



1525 AVIATION BOULEVARD  
STE 1000 REDONDO BEACH  
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SMCARTISTS.COM

# ADAM BALAZS

COMPOSER

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BIOGRAPHY

PROFESSIONAL CREDENTIALS



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*"I have always been interested in depicting what is not visually present in a scene: the hidden motifs, the incidental, underlying factors and associations. All these things that contribute to the unparalleled magic of the moment make us think in color rather than in black and white."*

Adam's musical voice is derived from his Eastern European background, his classical training, his expertise in contemporary electronics and his approach to film scoring that is not afraid of taking chances. And that voice is a part of two very significant films.

In 2018, for the second time in as many years, an Adam Balazs score contributed to an Academy Award-nominated film. *On Body and Soul* (Ildiko Enyedi, dir.) was nominated for "Best Foreign Language Film." When the film premiered at the 2017 Berlinale International Film Festival, it was awarded 'The Golden Bear' for "Best Film."



In 2017, Adam was honored for his music collaboration on *Sing* (Kristóf Deák, dir.) that was awarded 'The Oscar' for "Best Live Action Short Film" at the Academy Awards.

Also a significant honor, Adam is the first Hungarian composer to premiere his work at Carnegie Hall, October 15, 2006, since Béla Bartók premiered his *Concerto for Orchestra*, January 11, 1944, and is an Adjunct Professor and Lecturer on the art of film scoring at the Franz Liszt Academy of Music, Budapest.

Born in Budapest, Hungary, Adam Balazs began playing the piano at the age of seven. His father, an internationally respected composer, having always been in favor of his son's ambitions, introduced Adam to the fundamentals of music composition.

*“One of my earliest memories is sitting at the piano with my father. He wrote a score to an animation series, and I was in charge of “timing” the music with a stopwatch. Even then, I knew that this job was something really special...”*

At the age of 16, Adam decided to pursue his film career professionally and, in turn, completed his musical studies at the Béla Bartók Conservatory of Budapest as a composition major while concurrently, attending the Eötvös Loránd University of Budapest (ELTE) majoring in English.

At 23, he was offered an Adjunct Lecturer position at the Department of American Studies at the ELTE University. It was during this period he pursued doctoral studies in English Renaissance and Baroque Literature. He taught a course entitled “American Jazz: The History of a Cultural, Social and Political Phenomenon,” for four semesters. Although his music career as a classical film composer started to bloom in Europe, Adam was determined to become a film composer in the United States.

In 1998, Adam moved to New York to pursue his musical career. Adam’s major breakthrough came when he met HBO Vice President, Robert Priday. They developed a close, working relationship and a long-lasting friendship that resulted in over 100 image spots for Cinemax in the course of just a few years. At the time, Adam had been responsible for the musical re-designing of the network. Once the rave reviews revealed that the transformation of Cinemax’s musical image was significantly due to Adam’s fresh and energetic approach, the producers of HBO commissioned him to create the main network’s off-channel image, and write music for HBO promotions.



The exposure of Adam’s music being featured on television has created



a multitude of opportunities and spawned several film projects in which he worked as the composer, producer and arranger. Adam’s composing assignments include *Inner Demons* (IFC Midnight); *The Elephant King* (Ellen Burstyn, Jonno Roberts, an Official Selection, Tribeca Film Festival, among numerous others); *Born and Bred* (Warner Brothers); *California Dreaming* (Lea Thompson, David Foley, Patricia Richardson); *El Camino* (Elizabeth Moss, Leo Fitzpatrick); *The Killer Next Door* (Tobin Bell, Billy Dee Williams); and, *Shock Act* (winner at the Tribeca and Chicago International Film Festivals).

Examples of Adam's wide-ranging versatility can also be heard in *The Butterfly Effect 3: Revelations* (Seth Grossman, dir./Lionsgate); director Gabor Csupo's



(*Bridge to Terabithia*) The Secret of Moonacre (Warner Bros. UK); *The Man Who was Thursday* (Balázs Jusz, dir.); and, in *Afterlife* (Virág Zomborác, dir.), which premiered to international acclaim in the trades. Adding to his work in film, he is a composer and music director of HBO International Programming, where he currently writes for the cable's latest series, *In Treatment* (three seasons) and the internationally acclaimed, *Umbre*



(*Shadows*) (three seasons).

Even in his traditional orchestral scores, Adam cannot escape the musical flavors that derive from his Eastern European background. In a highly competitive market, it's noteworthy that Adam, a native of Hungary, has access to the best players, conductors, halls and studio professionals working in Hungary.

*"I love the challenge of time, the fevered, seemingly never-ending hours spent with creation. All to consolidate a concept by infusing the images with the sounds of my vision."*

Going beyond traditional film & Television scoring, Adam has also written for the very successful videogame, *Dragon Age II: Destiny* (Electronic Arts).

A true recognition of Adam's career came when Ambassador Dr. Gábor Horváth, Consul General of the Republic of Hungary, and the Board of Directors of the *Coordinating Committee for the Commemoration of the 1956 Hungarian Revolution*, asked him to write a symphonic poem in honor of the 50<sup>th</sup> Anniversary of the Hungarian Revolution. The Philharmonia Orchestra of Yale performed the piece at Carnegie Hall, October 15, 2006, at a benefit concert recognizing this most historic event.



With this performance, Adam Balazs became the first Hungarian composer to premiere his work at Carnegie Hall, October 15, 2006, since Bela Bartok premiered his Concerto for Orchestra, January 11, 1944.



On January 20, 2016, Adam's contemporary dance composition, *Requiem*, premiered with a performance by the Hungarian National Dance Troupe at the MOM Cultural Centre, Budapest. The work is described as having no musical boundaries, yet it is conceptually very homogenous.

Unlike Mozart (though his was uncompleted) and Verdi, who both had completely different sequential orders of the chapters of *Requiem*, Adam's piece follows the text of the traditional death Mass. A considerable departure for Adam, the work received critical acclaim from both the music and dance cognoscenti.

Adam is a resident of Los Angeles, California, and Budapest, Hungary.



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COMPOSER

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Los Angeles New York Budapest, Hungary

Citizenship: Hungary (EU) United States

**Original Soundtrack Album Sampler**

## INDUSTRY RECOGNITIONS

### **2020 Best Original Score Award, Television Category**

Hungarian Film Awards, "*Captives*," Filmfabriq, Kristóf Deák, dir.

### **2018 Academy Award, Best Foreign Language Film, Nominee**

"*On Body and Soul*," Inforg-M&M Film Kft., Ildiko Enyedi, dir.

Adam Balazs, composer

### **2017 Academy Award, Best Live Action Short Film**

"*Sing*," Meteor-Filmstudio, Kristóf Deák, dir., Anna Udvardy, prod.

Adam Balazs, composer

### **2017 Golden Bear Award, Best Film, Berlin International Film Festival,**

including **The Prize of the Ecumenical Jury Award, The Reader Jury of the "Berliner Morgenpost" Award**  
and **The Critic's Choice Award, International Federation of Film Critics (FIPRESCI)**

"*On Body and Soul*," Inforg-M&M Film Kft., Ildiko Enyedi, dir.

Adam Balazs, composer

### **Best Impact of Music in a Feature Film, Gold Medal for Excellence, Director's Choice**

Park City Film Music Festival, "*The Elephant King*," Unison Films, Seth Grossman, dir.

### **Best Use of Music in a Short Film, Silver Medal for Excellence**

Park City Film Music Festival, "*Slingers*," Appendix Productions, Rory Kindersley, dir.

### **Best Impact of Music in a Documentary, Medal for Excellence, Director's Choice**

Park City Film Music Festival, "*My Name Is Alan and I Paint Pictures*," Raw Media Films, Johnny Boston, dir.

### **Outstanding Musical Score**

Sacramento International Film Festival, "*The Elephant King*," Unison Films, Seth Grossman, dir.

### **Best Music Award, Nominee**

Hungarian Film Awards, "*Lajko: Gypsy in Space (aka Lajko: Cigány az Urbein)*," KMH Film, Lengyel Balázs, dir.

### **2017: The Movers and Shakers, Nominee**

MusicalAmerica Worldwide



## **MOTION PICTURES**

MILES TO GO BEFORE SHE SLEEPS (Documentary, Filming)	MiJie Li, dir. Mario Ducoudray, prod.
YOU ARE PERFECT AS YOU ARE (aka ÍGY VAGY TÖKÉLETES) Szupermodern Stúdió	Peter Varsics, dir. Tamas Lojas, prod.
CREAM (aka HAB) A Company Hungary	Nóra Lakos, dir. Katalin Harrer, Claudia Nador, Péter Reich, Alexander van Dülmen, prods.
THE INVENTOR (aka A FELTALÁLÓ) Projekt Film Kft. / Pannonia Entertainment	Bence Guyongyossy, dir. Barna Kabay, prod.
LILI Soul Vision Films / FocusFox / Screen Queensland	Péter Hegedüs, dir. Gabor Ferenczy, András Muhi, prods.
SPIRAL (aka SPIRÁL) Spirál Film	Cecilia Felméri, dir. Ernö Mesterházy, András Muhi, Mónika Mécs, prods.
HAPPY NEW YEAR (aka BÚÉK) Flashback Productions	Krisztina Goda, dir. Edit Ditz, Péter Geszti, Tamás Zákonyi S., prods.
EASY LESSONS (aka KÖNNYŰ LECKÉK) Incubator Program of the Hungarian National Film Fund	Dorrotya Zurbó, dir.
PIGEONBERRY (aka VARJÚHÁJ) Neurópa Film Kft.	Pici Papái, dir. András Ozorai, prod.
PAPPA PIA InterCom	Gábor Csupo, dir. Gábor Kálamista, Attila Tözsér, prods.
ON BODY AND SOUL (aka TESTRÖL ÉS LÉLEKRÖL) Inforg-M&M Film Kft. <i>2018 Academy Award Nominee, Best Foreign Language Film</i> <i>2017 Golden Berlin Bear, Best Film, Berlin International Film Festival (World Premiere)</i> <i>Prize of the Ecumenical Jury, Berlin International Film Festival 2017</i> <i>Reader Jury of the "Berliner Morgenpost," Berlin International Film Festival 2017</i> <i>Critic's Choice Award, International Federation of Film Critics (FIPRESCI) 2017</i>	Ildiko Enyedi, dir. Ernö Mesterházy, András Muhi, Mónika Mécs, prods.
L.U.F.I. (Short) Budapesti Metropolitan Egyetem / KMH Film <i>Grand Jury Prize, Best Short Film, London Independent Film Awards</i>	Ferenc Pusztai, dir./prod.
THE NEXT GUARDIAN (Documentary) Eclipse Film	Arun Bhattarai, Dorottya Zurbó, dirs. Julianna Ugrin, prod.
SING (MINDENKI) Meteor-Filmstudio <i>2017 Academy Award Winner, Best Live Action Short Film</i> <i>2016 International Film Festival ASTERFEST, Gjorgi Abadzjev Award, Best Screenplay</i> <i>2016 Chicago International Children's Film Festival, Adult 's Jury Award</i> <i>2016 European Film Festival of Lille, Audience Award</i> <i>2016 Friss Hús International Shortfilm Festival, Daazo Special Award</i> <i>2016 Lanzarote International Film Festival, Best Short International Film</i> <i>2016 Olympia International Film Festival for Children and Young People, International Jury Award</i> <i>2016 Sapporo International Short Film Festival, Audience Award &amp; Best Actress</i> <i>2016 Short Short Film Festival of Asia, Gran Prix, Audience and Best Short Film Awards</i> <i>2016 TIFF International Film Festival, People's Choice Award, Best Short Film</i> <i>2016 Sediciorto International Film Festival, International Fiction Audience Award</i>	Kristóf Deák, dir. Anna Udvardy, Kristóf Deák, prods.

LAJKO: GYPSY IN SPACE (aka LAJKO: CIGÁNY AZ ÜRBEN)  
KMH Film  
*Hungarian Film Awards, Nominee, Best Music Award*

Lengyel Balázs, dir.  
Ferenc Pusztai, prod.

THE MAN WHO WAS THURSDAY  
Picturesque Films / Cobera Capitol Group

Balázs Juszt, dir.  
Guy Moshe, Matthew G. Zamias, prods.

THE CARROT (A REPA)  
KMH Film

Lengyel Balázs, dir.  
Ferenc Pusztai, prod.

WHAT IF...?  
Beacon International

Balázs Juszt, dir.  
Bara Barova, Balázs Juszt, prods.

WEDGES (KLINY)  
Rakowiec Filmworks

Jarek Kupsc, dir./prod.

AFTERLIFE  
KMH Film / Rinkel Film B.V.

Virág Zomborác, dir.  
Ferenc Pusztai, prod.

INNER DEMONS  
Altavan / IFC Midnight

Seth Grossman, dir.  
Noah Weinstein, Robin Schorr, prods.

THE PAINTER FROM EDELENY (Short)  
KEDD Animation Studio

Géza M. Tóth, dir./prod.

MARCH FOR CHANGE: KIDS RESPOND (Short)  
Raw Media Network

Johnny Boston, dir.  
Johnny Boston, Melissa Chesman, prods.

L.A.I.D.: LIFE AS IT'S DEALT  
Last Stop Films

Andrew Rodriguez, J.D. Stimson, Jr., dirs./prods.

THE BOSS (Short)  
Hunkies London

Kristóf Deák, dir.  
Christian Azzola, Bex Harvey, prods.

SPLIT PERFECT  
Beacon International

Balázs Juszt, dir.  
Janos Eros, Judit Romwalter, prods.

BORN AND BRED (Feature Documentary)  
24<sup>th</sup> Hour Productions / Warner Bros.

Justin Frimmer, dir./prod.

ON THE CROSS BAR (aka KERESZTLÉCEN) (Feature Documentary)  
Megafilm

Mano Csillag, dir.  
Gábor Kálomista, prod.

A COUNTRY STABBED IN THE HEART  
(SZÍVEN SZÚRT ORSZÁG) (Feature Documentary)  
Megafilm

János Vecsernyés, dir.  
Gábor Kálomista, prod.

THE BUTTERFLY EFFECT 3: REVELATIONS  
After Dark Films / BenderSpink / Infinity Features

Seth Grossman, dir.  
A.J. Dix, J.C. Spink, Rob Merilees, prods.

THE KISS GOODNIGHT (Soundtrack, Music Supervisor)  
Beacon International

Balázs Juszt, dir.  
Judit Romwalter, exec. prod.; Andreea Stanculeanu, prod.

THE SECRET OF MOONACRE (*Moonacre* Theme, Additional Music)  
Forgan-Smith Entertainment / Spice Factory

Gábor Csupo, dir.  
Michael Cowan, Meredith Garlick, Monica Penders,  
Jason Piette, prods.

EL CAMINO  
WinSome Productions

Erik S. Weigel, dir.  
Barbara J. Weigel, exec. prod.  
Jason Noto, Frank Giblin, prods.



SWEET TOOTH Appendix Productions	Rory Kindersley, dir. Erik S. Weigel, Salvatore Interlandi, prods.
MY NAME IS ALAN, AND I PAINT PICTURES (Feature Documentary) Raw Media Network <i>Best Impact of Music in a Documentary, 2008 Park City Film Music Festival</i>	Johnny Boston, dir./prod.
ARIZONA SEASIDE Rebel Zone Films	Jens Pil Pilegaard, dir. R. Emery Bright, exec. prod. Alla Shemer, prod.
CALIFORNIA DREAMING NoHo Production Company	Linda Voorhees, dir. Patricia Payne, Wilton Schiller, prods.
SECURITY Nine Tints Pictures	Mark Edgington, dir. Emoke Szalai, Mark Edgington, prods.
SLINGERS Appendix Productions / Little Gorilla Films <i>Best Use of Music in a Short Film, 2008 Park City Film Music Festival</i>	Rory Kindersley, dir. Lucas Howe, prod.
VALLEY OF TEARS (Executive Music Producer) MFD Entertainment / Stone Bridge Films	Peter Engert, dir. Mario Domina, Daniel Popa, exec. prods. Antoni Corone, Michael Sedan, prods.
THE ELEPHANT KING Unison Films <i>Best Impact of Music in a Feature Film, Park City Film Music Festival</i> <i>Outstanding Musical Score, Sacramento International Film Festival</i>	Seth Grossman, dir. Emanuel Michael, Tamar Sela, Tom Waller, prods.
HOT LUNCH Appendix Films	Rory Kindersley, dir. Cecily Tyler, Rory Kindersley, Adam Balazs, Christian Huguenat, prods.
WTC VIEW (Featured song "Tell Me Girlfriend") Edgeworx (UK) / Logo	Brian Sloan, dir. Robert Arceneaux, exec. prod. Robert Ahrens, Brian Sloan, prods.
SHOCK ACT New York Film Collective	Seth R. Grossman, dir. Emanuel Michael, exec. prod. Tamar Sela, prod.
I WANNA BE EVERYTHING Sincere Image	Helena Lumme, dir. Bonnie Curtis, exec. prod. Mikka Manninen, Yashar Hedayat, prods.
LUCKY MAN Oyster Films	Rafael Lima, dir. Angela Quiles, Nat Dinga, Rafael Lima, prods.
GOOD NEIGHBOR (aka THE KILLER NEXT DOOR) (Additional Music) Stage and Frame Productions	Todd Turner, dir. Mary Grace Higgs, prod.
BEDAZZLED (Featured song "Tell Me Girlfriend") 20 <sup>th</sup> Century Fox	Harold Ramis, dir. Neil Machlis, exec. prod. Trevor Albert, Susan Hamilton, Harold Ramis, prods.
THE FANATICAL TEACHINGS OF JULIAN TAU Rebellion Pictures	Keith J. Knight, Adam Hammel, dirs. Adam Hammel, exec. prod. Adam Hammel, Keith J. Knight, prods.

THE LIBRARY  
Bookworm Films

Rafael Lima, dir.  
Nat Dinga, prod.

ALL ABOUT YOU  
Ari M. Chester Films

Ari M. Chester, dir.  
Ari M. Chester, prod.

### **MOTION PICTURES – ORCHESTRATOR**

THORNE: SCAREDYCAT, Artists Studio / CitéAmérique  
LULLABY FOR PI, Forecast Pictures / Minds Eye Entertainment  
THE MINISTERS, Alumbra Films / Grow Pictures / Scheherazade

Laurent Eyquem, composer, Benjamin Ross, dir.  
George Acogny, composer, Benoit Philippon, dir.  
George Acogny, composer, Franc. Reyes, dir.

### **TELEVISION – SERIES / MINISERIES / TELEFILMS / DOCUMENTARIES**

CAPTIVES (aka FOGLYOK)  
Filmfabriq

Kristóf Deák, dir.  
László Dreissiger, Gábor Osváth, prods.  
*Hungarian Film Awards – Was awarded “Best” in 10 of the 12 qualifying categories, including Best Television Movie*

SHADOWS (aka UMBRE)  
(Multiples; Composer, Music Producer, Music Supervisor) (Seasons I, II and III, 21 Episodes)  
Multi Media Est / HBO Europe Original Productions / Hulu

Igor Cobileanski, Bogdan Mirica, dirs.  
Wayne Henry, Carmen Harabagiu, exec. prod.  
Dragos Vălcu, Valentin Antof, Aurelian Nica, prods.

DROP OF LIFE (Miniseries)  
Danube Media

Bence Gyöngyössi, dir.  
Barna Kabay, prod.

COME AROUND (Miniseries)  
Meteor Filmstudio / Paramount Channel

Kristóf Deák, dir.  
Anna Udvardy, prod.

IN TREATMENT (aka TERÁPIA) (Season III, 8 Episodes)  
I'M Film / HBO Europe Original Productions

Various, dirs.  
Wayne Henry, exec. prod.  
Zsófia Varszegi, Judith Csemai, prods.

IN TREATMENT (aka TERÁPIA) (Season II, 35 Episodes)  
Blue Danube Films / HBO Europe Original Productions

Various, dirs.  
Wayne Henry, exec. prod.  
Luca Bercovici, Gábor Varadi, prods.

IN TREATMENT (aka TERÁPIA) (Season I, 40 Episodes)  
CAFÉ FILMS / HBO Europe Original Productions

Various, dirs.  
Wayne Henry, Katalin Schulteis, exec. prods.  
Gábor Krigler, co-exec. prod., Tamás Hutlassa, prod.

ONLY THEATRE AND NOTHING ELSE... (CSAK SZINHÁZ ÉMÁS SEMI...) (Season I, 6 Episodes)  
Megafilm / Magyar Televízió

Orsi Nagypal, Bence Miklausic, dirs.  
Gábor Kálomista, prod.

MATULA PARK ADVENTURE  
Megafilm / Magyar Televízió

Zsombor Dyga, dir.  
Gábor Kálomista, prod.

ATTRACTOR (Season I, 10 Episodes)  
Discovery Channel

Róbert Iván, dir.  
András Pusztay, prod.

STAY WITH ME (aka RĂMÂI CU MINE) (Season I, 13 Episodes; Music Producer, Music Supervisor)  
HBO Romania / HBO Europe Original Productions

Mihai Bauman, Constantin Popescu, dirs.  
Carmen Harabagiu, Antony Root, exec. prod.  
Aurelian Nica, prod.

PELLETS (FAPAD) (Season I, 24 Episodes)  
Megafilm / Magyar Televízió

Péter Fazakas, Péter László, Virág Zomboráz, dirs.  
Gábor Kálomista, prod.

THE INVINCIBLES (aka A LEGYÖZHETETLENEK)  
Szupermodern Stúdió

Isti Madarász, dir.  
Tamás Lajos, Tamás Mink, prods.

MATULA ADVENTURE PARK (aka MATULA KALANDPARK)  
Megafilm / Magyar Televízió

Gergely Fonyó, dir.  
Barbara Holczer, Gábor Kálomista, prods.

HACKERS (aka HACKTION) (Seasons I-VI, 79 Episodes)  
Megafilm / Magyar Televízió

Kristóf Deák, Gergely Fonyó, Denes Orosz,  
Mano Csillag, dirs.  
Barbara Holczer, Gabor Kálomista, prods.

HEADLINERS AND LEGENDS WITH MATT LAUER  
NBC News

Joe Parlagrecco, dir.  
Michele DuMont, prod.

IN PROFILE  
Jaffe Productions / CNBC

Joe Parlagrecco, dir.  
Lara Stolman, prod.

PROJECT RUNWAY: FINALE, PART 2  
(Featured song "Foxtrotten - The Laura Bennett Collection")  
BRAVO / Fashion Cents

Eli Holzman, writer-creator  
Michael Rucker, Tony Sacco, Barbara Schneeweiss,  
Andrew Wallace, prods.

HAPPY, HEALTHY, SUMMER (Theme, Interstitials, Multiples)  
Sesame Street / PBS Kids

Robert Michaels, dir./prod.

FRIENDS: THE ONE WITH THE SOAP OPERA PARTY  
(Featured song "Tell Me Girlfriend")  
NBC / Warner Bros. Television

Sheldon Epps, dir.  
Ted Cohen, David Crane, Marta Kaufman, Kevin Bright,  
Shana Goldberg-Meehan, Andrew Reich, Scott Silveri, exec.  
prods.; Dana Klein, Wendy Knoller, Mark J. Kunerth, prods.

SATAN'S SCHOOL FOR GIRLS  
(Featured song "Tell Me Girlfriend")  
ABC / Spelling Television

Christopher Leitch, dir.  
Aaron Spelling, Duke Vincent, exec. prods.  
Murray Shostak, Robert Berger, prods.

THE VINEYARDS OF SIKLOS  
Duna TV, Hungary

István Zöldi, dir.  
István Szederkenyi, prod.

WINEMAKERS OF THE EARTH  
Duna TV, Hungary

István Zöldi, dir.  
István Szederkenyi, prod.

### **TELEVISION – APPEARING AS HIMSELF**

DTK: I WILL TAKE YOU WITH ME: ADAM BALAZS, FILM COMPOSER  
WMN Magazine

D. Toth Kriszta, dir./prod.

DTK SHOW: CHRISTMAS DREAM (Adam Balazs Christmas Song Video Premiere)  
WMN Magazine

D. Toth Kriszta, dir./prod.

### **TELEVISION – PROMOTION**

HBO - Promotion for *The Gathering Storm*, and shows  
including *Sex and the City* and *Six Feet Under*; Off-channel  
musical image for the network

Karen Sands, creative dir.  
Andy Hignite, Lilian Thakuria  
Chrissie Hines, prods. (partial list)

CINEMAX - Airtime frequency: +300 daily; Over 100 spots  
including complete network image redesign and all multiplex  
channels

Robert Priday, creative dir.  
David Roofthoof, Jackie Bussey, Gwen Sarnoff,  
Kathy Jewell, prods. (partial list)

### **VIDEOGAME**

DRAGON AGE II: DESTINY (Trailer) - Digic Films / Electronic Arts / BioWare

## **THEATRE**

*Featuring Loretta*, Jambalaya Productions, Robert F. Perillo, dir., Carrie DeMerice, prod.

*Suburban Motel*, Jambalaya Productions, Robert F. Perillo, dir., Carrie DeMerice, prod.

## **MUSIC COMMISSIONED FOR PERFORMANCE**

*Gellérthegyi Álmok (Gellért-hill Dreams)* – Contemporary dance, Judit Schell, dir.; Thalia Theatre, Budapest

*Requiem* – Contemporary dance; RNR Arts Agency and the Hungarian National Dance Theatre, MOM Kulturális Központ, Budapest

*The Path of the Extraordinary* – A symphonic poem commissioned by Ambassador Dr. Gábor Horváth, Consul General of the Republic of Hungary, in honor of the 50<sup>th</sup> Anniversary of the Hungarian Revolution. Performed by the Philharmonia Orchestra of Yale, Carnegie Hall, October 15, 2006.

## **CONTEMPORARY CLASSICAL COMPOSITIONS (Incomplete List)**

*Paraphrase on Franz Liszt's Hungarian Rhapsody No. 2*

*Waiting for Godot*

*Nocturne for Piano*

*Impressions* - For four trombones and tuba

*Duo for Oboe and Bassoon*

*Two Elegies for Strings*

*Indian Songs* - For mixed choir

*Three songs* - Inspired by Zsolt Gyorei's poems

*Clarinet Trio*

*Meditation* - For solo flute

## **ALBUMS / SINGLES – COMPOSER / ARRANGER / MUSICIAN / PRODUCER**

*A Country Stabbed in the Heart* – Original Soundtrack Album; Yellowgator Records

*Always*, The Kálmán Oláh Trio, Debut Album – Co-Producer; Megaforce Records

*Astal: Street Life* – from the Original Soundtrack Album: *The Butterfly Effect 3, Revelation*, Yellowgator Records

*Bedazzled* – Original Soundtrack Album; *Tell Me Girlfriend*; Restless Records

*Butterfly Effect 3: Revelation, The* – Original Soundtrack Compilation Album

*Captives* – Original Soundtrack Album

*Chiang Mai Nights* – Soundtrack Compilation Album

*Country Stabbed in the Heart* – Original Soundtrack Album

*El Camino* – Original Soundtrack Album; Yellowgator Records

*Elephant King, The* – Original Soundtrack Album; Yellowgator Records

*Feeling Senses*—from the Original Soundtrack Album for *Lullaby*, featuring George Acogny, Warner Records

*Horrorfest: 8 Songs to Die For – Horrorfest* – Soundtrack Compilation Album

*Horrorfest: 8 Themes to Die For – Horrorfest* – Soundtrack Compilation Album

*Intim Torna Illegál - Mindenkinél Igaza Van* – Original Soundtrack Album

*Kiss Goodnight, The* – Original Soundtrack Album

*Lajkó* – Original Soundtrack Album

*Lullaby* – Original Soundtrack Album

*Man Who Was Thursday, The* – Original Soundtrack Album

*Melancholic (byron)* – Original Soundtrack Album from HBO's *Stay with Me*; Universal Music Romania

*Music of After Dark Horrorfest, The, Season 3* – Soundtrack Compilation Album, *The Butterfly Effect 3: Revelation*

*My Name Is Alan and I Paint Pictures* – Original Soundtrack Album

*Project Runway* – Original Soundtrack Album; *Laura's Zest*; Superb Records

*Rămâi Cu Mine* – Original Soundtrack Album, HBO

*Requiem* – Original Soundtrack Album

*Secret of Moonacre* – Original Soundtrack Album (multiple tracks); MovieScore Media

*Space Between Midnights* – Jazz Album

*Vox Humana* – Single (from *Dragon Age II: Destiny*, Digic Films)

## **PROFESSIONAL AFFILIATIONS AND PARTICIPATIONS**

Member, European Film Academy

Member, Hungarian Film Academy

Member, American Society of Composers, Authors and Publishers (ASCAP)

Adjunct Lecturer, Franz Liszt Music Academy, Budapest

Adjunct Lecturer, Budapest Film Academy, Eötvös Loránd University of Budapest

Guest Lecturer, Reid School of Music, University of Edinburgh, United Kingdom

Judge, Pannonia Film Music Competition, Hungary

## **PROFESSIONAL STUDIES**

Eötvös Loránd University of Budapest

Béla Bartók Conservatory (Franz Liszt Music Academy), Budapest  
Westminster College, Fulton, Missouri, USA

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## **ACKNOWLEDGEMENTS OF MR. BALAZS' WORK**

“The composer I’ve worked with (Adam Balazs)—it’s not the first time we’ve worked together. He studied in Hungary, and went on to work in Hollywood, actually. But at the time of my shoot he was back in Budapest, so I could approach him. Luckily his dad is a renowned composer as well. He’s retired now, but he’s still around. The last piece in the film you can hear, the final song, is actually from Adam’s father, Árpád Balázs. When Adam showed me this old choir piece his dad created, I instantly picked it for the final song; it was just mesmerizingly beautiful and fit the story perfectly. So in that sense it was an entire family, two generations of amazing composers’ work went into a film, where music had a central role. I was very lucky in that sense.”—***Screen Picks Interview: Kristóf Deák, Writer-Director for the Academy Award winning Sing***

“Adam is a unique talent. He has the skill to give a motion picture an emotional surplus, which is all I ever look for in my films with music. He has that distinct ability to capture an audience with his work.”—***Andrew G. Vajna, Executive Producer (Terminator 3: Rise of the Machines, Die Hard with a Vengeance, Rambo First Blood Part I & II, Rambo III)***

“Subtle and mysterious single notes composed by Adam Balazs accent the score and heighten the solitary nature of the characters’ lives. The unobtrusive and selective musical accompaniment keeps the dialogue in focus and often lets the images speak for themselves.”—***Lindsay Bellinger, Film Critic, Review of Tetröl és lélekröl (On Body and Soul), Golden Bear winning film, The Hollywood Reporter***

“...as her (Ildiko Enyedi) film morphs from a wistful, cerebral what-if proposition to a black-edged romantic comedy to, climactically, a life-or-death melodrama. These tonal variations are at least held in check by consistently pristine filmmaking: (Máté Herbai’s airy, generously lit camerawork resists the expected visual impulse to delve into shadow when dealing with the recesses of the unconscious, while the tingling, echoing wind notes of Ádám Balázs’ score lend an otherworldly air to the characters’ stranger wanderings.”—***Guy Lodge, Film Critic, Review of On Body and Soul, Variety***

“I had the fortune to work with Adam on *The Secret of Moonacre* as the composer of some of the score and the main piano theme of the movie. His compositions and arrangements were absolutely right on the mark, his music was all beautiful, haunting, magical and emotional. Adam is a young but greatly established professional composer with the very best attitude, easygoing personality and a great sense of humor. I’ll definitely work with him again!”—***Gabor Csupo, Director (Bridge to Terabithia, The Secret of Moonacre), Producer (Rugrats, Wild Thornberrys)***

“I’ve worked with Adam Balazs on four films. I enjoy collaborating with Adam, and appreciate what his musical imagination brings to the films in terms of creating tone and enhancing story elements. A brilliant composer and musician, Adam also has a keen understanding of cinema. He excels in a variety of genre, from techno dance music to sweeping orchestral scores, and his eclectic talent opens up a film’s musical palette. Adam’s work received due acknowledgment in 2006 when *The Elephant King* received a Gold Medal for its score at the Park City Music in Film Festival and a Best Score Award at the Sacramento International Film Festival. I look forward to working with Adam again on my next film project.”—***Seth Grossman, Writer-Director (The Butterfly Effect 3: Revelations, The Elephant King, Shock Act)***

“Especially as they enter Mexico, the music by Adam Balazs becomes singularly soulful, adding a highly expressive dramatic texture that marks a change in culture and environment.”—***Cranes are Flying, Film Critic, Review of El Camino***

“Adam worked long hours, for months for *Shock Act* and *The Elephant King*, bringing a level of professionalism and craftsmanship to the music that elevated the production value of the films, while deepening their meaning. He’s a great guy to work with, a true team player.”—***Emanuel Michael, Producer (A Late Quartet, Eagle vs. Shark, Great Expectations, The Elephant King, Boy, Sonhos De Peixe)***

“Working with Adam was a blissfully unique experience. Never have I met such a stubborn composer! Being a perfectionist, he will not rest until both you and he are completely satisfied. Dedicated, versatile, talented, original, his understanding of music is second to none. He can read a scene flawlessly, and knows exactly the sounds, tone and instruments needed to achieve the desired effect. Over the years, he’s cleverly honed his craft into something great, slowly composing his way into the history books.

He is a soldier for the arts, a genius of present and a pioneer for the future.“—**Rory Kindersley, Writer-Director (*Hot Lunch, Slingsers, Butcher’s Hill*)**

“I had the pleasure to work with Adam as the composer of my movie, *California Dreaming*. Adam was given a challenge to score the movie in an exceptionally short period of time due to an early release date, and he performed with talent and grace. It was a pleasure working with him and a pleasure I’d like to repeat on future projects.”—**Patricia Payne, Producer (*California Dreaming*)**

“A highlight of the production is the original music of composer Adam Balazs, which provides a funky, upbeat underscoring to the play’s action. This is particularly refreshing...”—**Dan Bacalzo, TheaterMania, reviewing Featuring Loretta**

“Adam Balazs scored my movie, *Security*. His original score had to carry long sections of the movie that were dialogue-free. I was particularly happy with the musical solution he came up with for the ending of the movie. He had composed two separate pieces, each of which I liked very much: one for the concluding scene of the movie, and one for the credits. I wanted to use both pieces, but I didn’t see how it would be possible to sequence them—one directly following the other—without it feeling abrupt and awkward. Adam came up with a bridge, which recalled earlier themes, and elegantly tied the two sections together, making for a seamless transition.”—**Mark Edgington, Writer-Director (*Security, Sunburn, Anna in the Sky*)**