Golden Age* is produced by Working Title, for whom Craig Armstrong previously provided the original score for romantic comedy *Love Actually*. *The Golden Age* is scheduled to premiere on October 7.

Mark Isham: *Reservation Road*



■ Mark Isham, the prolific film composer whose music is currently heard in *Freedom Writers* and whose other

recent scores include *The Black Dahlia* and *Bobby*, has been hired to score *Reservation Road*, a Focus Features drama starring Joaquin Phoenix, Mark Ruffalo, Jennifer Connelly and Mira Sorvino. *Hotel Rwanda* director Terry Georges helms the film, which will premiere on November 9. Isham is also doing the music for *Gracie*, a film about the struggle to give women the opportunity to play competitive soccer, starring Elisabeth Shue and Dermot Mulroney, and has recently completed work on *Pride and Glory* and *Next*.

Douglas Pipes: *Trick r' Treat*



■ Douglas Pipes, who got his big break last year with the entertaining score for *Monster House*, has been hired

to score his second major feature: *Trick r' Treat*, a new horror film directed by Michael Dougherty, a screenwriter whose credits include *X2* and *Superman Returns*. *Trick r' Treat*, which will be released by Warner Bros. on October 5, tells four stories taking place on Halloween and stars Brian Cox, Anna Paquin and Leslie Bibb. Pipes, who is represented by Gorfaine-Schwartz, received several award nominations for his *Monster House* score, among them "Discovery of the Year" at the World Soundtrack Awards. **mc**

CA copyright board sets online royalty hearing

The Copyright Board of Canada has set April 17 as the start date for its long-awaited Phase II hearing of SOCAN's "Tariff 22", covering communication of musical works via the Internet.

Following SOCAN's initial submission, the Board chose to hear the proposal in two phases, with Phase I (which was conducted in 1998) dealing with issues relating to law and jurisdiction (i.e., determining who is liable). In its initial filing, SOCAN's intention was to license all those it considered responsible for the communication to the public, including both Internet service-providers (ISPs) and individual website hosts. This would have required these parties (either jointly or individually) to pay SOCAN licenses under the tariff in the form of monthly fees based on their gross revenues. The Board concluded that the tariff, as filed, could proceed to a Phase II examination, covering the years 1996-2006, for the purpose of determining amounts that will be payable under the tariff. However, the Board held that ISPs were not responsible if they were only acting as "conduits" that simply provided "the means necessary for others (i.e. content-providers/websites) to communicate musical works."

The Copyright Board's decision on Phase I, holding that ISPs are responsible only in certain cases, then became subject to a judicial review in the Federal Court of Appeal and an appeal in the Supreme Court of Canada. The former re-

versed some aspects of the Copyright Board's decision, holding ISPs liable for communication if they "cache" or store information in the process. However, while the appeal to the Supreme Court resulted in confirmation of some of the Federal Court of Appeal's reversals, clarifying some of the law for the future, it also restored that aspect of the Copyright Board's decision relating to the qualified responsibility of ISPs for the payment of the tariff.

As a result of this new legal framework, SOCAN has modified its original proposal for Tariff 22 by creating various categories of music uses under the tariff, with accompanying rates and services (generally, percentages of gross operating expenses or gross revenues, with specific minimum fees) for the sites and services that engage in those types of communication to the public, including ISPs that do more than merely provide the means necessary for others to communicate. These encompass communications such as permanent and temporary downloads, on-demand streaming, audio webcasts, webcasts of radio or TV station signals and communications via game sites.

SOCAN faces substantial opposition to Phase II of Tariff 22, including Bell Canada, CBC/Radio-Canada, Rogers Communications Inc., Apple Canada, the Canadian Recording Industry Association, Canadian Association of Broadcasters, Shaw Cablesystems G.P. and Telus Communications Inc. **mn**

Ray Evans memorial service on April 21

■ The memorial service for Academy Award winning songwriter and lyricist Ray Evans has been set for Saturday, April 21, 2007 from 5:00pm to 8:00pm at the Hillcrest Country Club, 10000 Pico Boulevard in Los Angeles.

300 attended Shirley Walker memorial

■ A memorial service for composer Shirley Walker was held on March 10 at the Eastwood Scoring Stage in Los Angeles. Approximately 300 persons attended the service. Walker passed away on November 30 at the age of 61.



Scoring mixer John Rodd at work at Capitol Studios.

Seminar with scoring mixer John Rodd

■ The Society of Composers and Lyricists (SCL), a Los Angeles based organization of composers and lyricists sponsored by ASCAP, BMI, SESAC and its members, is presenting a seminar March 25 at 7:30pm at the American Film Institute (AFI), Mark Goodson Screening Room, about avoiding technical mistakes when scoring. The seminar is presented by veteran scoring mixer John Rodd and will be moderated by producer and mixer Ronan Chris Murphy.

The seminar will cover a wide variety of topics from frame rates of video files to choosing equipment for mixing and mastering music. AFI is located at 2021 N. Western Avenue in Los Angeles. The seminar is free to SCL members, \$25 for non-members or guests of members, and \$15 for students with valid ID. The SCL strongly recommends RSVPs for the event due to limited space.

www RSVPs can be made via email to rsvp@thescl.com

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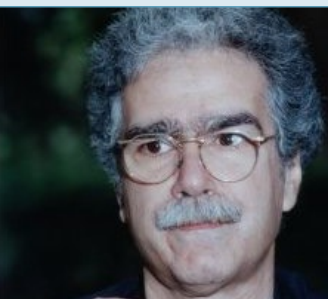
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epically ethnic

CARLO SILIOTTO scores NOMAD

BY MIKAEL CARLSSON

THE TOP 10: CARLO SILIOTTO



Carlo Siliotto's best known film scores:

1. The Punisher (2004)
 2. Fluke (1995)
 3. Caesar (TV, 2002)
 4. Nomad (2005)
 5. The Flight of the Innocent (1993)
 6. Esther (TV, 1999)
 7. Nicholas' Gift (TV, 1998)
 8. David (TV, 1997)
 9. The Good War (2002)
 10. Have No Fear: The Life of Pope John Paul II (TV, 2005)
- Source: IMDb

Carlo Siliotto is represented by Soundtrack Music Associates.

First of all - congratulations on the Golden Globe nomination you received for your *Nomad* score, Carlo. I believe that was your first major recognition in the US for your film music, wasn't it?

Yes, it has been the first important achievement for me in this country.

Why do you think the Foreign Press Association was so impressed by this music – can you tell us what you think is special about the way this film makes use of music?

I think that the HFPA was impressed by my music for *Nomad* because of the peculiarity of the music itself. What I mean is that it does not happen every day that we hear a score in a period movie shot in Kazakhstan, and it does not happen often that a composer gets the opportunity to record Bulgarian voices beside a Kazakh choir, or to have all these Asian instruments beside the ones of the symphonic orchestra. It has been a great opportunity for me to have such a movie to score and this is the reason why my music has been so visible.

Every composer knows that it can be difficult to deal with several producers on a project – what was it like to deal with two directors, Sergei Bodrov, Ivan Passer, on *Nomad*?

Ivan Passer shot the first part of the movie and took care of the preproduction while Sergei Bodrov shot the second part and supervised the postproduction. I worked with Sergei and I met Ivan only much later at the Locarno Film Festival.

How did you get the job to do this score?

My agency got the job for me but I was in competition with at least eight other composers. There were some Americans and three were Russian, but the Italian got the job! I fell in love with this movie immediately and I think that the reason why I won the competition was my previous experience with the traditional music I've had in Italy and in other countries.

A historical epic like *Nomad* usually has several different aspects of the story to deal with musically: the period, the setting, and the scope of the story. Can you explain how you approached the score and how you acknowledged the 18th century Kazakhstan setting in your music?

It is a period movie but, other than the local instruments, nothing marks the century because the movie is about something very universal: connecting people. Of course using traditional instruments gives the picture a very close sense of the ancestors.

It's a quite big score, recorded in Sofia with the Bulgarian Symphony Orchestra, a choir of Bulgarian singers plus the Kurman Gazi Orchestra. Was size an important element of the score, to match the score of the epic story and the visuals?

To have a period movie in your hands is a gift because the relationship with the images is very, very easy. You can be very daring overall if the images come from a unknown "planet" such as Kazakhstan! You are free to combine sounds and images, following your instinct without any intellectual reflection.



"Nomad" is an epic film where composer Carlo Siliotto had to deal with authenticity both in terms of period and setting.

Have you had the chance to do such an ethnically rich score before? I can imagine you did a lot of research before you even wrote a single note. Authenticity seems to have been a priority?

There is a concert work I wrote, *The Dog's Master* – it was released by Lalaland – where you can hear a previous experience with orchestra and traditional instruments. I studied classical composition but my first love was the folk music I practiced in the 70's with my group in Italy, Canzoniere del Lazio. We used to study folk songs and music in order to elaborate them in our own way with modern instruments and contemporary orchestrations. But before writing the music for *Nomad*, I went to Kazakhstan to study the range of the local instruments, such as kobiz and the dombra, and in order to get in touch with the best possible soloists. It has been a priority for me and a matter of respect to the wonderful tradition of Kazakh music.

What were the most important thematic elements of the score?

Maybe the most important themes in the score are the one of Kazakhstan, the one of love, the one of friendship and the one of the nomads. The musical elements go from the Bulgarian voices to the sound of the kobiz which I used for its capacity to penetrate your stomach in a very sad and deep way. It is the Kazakh instrument I love at the most.

You orchestrated and conducted the score yourself – do you always orchestrate and conduct your own music? How important are these parts of the

process for your music?

I think that the orchestration is part of the composition, a wrong instrument at the wrong place can kill the best theme. To orchestrate is a pleasure for me, and I don't think I would be able to give my music to someone else. I don't want anybody to corrupt it. To conduct the orchestra is the most magic moment of the process because it is such a privilege to have so many people giving you their best. I love the Bulgarian Symphony Orchestra, I know everybody by name and they know me, we are like a rock group touring around!

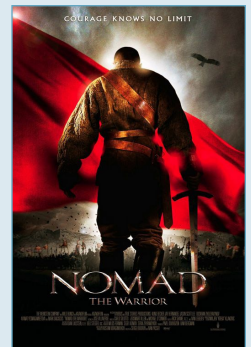
It was a truly international project: directors from Russia and the Czech Republic, a writer from Azerbaijan, stars from the US and Mexico, and a composer from Italy. What was it like to work on such a rich project in terms of the cultural meetings?

It has been very exciting to be part of such an international crew. Ueli Steiger [cinematographer from Switzerland], Marit Allen [costume designer from the US], Miljen Kreka Kljakovic [production designer from Croatia], the directors... All of them are people who really respect other peoples' cultures, and to have locally Kazakh collaborators helping me to do my best has been an honor.

You wrote this score in 2005. Do you have any other films coming up?

After *Nomad* I scored a Mexican movie by Patricia Riggen, *La Misma Luna*, and I am currently recording an American comedy with Brittany Murphy called *The Ramen Girl* by Robert Ackermann. ■

THE FILM: NOMAD



Plot outline: An historical epic set in 18th-century Kazakhstan, where a young man is destined to unite the country's three warring tribes.

Director: Sergei Bodrov and Ivan Passer.

Producers: Ram Bergman, Pavel Douvidzon, Milos Forman, Rustam Ibragimbekov, David Pomier.

Stars: Jay Hernandez, Jason Scott Lee, Kuno Becker, Mark Dacascos.

Epic done in two different ways

300 / *Nomad the Warrior* • Tyler Bates / Carlo Siliotto / Warner Bros / [Varèse Sarabande](#).

ALBUM REVIEW

BY DANIEL SCHWEIGER

When it comes to slaying enemy warriors by the thousands, nothing cuts to the musical chase like a bold, strong symphony. Or at least that used to be the case with epic period action scores like Miklos Rozsa's *El Cid* and Alex North's *Spartacus*, where nothing was more manly than going to a glorious end with the sound of a hundred strings behind you. At least that was the case until epic scores got musically anachronistic, with such composers as Hans Zimmer and Harry Gregson-Williams soup-ing up mythic warriors with a rock attitude in *Gladiator* and *Kingdom of Heaven*. Sure Romans and Greeks might not have been listening to Ozzy on their iPods as they marched into battle, but it didn't mean the modernization of period action scores didn't put a breath of fresh air into stories that were centuries old. It's an approach that doesn't get more literally head-banging than in Tyler Bates' score for *300*, where the sword-and-sandal epic gets a kitchen sink of great musical ideas thrown into it – among them the use of thrashing metal guitars, an Arabic chorus, ethnic world music and an orchestra big enough for the Gods. It's an approach that couldn't be more spot-on for this amazing movie, one that's at once visually radical while being firmly ancient in its beliefs of honor and glory.

Yet that isn't to say that we've haven't heard stuff like rock guitar playing as beefy dudes hack at one another, especially in Joel Goldsmith and Carter Burwell's entertaining scores

for *Kull* and *A Knight's Tale*. But when you hear those guitars rip over visuals of a shipwrecked Persian fleet, the power chords truly reach to the heavens. It's just one example of the driving, emotionally resonant energy that makes Tyler Bates' approach here much more than a bag of musical tricks. Bates is a composer who's done yeoman work on smaller-scale scores like *Get Carter* and *City of Ghosts*, as well as his nerve jangling samples for *The Devil's Rejects*. Now Bates has been given a far more epic scope than ever before by his *Dawn of the Dead* director Zack Snyder. And the composer runs with the opportunity like few composers who have been given a budgetary step-up opportunity like this. Bates unleashes a literal battlefield of imposing themes and action, music that at once delivers a feeling of ancient Sparta while being up to the minute in its action sound. And all of it is terrifically energetic, with a power that more than puts the music over an already active sound effects mix. Yet it's probably the rock energy that makes *300* damn near unstoppable, with Bates playing each Persian attack like a gore-splattered set. The 300 Spartans might eventually be going down, but the music shows they're having a hell of a lot of fun doing it. Yet Bates is smart enough to have his music also play what they're fighting for, with a chorus and elegiac melodies conveying the stuff of legends.

But that doesn't mean some composers don't prefer to kick it the old-school way, as can be heard in Carlo Siliotto's Golden Globe nominated score for *Nomad the Warrior*. As the most expensive film to ever come out of Kazakhstan, this will probably be best remembered as an unintentional attempt to show that it's a far more manly country than *Borat* would have you believe, especially with armor-clad warriors riding across its ancient plains. *Nomad* is all



about musical nobility, with sweeping strings bringing to mind the classic epic scores of yore. And while its soundtrack isn't nearly as memorable as *300*'s, Siliotto still accomplishes the Kazakhstan's image enhancement with gusto. A versatile Italian composer whose Hollywood work has included the beautiful score for *Fluke*, as well as an unbelievably dreadful one for *The Punisher*, Carlo Siliotto has never quite gotten the big-budget shot he could run with. So we can be thankful that Russian director Sergei Bodrov (taking over for Ivan Passer) has given this Italian a chance to make good with Kazakhstan's tribal past. And with such indigenous instruments at Siliotto's command as a shehnai, kobiz and mouth harp, Siliotto conveys a past of enchantment and fury. And with the Kazakh Kurmangazy Orchestra of Folk Instruments behind him (as well as strong playing by the Bulgarian Symphony Orchestra), the nationalistic pride to the *Nomad*'s score feels deserved. While there's isn't a spectacularly memorable theme to Siliotto's work here, all of it functions quite nicely as old-school scores of this type are supposed to do. *Nomad* is full of lush, musical grandeur, kingly virtue and army-of-thousands action. Siliotto has always had an impressive talent for melody, one that makes *Nomad* highly listenable.

While it's doubtful that *Nomad* will come close to *300*'s box office (as both are being released simultaneously), there's an orchestral innocence amidst its blood and thunder that makes you hope that Siliotto's Kazakh warriors get to hold their own with Tyler's Spartans. Surely, the soundtrack world has enough room for musical warriors who fight with the equivalent of bows and arrows and Black Hawk helicopters. ■

Courtesy of [iFmagazine.com](#)

COMING SOON!

MARCH 27

- *After the Wedding* (Johan Söderqvist) - Milan
- *The Big Country* (Jerome Moross) - La-La Land
- *Firehouse Dog* (Jeff Cardoni) - Lakeshore
- *Grind House* (Robert Rodriguez) - Varèse Sarabande
- *Inheritance* (Andrés Goldstein/Daniel Tarrab) - Mellowdrama
- *Meet the Robinsons* (Danny Elfman)

- Disney
- *The Reaping* (John Frizzell) - Varèse Sarabande
- *Shooter* (Mark Mancina) - Lakeshore
- *The Ultimate Gift* (Mark McKenzie) - Varèse Sarabande

APRIL 10

- *Goodbye Bafana* (Dario Marianeli) - Varèse Sarabande

APRIL 17

- *Les Demoiselles de Rochefort*

- (Michel Legrand) - Fminor
- *Love is a Ball* (Michel Legrand) - Fminor
- *Miklós Rózsa: A Centenary Celebration* (Varèse Sarabande)
- *Perfect Stranger* (Antonio Pinto) - Lakeshore
- *The Pianotuner of Earthquakes* (Christopher Slaski) - MovieScore Media
- *The Premonition* (Klaus Badelt) - Varèse Sarabande

- *The Private Life of Sherlock Holmes* (Miklós Rózsa) - Tadlow
- *Spellbound* (Miklós Rózsa) - Intrada

APRIL 24

- *Beacuse I Said So* (David Kitay) - Bulletproof
- *Pathfinder* (Jonathan Elias) - Varèse Sarabande

MAY 8

- NEW! *O Jerusalem* (Stephen Endelman) - Milan

mc

Mancini's own favorite score is monumental

SPOTLIGHT ON THE CLASSICS

**Henry Mancini:
THE THORN BIRDS**
BY MARK HOLDEN

It was my good fortune to attend a lecture featuring Henry Mancini in 1993, sponsored by the American Film Institute (AFI). It was pure hero-worship for me, and I was delighted to discover for myself what a friendly, engaging, and communicative man he was. At the conclusion of his talk, Mr. Mancini, known as "Hank" to his friends, welcomed questions from his audience.

"Maestro, of all the music you've written," someone asked, "What do you consider to be your finest work?" Now that was quite a loaded question. Henry Mancini composed themes and scores for film & television that even Jerry Goldsmith praised and admired. Additionally, Mancini wrote songs resulting in chart-topping hit records for dozens of artists; songs that would become standards in popular music internationally. And he did this for over four decades. No one in America since George Gershwin could so successfully and consistently traverse the world of songwriting in contrast to the world of instrumental score. That is, until Henry Mancini came along.

At the 1993 seminar, Mancini could have provided dozens of satisfactory answers as to which monster hit he was most proud. Perhaps he'd name "Moon River," the theme from *The Pink Panther* or *Peter Gunn*. Maybe he'd say,

The Days of Wine and Roses, or one of those marvelous tunes from *Hatari!* or *Victor/Victoria*. So we all waited anxiously to hear what this winner of multiple Grammys, Emmys, and Oscars would say.

"*The Thorn Birds*," answered Mancini, smiling. "I believe that's my best work."

I couldn't help but smile myself, because that was my favorite Mancini work as well. *The Thorn Birds* was a 1983 miniseries from ABC/Circle Films, a whopping eight hours of programming before commercials. That's not just one big film score, that's three giant film scores. The famous miniseries boasted a stellar cast featuring Richard Chamberlain, Rachel Ward, Richard Kiley, Jean Simmons, and Barbara Stanwyck in a startlingly powerful role as the matriarch of a wealthy family from the Australian outback.

There's no way to do justice to Henry Mancini's favorite work in this short space – only that this amazing and monumental score is sweet and passionate, delicious and richly melodic, dissonant and deeply disturbing, intimate yet rich in grandeur—and every cue, every section, every phrase executed with the brush strokes of a true master.

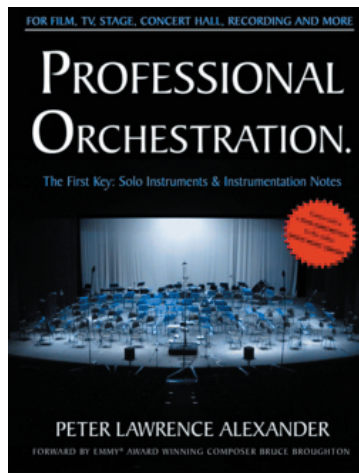
If you're too young to have seen *The Thorn Birds*, or if you haven't seen it since the 1980's, order the DVD set from NetFlix and treat yourself to a masterpiece. It's the work that one of the 20th century's most gifted composers considered to be the finest of his illustrious career. ■

'Karate Kid' set from Varèse

■ Varèse Sarabande announced a new set of limited CD club releases last week, and the most epic of the new releases is a four CD set featuring Bill Conti's music for all four *Karate Kid* films, limited to 2,500 copies. The three other releases are Jerry Goldsmith's previously unavailable



score for the 1993 thriller *The Vanishing* (3,000 copies), George Fenton's *84 Charing Cross Road* (already sold out) and Dave Grusin's *Author!* which also includes unused music written for the film by Johnny Mandel (2,000 copies). **mc**



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Major developers move to sample player format

The Vienna Symphonic Library has become the third major developer to move to their own proprietary sample player.

MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

You can read the quiet announcement in a thread on the Vienna Symphonic Library public forum entitled, “End of Production for Opus 1 and 2?” A customer asked if the release of the new Vienna Instruments Special Edition (VISE) was the, “end of the line for Opus 1 and 2.” The answer from VSL President Herb Tucmandl said simply, “Yes, it is. Horizon Opus 1 and Glass & Stones are out of stock and we won’t produce new copies. Horizon Solo Strings will be out of stock very soon.”

With these three simple sentences, the Vienna Symphonic Library now officially becomes the third major developer to leave the EXS, GigaStudio, and Kontakt formats for their own proprietary player. And with this comes a significant change in the market for system integration issues since libraries which stream all operate differently.

RECENT CYCLE OF MUSIC PRODUCTION

Within the past few years, music production has gone through this cycle:

Hardware (Akai, E-MU, Roland): Three different learning routines, programming approaches, and OS’ for three different sampler formats.

GigaStudio: Hardware systems phased out to the one standard on GigaStudio. Delayed release of GS3, decision to not provide sample library copy protection, and PC only format gives rise to Native Instruments/Kontakt. While GS3 is capable of implementing the entire Performance Tool in its iMIDI rules, instruction set is unclear, and negotiations to create the code for legato mode within iMIDI don’t happen. SONIVOX is last major orchestral library once VSL sells out of the Pro Edition.

Native Instruments/Kontakt: Corporate commitment to run on both Mac and PC platforms empowering independent developers to develop for one program which operates within all formats.

What’s Behind the Move to Players? If you’ve spent time on the various forums, you know that some composers are voicing the angst of the new reality of going from open libraries to closed players. There are probably three main reasons.

- **Slowing Down Piracy** – some members of the online mIRC community can point you to web sites with free downloads of complete libraries, some in Russia. There are many web sources for “cracked” libraries. Then there’s swapping among various users. Sample libraries are licensed and are intellectual property. Orchestral libraries alone can cost \$250,000 and more to record and program. Copy protection doesn’t prevent piracy 100%, but it does slow it down.

- **Licensing Fees** – depending on the size of the library and how many DVDs it’s on, the entry fee to license an existing player, such as Kontakt and HALion, for a library can be \$30,000 and up, and depending on the company, payable in advance.

- **Being in Control of Your Own Business Destiny** – You never read about this business aspect of sample library development, but these players reflect a clear performance vision of how to play and record samples. You can’t do

that when you license from other companies.

■ USAGE COMPATIBILITY

No one has done serious testing, but on my units, the first thing to go was RAM. With 2GB of RAM, and testing both V-Stack (www.steinberg.net) and Forte (www.brainspawn.com), I tried running a Vienna Instrument, HALion Symphonic Orchestra, and the Miroslav Philharmonik. While each runs in a freestanding mode, the advantage of running inside a V-Stack or a Forte is the ability to more effectively submix within the same system. I was able to get all three running. But aside from memory running out, the benefit of being multitimbral within the host sequencer, was painful in a “farm” machine. In one instance with both HALion and Miroslav, you can load 16 tracks. But inside V-Stack, you’re actually loading all 16 tracks from the player, into one virtual channel strip, although each MIDI channel in the player can be assigned to an independent MIDI channel in the sequencer.

With Vienna, it’s different. From the VSL forum, here’s how Herb Tucmandl describes what can be done in a single opening of the Vienna Instruments player (called “instance” or “instantiation” by non-Vienna tech guys who have nothing better to do than create non-musical words that no one understands and are conceptually difficult to grasp, unless of course, you’re an engineer with multi-colored pens in your shirt pocket. A non-musical use of this term could be, “Mother, please! I’d rather instantiate it myself!”)

Wrote Tucmandl, “You can manage 1728 articulations in only one VI instance (on one miditrack). And each articulation can also be stacked with a second articulation (layering or crossfading). One Vienna Instruments holds 12 matrices which can be switched via keyswitches or program changes. And each matrix can be setup with 144 patches/articulations. You would need two controllers (or keyswitches), one controller, for example modwheel, to switch between 12 horizontal cells/articulations, and a second controller of your choice, switching between 12 vertical cells.”

According to the Vienna web site, you can have up to 10 instances open at one time in free standing mode. Inside a program like V-Stack or Forte, you have 16, more if you use an additional program called Chainer.

Now here’s where it gets tricky.

New scripting feature eliminated need for Vienna’s Performance Tool.

HALion: Rather than work with Tascam, Steinberg launches HALion to turn Cubase and Nuendo into “closed set” software programs. Like Kontakt, operates on both platforms, but never takes off. Neither Steinberg nor Yamaha (present owners) have, like Apple, installed the full version into either Cubase or Logic. With 60,000+ projected global installs of SX, Steinberg had the opportunity to offer developers the largest install base going. Failed to take advantage of its inherent strengths. Few develop it.

EXS24: Mac only. Another closed set sampler that’s proprietary to Apple Logic. Projected global installs are 15,000 units. Few develop for it. Biggest supporter was Vienna.

E-MU: After leading the market in hardware, E-MU is late to market with ProteusX and EmulatorX. No players, open library only. PC only. Strong install base, but few developers.

Virtual Players (EastWest, Garritan, IK Multimedia, Native Instruments, and VSL): Back to the hardware days. Hello wild west.

Vienna Instruments respond to large memory address. Between V-Stack and Forte, only Forte responds to that. So you can load 4GB of RAM into a machine assigned to Vienna and utilize what's called the 3GB Switch to load more samples into RAM. There are ample discussions about this on the Vienna Symphonic Library Forum.

With GigaStudio and Native Instruments on the same machine, you can run one or the other, but you can't run both at the same time. It's not an issue of RAM. The disk streaming methods just collide.

■ EASTWEST AND PLAY

On release, Play replaces Kontakt in every way. In fact, Play will make life easier in many respects. As you upgrade from your NI player-based libraries over to Play, you'll be dealing with one sampler player that can draw from all the libraries. To do that with a Native Instruments player, you have to buy Kontakt 2. Read the EastWest Play FAQ.

Because of Play's innovations, we'll look at that in a separate article.

■ 64-BIT READY

At this time, E-MU's EmulatorX2 and ProteusX2, EastWest's Play, and Tascam's GVI

are 64-bit ready on the PC. EastWest has announced 64-bit capability on the Mac starting with the release of the Leopard OS. Vienna has no 64-bit announcement, but its large address memory feature is being used successfully by a number of composers. Kontakt 2 is MacIntel ready but there's no comment on the Native Instruments web site about 64-bit compatibility.

■ ONE MORE MAC ISSUE

There's a rumor that at the Frankfurt Music Fair the end of this month, Apple is going to announce that Logic is having a name change along with a new feature set that will only operate on Leopard which, like Vista, needs 1GB of RAM to operate.

■ WHAT TO DO?

The best thing to do is to follow the old tried and true advice. First, define the software you need and how you want to work. Then spec the machines. ■

Peter Alexander is preparing to score [The Good Samaritan](#). His most recent books are [How Ravel](#), [Orchestrated: Mother Goose Suite](#), and [Professional Orchestration](#). He has also written [White Papers](#) on music education.

Garritan announces new cello instrument

■ Garritan has announced that a new solo cello software instrument, the Gofriller Solo Cello, using the company's Sonic Morphing process, is now shipping. The software instrument, created by an Italian team in collaboration with Garritan, expands the company's solo instrument series following the release of the Stradivari Solo Violin.

The company says the new library represents a major step forward for cello samples and provides a "a new level of realism and virtuosic performance in sample based instruments." Gofriller Cellos, made nearly three hundred years ago, are among the finest cellos ever made and are known for their rich and beautiful tone. The Gofriller Cello library offers seamless crossfades among dynamics, the ability to continuously control the onset, rate and speed of the vibrato, the capability of playing play portamento and trilling at any interval and speed, perform harmonics, legato, and more. The Gofriller Solo Cello library integrates the Native Instruments Kontakt 2 sample player. **mn**

[www](#) More information available here.

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Frederic Taltorn: Asterix at the Olympic Games • Largo Winch • Dragon Hunters.
Francois Tétaz: Rogue.
Mark Thomas: Moondance Alexander • Tales of the Riverbank. **tomandandy:** The Koi Keeper.
Pinar Toprak: Blue World • Dark Castle • Serbian Scars.
Jeff Toyne: Shadow in the Trees • The Third Eye.
Thanh Tran: Cult.
Ernest Troost: Crashing.
Brian Tyler: Bug • Time to Kill • War • Finishing the Game • Alien vs. Predator 2.
Shigeru Umebayashi: A Simple Love Story.
Johan van der Voet: Clocking Paper.
John Van Tongeren: War Games 2 - The Dead Code • **Michael Wandmacher:** The Killing Floor • Man of Two Havanas.
Nathan Wang: Daddy's Little Girl • The Final Season.
Stephen Warbeck: Killshot • Flawless • Miguel and William.
Craig Wedren: The Ten.
Cody Westheimer: Benny Bliss and the Disciples of Greatness.
John Clifford White: Macbeth.
Alan Williams: Angst • Snow Princess • He Love Her, She Loves Him Not.
David Williams: The Conjuring.
Tim Williams: Afterthought • A Dog's Breakfast.
Debbie Wiseman: Flood.
Alex Wurman: The Nines • The Baker • Bernard and Doris • Baggage.
Gabriel Yared: Manolete • 1408.
Christopher Young: Spider-Man 3.
Geoff Zanelli: Disturbia • Delgo.
Marcelo Zarvos: The Air I Breathe • You Kill Me.
Aaron Zigman: The Martian Child.
Hans Zimmer: Pirates of the Caribbean: At World's End • The Simpsons.