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A TALENT AGENCY

MICHAEL KLUBERTANZ

COMPOSER ARRANGER MUSICIAN CONDUCTOR

PROFILE

PROFESSIONAL CREDENTIALS

MICHAEL KLUBERTANZ



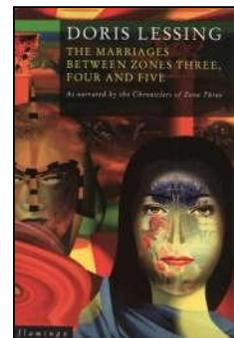
Classically trained in piano, organ and conducting, this German musician is working professionally as composer, conductor, arranger and pianist, in a wide variety of genres, to include film, symphonic and chamber music, performing opera, as well as works from the Rock, Pop and Jazz genres.

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 children’s 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.

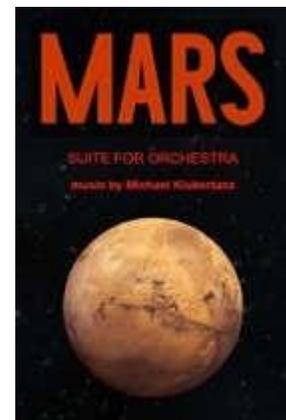
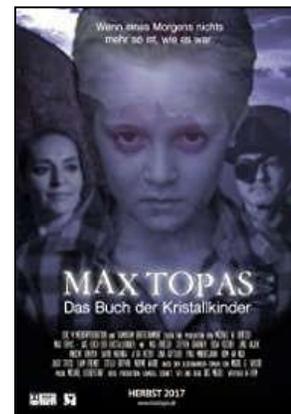
In just a short time, this prolific composer has scored fifty-nine films, scored an additional seven, highly noteworthy, silent films from the past, a telefilm and three Television series. In recognition of his repertoire, Michael has been



recognized at 20 festivals, including being awarded the Festival Award for 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

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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

INDUSTRY RECOGNITIONS

Horizon Award for Best Music

International Sound & Film Music Festival (Croatia)

Roger Taylor Award for Best Original Score Feature, Nominee

Idyllwild International Festival of Cinema, March 2020 (USA)

Best Score, Nominee

Paris Art & Music Awards (PAMA)

Best Music, Nominee

Flathead Lake International Cinemafest (USA)

—*Wuthering Heights* (Bryan Ferriter, dir.)—

Award of Prestige, Best Original Score

Vegas Movie Awards (Las Vegas)

Best Original Score

Festigious International Film Festival (Los Angeles)

2020 World Soundtrack Public Choice Award, Nominee

World Soundtrack Academy, International Film Music Critics Association (Belgium)

—*Making Time* (Grant Pichla, dir.)—

Best Film Music

San Diego International Kids Film Festival

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

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

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 (India)

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

BLAXPRIDE: THE LEGENDARY BLACK NINJA (script)
Goofbird Entertainment

Juan Pablo Reinoso, dir.
David Bermudez, prod.

NOBOO, EPISODE 1: ORIGIN (pre-production)
Design Lab Animation Studios

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

HAMLET
Interwoven Studios

Bryan Ferriter, dir./prod.

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

MJ Khappa, dir./prod.

WUTHERING HEIGHTS
Interwoven Studios

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

UMA NOITE
Paulo de Almada Productions

Paulo de Almada, dir./prod.

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

Katherine Blakeney, dir./prod.

MAKING TIME
Pichla-Smith-Bakker Productions

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

FRIEDA – COMING HOME
Xamaram Entertainment

Michael W. Driesch, dir./prod.

THE LEGEND OF MORDRED
South Devon Players Theatre Company

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

KILLING CHRISTMAS
D.Y.I. Productions

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

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

Michael W. Driesch, dir./prod.

ERNEST EGG (Animation)
Coffee Tree Studio

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

LETTERS
Nitin Shingal Films

Nitin Shingal, dir.
Prateek Chakravorty, prod.

THE LEGACY
Wise Goat Productions

Eva Acharya, dir.
Tsu Shan Chambers, prod.

THE RADICALIZATION OF JEFF BOYD
KUSmagic Productions

Uwe Schwarzwald, dir./prod.

THE SKYDIVER AND THE SCARECROW
Action Creative

Ren Thackham, dir.
Danny Bolt, prod.

STAR WARS: AN IDIOT'S ARRAY
Polyphony Films

Elias Noel, dir./exec. prod.

ENUATTII (BEAST OF THE WATER)
Ghost Horse Film

Rashaad Santiago, dir.
Rick Prince, prod.

KURZEME FORTRESS
55 Degree Films

Kelly Hetherington, dir.
Derek Griffiths, prod.

YERSINIA PESTIS David Harrison Productions	David Harrison, dir./prod.
DYING CANDLE Mother Productions	Naresh Kumar Kc, dir. Rabin Acharya, Uttam Kc, James Kwan Lee, prods.
THE GRAVEDIGGER'S SON Jake Yard Films	Jake Yard, dir. Amber Rose Morgan, prod.
SCORNED 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.
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.
FUNNY BONE Hunny Bunny Productions	James Werrett, dir. Andrew Tomazos, prod.
DHAGO Fusion Media Productions	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 <i>World Premiere, Festival De Cannes</i>	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 Pichia, 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 Michael Neary Productions	Matthew Neary, dir. Christina Milligan, exec. prod.
POSTCARDS FROM PARIS Shemin Productions	Andrew Shemin, dir./prod.
HIDING PLACES Ignition Pictures	Darren Vukasinovic, dir./prod.
MOVE Common Language Films	Julie Kalceff, dir. Danielle van Herk, prod.
MR. STOWLICKER Ignition Pictures	Darren Vukasinovic, dir./prod.
THE 4 th WALL Simon Roptell Films	Simon Roptell, dir./prod.
UNAVAILABLE (Trailer) Skelly Films	Ernest W. Smith, dir. Terry Jernigan, Heather Smith, exec. prods.
DIVIDED International Film School Sydney	Jimmy Petré, dir. Jackson Saunders, prod.
S: A SUPERMAN FAN FILM Creative House Studios	Johnny K Wu, dir.
METHOD ACTING Rachel Williams Productions	Mitchell Reid, dir. Rachel Williams, prod.
REDTAIL RUN Gilpin Entertainment	Johnny K. Wu, dir./prod. Ryan & Paul Gilpin, prods.
MADNESS Cinevid Productions	William M. Johns, Dir. Richard P. Muny, Andy Shofield, prods.
DAS GETRIEBE IM SAND (An Unwound Clock) (Stop Motion) Bauer & Felder Productions	Valentin Felder, Joshua Bauer, dirs./prods.
WHITE FMGA Photographics	Stuart Sheppard, dir./prod.
BONNIE AND CLYDE (Animation, Soundtrack)	Zoey Zuko, dir./prod.
AFFINITY North of Time Pictures	Trevor Chase, dir./prod.
THE INVENTOR OF HAPPINESS (Stop Motion) B-Animated	Baz Sells, dir. Hugh Gordon, Ben Johnson, prods.
PINOCCHIO LOVERS (Animation) Northern Film School / NFS TV	Baz Sells, dir./writer/prod.
WE MEET Swinburne University, Australia	Valeriya Zhukova, dir./writer/prod.
THE GREEN WALL (Live Action, Stop Motion) Yorwick Castle / University of Edinburgh, United Kingdom	Katherine Blakeney, dir./prod.

MOTION PICTURES – SILENT MOVIES SCORED, PERFORMED

BULL ARIZONA I: THE DESERT EAGLE (1919) Horst Krahé, Piel Jutzi, dirs.
BULL ARIZONA II: LEGACY OF THE PRAIRIE (1920) Piel Jutzi, dir.
CABINET OF DR. CALIGARI, THE (1920) Robert Wiene, dir.

DER GOLEM: WIE IN DIE WELT KAM (1920) Carl Boese, Paul Wegener, dirs.
DR. MABUSE: THE GAMBLER (1922) Fritz Lang, dir.
DR. MABUSE: THE INFERNO (1922) Fritz Lang, dir.
FEUERTEUFEL (FIRE DEVIL) (1920) Piel Jutzi, dir.

TELEVISION – TELEFILM, SERIES

TATORT MÜNSTER – 20th ANNIVERSARY Janis Rebecca Rattenni, dir.
Filmpool Fiction / WDR Fernsehen Anne Karen Glöckner, Iris Kiefer, prods.

DER FLENSBURG-KRIMI: DER TOTE AM STRAND Janis Rebecca Rattenni, dir.
(aka THE DEAD MAN ON THE BEACH)
Filmpool Fiction GmbH / ARD Degeto Film / Norddeutscher Rundfunk Marco Heyer, Iris Kiefer, prods.

RENEGADES (Theme, Multiples) James Tyler Cates, dir.
Negative Apples Anne Gates, Anthony Greco, prods.

STAR TREK SECRET VOYAGE (Multiples) Craig Sheeler, dir./prod.
Sheeler Studios

DISCOGRAPHY (Non-exhaustive List)

Almost Blue (Emgee Music)
Bandura's Box, Precision Sound
Benjamin Britten: The Young Person's Guide to the Orchestra, Philharmonisches Orchester Heidelberg, Boosey Hawkes
Beyond Earth – Original Soundtrack Album (Limited Edition)
Bull Arizona - der Wüstenadler
Color Sound Form
Desert Song – APM Music
Der Golem, wie er in die Welt kam
Dijk Serenade

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 Album (Limited Edition)
Frieda - Coming Home – Original Soundtrack Album
Hiding Places – Original Soundtrack Album
Indian Surmandal, Precision Sound
Konzertmitschnitt – Seven classical orchestra albums (Academic Chamber Orchestra)
Le Cygne (The Swan) from Camille Saint-Saens' *Carnival of the Animals*

Making Time, Original Soundtrack Album (Limited Edition)
Mars – Orchestral Suite
Max Topas – Das Buch der Kristallkinder – Original Soundtrack Album (Limited Edition)
Mr. Stowlicker & Hiding Places – Original Soundtracks Album
Music From Clouds
Niner – Original Soundtrack Album (Limited Edition)

Ten Years of Film Soundtracks – Piano Album, MKScoring
Tatort Münster - 20. Jubiläum (Original Soundtrack Album)
Tranquil Voyage: To the Memory of Leonard Nemoy
Veronika, der Lenz ist da, Die Comedian Harmonists – Historical German popular music (Heidelberg Theatre Records)
Wuthering Heights – Original Soundtrack Album (Limited Edition)

CONDUCTING – MUSIC DIRECTOR, RESIDENT CONDUCTOR* AND ENGAGEMENTS

Karlsruhe Academic Chamber Orchestra	Schleswig-Holstein-Musikfestival	Orchestre Philharmonique Suisse
Instrumentalvereins Darmstadt*	Heidelberg Philharmonic Orchestra	Bremen Philharmonic
Members of The Berlin Philharmonic Orchestra	Hamburg Symphonics	Nuremberg Symphonics
Heidelberg Opera Theatre	Heidelberg Pedagogic University	Mannheim Music University
Orchestre Philharmonique Suisse	Schleswig-Holstein-Musikfestival	Berliner Philharmoniker

CLASSICAL CONDUCTING (Non-exhaustive List)

Beethoven – <i>Fidelio</i> , op. 72	Strauss – <i>Ariadne auf Naxos</i> , op. 60	Wagner – <i>Der fliegende Holländer</i> , WWV 63
Mozart – <i>Le Nozze di Figaro</i> , k. 492	<i>Arabella</i> , op. 79 and <i>Salome</i> , op. 54	
<i>Don Giovanni</i> , k. 527	Strauß – <i>Die Fledermaus</i>	
<i>Die Zauberflöte</i> , k. 620	Verdi – <i>Un ballo in maschera</i>	
Offenbach – <i>Les Contes d’Hoffmann</i>	Verdi – <i>Rigoletto</i>	
Puccini – <i>La Bohème</i>	<i>La forza del destino</i>	
<i>Madama Butterfly</i>	Weill – <i>Rise and Fall of the City of Mahagonny</i>	

LIVE PERFORMANCES AND COLLABORATIONS

Philip Glass, *The Marriage Between Zones Three, Four and Five*, Opera World Premiere
Hans Jürgen Schatz, various children’s 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
Amboise 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 the 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 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*)**