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MICHAEL KLUBERTANZ

COMPOSER

PROFILE

PROFESSIONAL CREDENTIALS

MICHAEL KLUBERTANZ



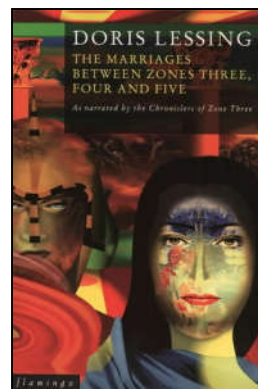
Classically trained in piano, organ and conducting, this German musician is working professionally as composer, conductor, arranger and pianist, in a great variety of genres, to include film, symphonic and chamber music, performing opera, as well as works from the Rock, Pop and Jazz genres.

Born in the historic town of Bad Neustadt an der Saale in the German State of Bavaria, his piano lessons commenced at the age of six, with church organ following two years later. While still in high school, he worked part-time as a church musician, where he regularly guest conducted choirs, and was the pianist-organist for the chamber music ensemble Würzburger Klassisches Terzett.

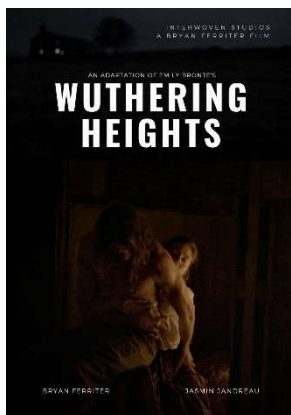
During his studies at Würzburg Music University, he had the privilege of studying with Günther Wich (conducting), Peter Falk (vocal coaching) and Norman Shetler (piano). Concurrent to his studies, Michael was choirmaster at the Parish of Heilige Familie, Würzburg, where he initiated ensemble building, vocal training, enlargement of the former a capella repertoire to include Mozart masses and contemporary music and the founding of an instrumental ensemble. Further, he was awarded a scholarship at the Richard Wagner Association, Würzburg, and became a vocal coach at Theatre an der Rott, Eggenfelden.

Upon receiving his degree, he became conductor of the 128-year-old Instrumentalvereins Darmstadt symphonic programs at the Darmstadt State Theater. He subsequently was appointed second principal conductor, chief of studies and assistant to the general music director at the Heidelberg Opera Theatre.

A highlight of his career was his 1996 collaboration with world-renown Philip Glass for the world premiere of his opera, "The Marriages Between Zones Three, Four and Five," based upon the 1980 science fiction novel by Nobel Prize in Literature recipient, Doris Lessing. He then went on to collaborate with actor Hans-Jüen Schatz, which lead to a successful program of childrens' works.

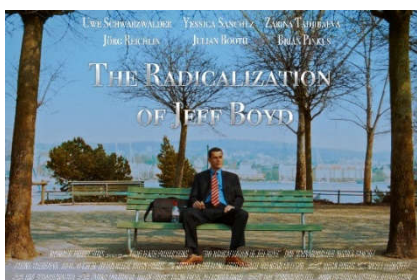


Over the years, additional assignments included lecturing and guest conducting throughout Germany, to include the Heidelberg Pedagogic University, Mannheim Music University, Orchestre Philharmonique Suisse, and the Schleswig-Holstein-Musikfestival, among others.



It was not until 2011, that Michael commenced implementing his vast knowledge and repertoire of classical music, to film scoring. It was an accelerated rate of immersion. Having always been fascinated with film, it was only natural for him to express himself sonically in this medium. With the ever-increasing number of scores he produces, he documents his range of formats, from small, animated shorts, to feature length films.

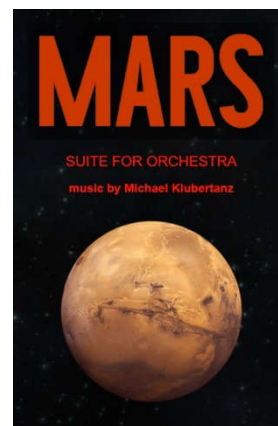
In just a short time, this prolific composer has scored 58 films, scored an additional seven, highly noteworthy, silent films from the past and two Television series. In recognition of his repertoire, Michael has been recognized and awarded at



19 festivals, including Film Scoring at the International Film Scoring Competition, Indie Gathering International Film Festival, for four consecutive years.

In 2018 and 2019, Michael was the recipient of ten international recognitions for his work on “The Radicalization of Jeff Boyd” (Uwe Schwarzwald, dir.), a film that has also garnered extensive awards and affirmative reviews from the cognoscenti.

In the very near future, Michael will be releasing his long-awaited, pivotal work for the classical arena, “Mars: Suite for Orchestra.”



Michael and his wife, Birgit, are residents of Mauer, Germany.



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MICHAEL KLUBERTANZ

COMPOSER CONDUCTOR

www.Klubertanz.de www.MKScoring.de Michael@Klubertanz.de

Mauer, Germany Los Angeles

Citizenship: Germany (EU)

Fluent in German, English and Italian

Phonetically understands French, Spanish, Swedish, Greek and Russian

Original Soundtrack Album Sampler

INDUSTRY RECOGNITIONS

Best Original Score

Festigious International Film Festival (Los Angeles)

Making Time (Grant Pichla, dir.)

Best Original Score, Nominee

Vegas Movie Awards (Las Vegas)

Making Time (Grant Pichla, dir.)

Best Film Music

San Diego International Kids Film Festival

Max Topas – Das Buch der Kristallkinder (Michael W. Driesch, dir.)

Roger Taylor Award for Best Original Score Feature, Nominee

Idyllwild International Festival of Cinema, March 2020 (USA)

Wuthering Heights (Bryan Ferriter, dir.)

Best Music, Nominee

Flathead Lake International Cinemafest (USA)

Wuthering Heights (Bryan Ferriter, dir.)

Award Of Excellence: Original Score

Depth of Field International Film Festival Competition (Milan)

Gold Award, Best Original Score

International Independent Film Awards (Los Angeles)

Outstanding Achievement, Film Score

Cult Critic Music Awards (Calcutta)

Platinum Award for Best Score

Mindfield Film Festival (Los Angeles)

Best Music – Feature, Nominee

Maverick Movie Awards (Los Angeles)

Best Original Score

Hollywood Blood Horror Festival (Los Angeles)

Red Square Award, Best Music Score

Moscow Indie Film Festival (Russia)

Award of Merit, Original Score

Accolade Global Film Competition (Los Angeles)

Best Original Score Nominee

Oniros Film Awards (Saint Vincent, Italy)

Best Film Score, Nominee

White Unicorn International Film Festival (Kolkata)

The Radicalization of Jeff Boyd (Uwe Schwarzwald, dir.)

Public Choice Award, Nominee

World Soundtrack Academy, Ghent Film Festival (Belgium)

Calamity (James Tyler Cates, dir.)

Festival Award, Film Scoring (Four Consecutive Years)

International Film Scoring Competition, Indie Gathering International Film Festival (USA)

Unavailable (Ernest W. Smith, dir.), *S: A Superman Fan Film* (Johnny K Wu, dir.),

Redtail Run (Johnny K Wu, dir.), *Madness* (William M. Johns, dir.)

MOTION PICTURES

WUTHERING HEIGHTS
Interwoven Studios

FIRE OF DARKNESS (3D CGI)
K-Storm Studio

MAKING TIME
Pichia-Smith-Bakker Production

THE LEGEND OF MORDRED
South Devon Players Theatre Company

KILLING CHRISTMAS
D.Y.I. Productions

FRIEDA – COMING HOME
Xamaram Entertainment

THE GRAVEDIGGER’S SON
Jake Yard Films

UMA NOITE
Paulo de Almada Productions

THE BURGLAR WITH THE YELLOW HAND (Animation)
Katherine Blakeney Animation

MAX TOPAS – DAS BUCH DER KRISTALLKINDER
Doc M MedienProduktion e.K.

ERNEST EGG (Animation)
Coffee Tree Studio

BONNIE AND CLYDE (Animation, Soundtrack)

LETTERS
Nitin Shingal Films

THE LEGACY
Wise Goat Productions

THE RADICALIZATION OF JEFF BOYD
KUSmagic Productions

THE SKYDIVER AND THE SCARECROW
Action Creative

DAS GETRIEBE IM SAND (Stop Motion)
Bauer & Felder Productions

STAR WARS: AN IDIOT’S ARRAY
Polyphony Films

THE GHOST HORSE (ENUATTII)
Ghost Horse

KURZEME FORTRESS
55 Degrees Films

Bryan Ferriter, dir.
Quincey Kuiava, J. Owen Rogers, prods.

MJ Khappa, dir./prod.

Grant Pichla, dir./prod.
Reginald Welkin, exec. prod.

Laura Jay, dir.
Andy Qualtrough, Guillaume Rivaud, prods.

Trudy Bellinger, dir.
Lucinda Bruce, Pippa Hinchley, prods.

Michael W. Driesch, dir./prod.

Jake Yard, dir.
Amber Rose Morgan, prod.

Paulo de Almada, dir./prod.

Katherine Blakeney, dir./prod.

Michael W. Driesch, dir./prod.

Stefano Bosi, dir.
Francesco Polizzo, Stefano Bosi Fioravanti, prods.

Zoeyzuko, dir./prod.

Nitin Shingal, dir.
Prateek Chakravorty, prod.

Eva Acharya, dir.
Tsu Shan Chambers, prod.

Uwe Schwarzwald, dir./prod.

Ren Thackham, dir.
Danny Bolt, prod.

Valentin Felder, Joshua Bauer, dirs./prods.

Elias Noel, dir./exec. prod.

Rashaad Santiago, dir.
Rick Prince, prod.

Kelly Hetherington, dir.
Derek Griffiths, prod.

YERSINIA PESTIS
David Harrison Productions

David Harrison, dir.

DYING CANDLE (Soundtrack)
Mother Productions

Naresh Kumar Kc, dir.
Rabin Acharya, Uttam Kc, James Kwan Lee, prods.

SCORNE
Faceless Productions

Emmanuel Obi, dir./prod.

THE THING THAT STALKS THE FIELDS
Trigger Happy Productions

Chris Triggiani, dir.

TOO LATE
Faceless Productions

Emmanuel Obi, dir./prod.

AS LIFE SHIFTS
Marcelo Remizov Productions

Daniel Gras Pujalt, dir.
Marcelo Remizov, prod.

LAST SPRING
Remi Sparks Productions

Daniel Gras Pujalt, dir.
Marcelo Remizov, prod.

FUNNY BONE
Hunny Bunny Productions

James Werrett, dir.
Andrew Tomazos, prod.

CALAMITY
KFM Productions

James Tyler Cates, dir.
Charles Monroe, Rachel Russell, prods.

THE CRAFT, Based on the Life & Work of H.P. Lovecraft
Sons of David Pictures

Ilan Waldman, dir.
Aaron Alter, Mac Bucher, prods.

SID'S NEW GLASSES
Take the Stairs Pictures

Raymond Alvin, dir.
Thomas Hanley, prod.

TRANQUIL VOYAGE: TO THE MEMORY OF LEONARD NEMOY
MKScoring

Michael Klubertanz, prod.

DHAGO
Fusion Media Productions / Pant Film Production

Eva Acharya, Sakar Pant, dirs.
Nitesh Raj Pant, prod.

CHRISTINE AT THE CROSSROADS
Skelly Films

Ernie Smith, dir.
Heather Smith, exec. prod.; Jimmy Reece, prod.

THE RUNNER
Old School Productions
World Premiere, Festival De Cannes

Paranee Damodaran, dir.
John Florio, prod.

THE MAN WITH THE MANY UMBRELLAS
Swinburne University

Andrew Tomazos, dir.
Lucy Whelan, prod.

NINER
Central Michigan University

Grant Pichla, dir.
Ezra Drew Baker, Kevin Neil Smith, prods.

CLEAN RESTART: A ROBOT STORY
Victorian College of the Arts, Australia

Liliana Braunberger, dir.

FLIGHT OF THE CONTRAPUNK NO. 26 (Animation)
School of Visual Arts, NYC

Wei Ling Neo, dir./prod.

STRANDED EYELAND
Skelly Films

Ernie & Heather Smith, co-dirs./exec. prods.

SNIP SNIP
Michael Neary Productions

POSTCARDS FROM PARIS
Shemin Productions

HIDING PLACES
Ignition Pictures

MOVE
Common Language Films

MR. STOWLICKER
Ignition Pictures

THE 4th WALL
Simon Roptell Films

UNAVAILABLE (Trailer)
Skelly Films

DIVIDED
International Film School Sydney

S: A SUPERMAN FAN FILM
Creative House Studios

METHOD ACTING
Rachel Williams Productions

REDTAIL RUN
Gilpin Entertainment

MADNESS
Cinevid Productions

WHITE
FMGA Photographics

AFFINITY
North of Time Pictures

THE INVENTOR OF HAPPINESS (Stop Motion)
B-Animated

PINOCCHIO LOVERS (Animation)
Northern Film School / NFS TV

WE MEET
Swinburne University, Australia

THE GREEN WALL (Live Action, Stop Motion)
Yorwick Castle / University of Edinburgh, United Kingdom

NOBOO, EPISODE 1: ORIGIN (In Development)
Design Lab Animation Studios

MOTION PICTURES – SILENT MOVIES SCORED

BULL ARIZONA I: THE DESERT EAGLE (1919)
BULL ARIZONA II: LEGACY OF THE PRAIRIE (1920)
DER GOLEM: WIE IN DIE WELT KAM (1920)

Matthew Neary, dir.
Christina Milligan, exec. prod.

Andrew Shemin, dir./prod.

Darren Vukasinovic, dir./prod.

Julie Kalceff, dir.
Danielle van Herk, prod.

Darren Vukasinovic, dir./prod.

Simon Roptell, dir./prod.

Ernest W. Smith, dir.
Terry Jernigan, Heather Smith, exec. prods.

Jimmy Petré, dir.
Jackson Saunders, prod.

Johnny K Wu, dir.

Mitchell Reid, dir.
Rachel Williams, prod.

Johnny K. Wu, dir./prod.
Ryan & Paul Gilpin, prods.

William M. Johns, Dir.
Richard P. Muny, Andy Shofield, prods.

Stuart Sheppard, dir./prod.

Trevor Chase, dir./prod.

Baz Sells, dir.
Hugh Gordon, Ben Johnson, prods.

Baz Sells, dir./writer/prod.

Valeriya Zhukova, dir./writer/prod.

Katherine Blakeney, dir./prod.

Philip Cabrera, dir.
Michael Shane, exec. prod.

Horst Krahé, Piel Jutzi, dirs.
Piel Jutzi, dir.
Carl Boese, Paul Wegener, dirs.

DR. MABUSE: THE GAMBLER (1922)
DR. MABUSE: THE INFERNO (1922)
FEUERTEUFEL (FIRE DEVIL) (1920)
THE CABINET OF DR. CALIGARI (1920)

Fritz Lang, dir.
Fritz Lang, dir.
Piel Jutzi, dir.
Robert Wiene, dir.

TELEVISION – SERIES

RENEGADES (Theme, Multiples)
Negative Apples

James Tyler Cates, dir.
Anne Gates, Anthony Greco, prods.

STAR TREK: SECRET VOYAGE (Multiples)
Sheeler Studios

Craig Sheeler, dir./creator
Glen L. Wolf, prod.

DISCOGRAPHY

Almost Blue, Emgee Music
Bandura's Box, PrecisionSound
Benjamin Britten: The Young Person's Guide to the Orchestra, Philharmonisches Orchester Heidelberg, Boosey Hawkes
Edward Elgar: Pomp and Circumstance Marches, Philharmonisches Orchester Heidelberg, Boosey Hawkes
Es gibt ein Reich... – Opera excerpts with piano, Stuttgart Music University Records
Fire of Darkness – Original Soundtrack (Limited Edition)
Frieda - Coming Home – Original Soundtrack
Indian Surmandal, PrecisionSound

Konzertmitschnitt – Seven classical orchestra albums (Academic Chamber Orchestra)
Making Time – Original Soundtrack (Limited Edition)
Mars – Orchestral Suite (June 2020)
Max Topas – Das Buch der Kristallkinder – Original Soundtrack (Limited Edition)
Niner – Original Soundtrack (Limited Edition)
Veronika, der Lenz ist da, Die Comedian Harmonists – Historical German popular music, Heidelberg Theatre Records
Wuthering Heights – Original Soundtrack

CONDUCTING – RESIDENT CONDUCTOR* AND ENGAGEMENTS

Karlsruhe Academic Chamber Orchestra
Instrumentalvereins Darmstadt*
Members of The Berlin Philharmonic Orchestra
Heidelberg Opera Theatre
Orchestre Philharmonique Suisse

Schleswig-Holstein-Musikfestival
Heidelberg Philharmonic Orchestra
Hamburg Symphonics
Heidelberg Pedagogic University
Schleswig-Holstein-Musikfestival

Orchestre Philharmonique Suisse
Bremen Philharmonic
Nuremberg Symphonics
Mannheim Music University
Berliner Philharmoniker

CLASSICAL CONDUCTING (Incomplete List)

Beethoven – *Fidelio*, op. 72
Mozart – *Le Nozze di Figaro*, k. 492
Don Giovanni, k. 527
Die Zauberflöte, k. 620
Offenbach – *Les Contes d'Hoffmann*
Puccini – *La Bohème*
Madama Butterfly

Romberg – *Der Studentenprinz*
Strauss – *Ariadne auf Naxos*, op. 60
Arabella op. 79 and *Salome* op. 54
Strauß – *Die Fledermaus*
Verdi – *Un ballo in maschera*
Rigoletto
La forza del destino

Weill – *Rise and Fall of the City of Mahagonny*
Wagner – *Der fliegende Holländer*
WWV 63

LIVE PERFORMANCE AND COLLABORATIONS (Incomplete List)

Philip Glass, *The Marriage Between Zones Three, Four and Five*, Opera World Premiere
Hans Jürgen Schatz, various children programs
Alexander Peutz, various Rock, Pop and Jazz performances
Paddington Bär's First Concert, composer Herbert Chappell, lyricist Michael Bond, Berliner Philharmoniker, conductor

Sigmund Romberg's *Der Studentenprinz*, libretto by Dorothy Donnelly, with the Theatre and Philharmonic Orchestra, Heidelberg Theatre
Ambroise Thomas, *Mignon*, Michael Klubertanz, music director
Kitsch & Crime: The Story of Bonnie & Clyde, lyrics by Bonnie Parker, vocals by Alexander Peutz, Heidelberg Theatre
Shoot the Moon, Ila Schnier, dir., songs by Tom Watts, Ingo Biermann, Alexander Peutz, Michael Klubertanz

Leos Janacek's "*Tagebuch eines Verschollenen XIII: Intermezzo erotico*," Solo Piano, Heidelberg Theatre
Frau Luna, libretto, Heinz Bolten-Barckers; music dirs., Michael Klubertanz, Noam Zur, Sebastian Kennernecht; dir, Bernd Mottl

PROFESSIONAL TRAINING

Richard Wagner Association, Würzburg
Würzburg Music University

ACKNOWLEDGMENT OF MR. KLUBERTANZ'S WORK

"...From the original score by Michael Klubertanz, which was jovial and foreboding as needed, to the imaginative set pieces of the show, which flowed seamlessly and with all the vigour you would ask of a Broadway show."—**Chris Olson, UK Film Review: "The Skydiver and The Scarecrow"**

"**'Max Topas–Das Buch der Kristallkinder'** is a delightful and infectious fantasy adventure score. With whimsical dreamy pieces, spectacular action moments and playful motifs that keep me guessing and involved in the story, Michael Klubertanz's composition is a revelation for 2017. The composer wrote a charming orchestral score that brightens the day, complete with an almost 11 minutes long dreamy suite towards the end. There are not enough scores like these, fun and captivating fantasy scores and I am glad to see that alongside the likes of Andrew Lockington there are other composers keeping this genre and this dream alive. If this score slipped through the cracks this year, I suggest you look for it and give it a listen. I'm definitely keeping my ears opened for more Michael Klubertanz scores."—**Mihnea Manduteanu, Soundtrack Dreams**

"We knew from the beginning that ***Numb***'s highlights were its visual concept and the soundtrack. Michael surpassed all our expectations. He didn't only bring an outstanding original soundtrack but also a SOUL to the story. The music composed by Michael Klubertanz not only transports us to the right atmosphere of the 1940's in New York City; it is also the inner voice of our lead character, Sarah, her heart and mind! The exquisite music emulates Sarah's emotions and shares them with the audience in perfect harmony. We couldn't be happier to have him on board.

"We will be eternally grateful to him for giving us the chance of sharing his impressive talent with our project, and for giving Sarah a voice."—**Daniel Gras Pujalt, dir. (*Numb, Inside the Mirror*)**

"One of the things that was of great assistance in a development tool for both pre-visualization and the script, was that we developed an animatic based on the concept score sent through to us by the composer Michael Klubertanz. The animatic was based on the opening sequence on an early version of the screenplay; however, we found it was a necessary tool in communicating the overall stylistic premise for the film, as there weren't many films made that we could draw reference from visually."—**Andrew Tomazo, dir., (*The Man With The Many Umbrellas, Funny Bone, The First Stone*)**

"Michael composed music for my experimental documentary ***Postcards from Paris***. I could not have been happier with the work he did. He was very easy to communicate with, and provided great knowledge and expertise, while also incorporating my ideas effortlessly as I asked for major changes during the process of our collaboration. His work was very deeply admired by the people who saw the film, and greatly appreciated by me as well. I would highly recommend him as a composer."—**Andrew Shemin, dir. (*An Admission, Pirouette*)**

"Michael is a highly creative composer with many ways of creating depth into a film Score. He always listens to what directions the film script and director require for a project. He also has a willingness to try new ideas, and also create new sounds/moods. I recommend Michael for any motion picture, series or TVC."—**Stuart Shepherd, dir. (*Forgotten, Twisted Lie*)**

"One thing I give this piece a lot of credit for is having original music. Michael Klubertanz's score gives the piece its own aural identity."—**The Trek BBS review of "Star Trek Secret Voyage Episode 1"**

"I had the pleasure of working with Michael as our score composer for the feature-length film, ***Niner***. Without a doubt, Michael's knowledge of musical theory, combined with the skillful employment of his wide orchestral instrumentation, gave our film a quality that we could not have anticipated. After contacting Michael early in the pre-production process, he analyzed the script fully and responded with many questions about my perception of the characters and themes of the film. By the time post-production arrived, Michael was able to translate what he saw in the scenes with my notes about the moods, motives, and subtext of the characters involved during each musical cue. Michael was fully committed from the earliest days of pre-production to the final wrap in postproduction (1½ years). His ability to adjust cues based on my feedback, in addition to his speed and efficiency, allowed for the smoothest aspect of our post process. I'd fully recommend him to anyone seeking a professional composer on any project scale."—**Grant Pichla, dir. (*Niner*)**

"Michael is one of those rare, talented composers who can take the essence of a film at every turn, and portray it through score that precisely underpins the emotional ride of the viewer. I have been fortunate enough to work with Michael twice, each time with outstanding results—yet, it's not just the end result which is rewarding. The process of working with him is entirely enjoyable at

every step of the way—his deep knowledge of musical theory, dashed with a healthy dose of 'experimental', means he can work in a wide gamut of styles and approaches. I actually found myself deeply engrossed by both the score and the passion of the man behind it, his rationale and toolkit of experimental wonders. Where else can you find a musician who adds a masterstroke of feeling to a score through ping-pong balls?! Finally, it's difficult enough to find somebody so naturally in touch with storytelling through music—but if you then pair that with high integrity and absolute reliability, you've found a creative partnership you look forward to developing long into the future, as I look forward to the next opportunity to work together.”—**Darren Vukasinovic, dir. (Mr. Stowlicker, *Hiding Places*)**