



# THE CAMILLE AWARDS

European Film Composer Awards

**13 November 2024**

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# About the Camille Awards

The Camille Awards honour the greatest achievements of European composers of pieces of film and audiovisual music. The awards were firstly celebrated in 2014 and renamed in tribute to Camille Saint-Saëns (France), composer of the first music to be scored for a fiction film ("The Assassination of the Duke of Guise").

Celebrating both cultural diversity and rich musical talent, the awards are presented in the three categories "Best Film Score", "Best Score for a Feature Documentary", and "Best Original Music for a Drama Series".

All ECSA member organisations representing media composers are in charge of the nomination process. Each country nominates one composer per category. ECSA's committee for audiovisual and film music (FFACE), representing delegations from numerous European organisations, is in charge of the selection process. Delegates from these organisations proceed to a first round of votes, reducing the number of nominees to three per category. In the third and final phase, an international jury of renowned composers elects their favourite work in each category.

This year, the event takes place in the framework of ECSA's General Assembly organised by ECSA members *Syndicat National des Auteurs et des Compositeurs (SNAC)*, *Union des Compositrices et des Compositeurs (U2C)*, and *Union Nationale des Auteurs et des Compositeurs (UNAC)*.

## **About ECSA**

The European Composer and Songwriter Alliance (ECSA) represents over 30,000 professional composers and songwriters in 29 European countries. With 59 member organisations across Europe and beyond, the Alliance speaks for the creators of art and classical music, film and audiovisual music, and popular music. ECSA's core mission is to defend and promote the rights and interests of composers and songwriters with the aim of improving their social and economic conditions, as well as enhancing their artistic freedom.





# Programme

17:00 – 18:00

Camille Awards Panel: Women in Film Music

*Petit Auditorium*

18:30 - 20:00

Cocktail Reception

*Salon Grand Auditorium*

20:00 – 22:00

Camille Awards Ceremony

*Grand Auditorium*



**Meet the  
nominees**

**Best Film Score**



# Best Film Score

## Dalibor Grubačević

**Croatia**

**“The Conversation”, directed by Dominik Sedlar**

Dalibor Grubačević is an award-winning Croatian composer of film and concert music. He has received several major awards in his country and abroad for his music in feature films and documentaries. He is also a multifaceted artist of eclectic musical interests, whose work is best described by the label of an "unclassical classicist." In his composition, he uses classical orchestration combined with electronic sounds and instrumentation.



*In "The Conversation", you only have two lead roles talking for the largest part of the film. Writing music for such a film is somewhat different because you don't have a classic 3-act structure, so the director and I decided to intensify the emotions outside the dialogue with flashback scenes. The whole movie is almost like a theater play. We agreed that it should be a chamber sound, mostly strings, not epic and huge.*

## Baba Stiltz

**Sweden**

**“Shame on Dry Land”, directed by Axel Petersén**

Baba Stiltz is an innovative songwriter, producer and DJ known for his eclectic blend of acoustic and electronic music styles with experimental sounds. Baba's work often features a mix of live instrumentation and introspective lyrics, reflecting his diverse musical influences, all delivered with a distinct DIY ethos. His ability to seamlessly weave together genres has earned him a dedicated following and critical acclaim. In addition to his solo work, Baba has collaborated with various artists and labels, further expanding his artistic reach. With an ever-evolving style and a passion for pushing creative boundaries, he continues to captivate audiences worldwide.



© Rakuto Makino

*In scoring this film, I focused on a limited set of sound sources: guitar, woodwinds, and bass. This intentional limitation aimed to encourage a more deliberate approach to the writing process. The sound of the score was heavily inspired by Björn J:son Lindh, Ragnar Grippe, and Georg Riedel, drawing from the often-overlooked musical history of Swedish cinema. Axel Petersen was an excellent collaborator, as was woodwind player Isak Hedtjärn.*

## Alfonso de Vilallonga

**Spain**

**“Robot Dreams”, directed by Pablo Berger**

Alfonso de Vilallonga is a film and theater composer as well as an accomplished singer-songwriter and showman. He won the Encore Award for the best vocalist of Cabaret Theater in the city of Boston. Alfonso wrote the score and libretto of several musicals, such as “Turning Point” (1999), and “La note d'à côté” (2016). He has won one Goya Prize and two nominations as well as two Gaudí Awards for the soundtracks of “Blancanieves” (Pablo Berger, 2013) and “The Bookshop” (Isabel Coixet, 2017). His score for “Robot Dreams”, nominated for the Oscars as best Animation Picture, (2024), obtained the Premio Feroz, Premi Gaudi, Premio Platino (Mexico), Premio Musimagen, Medalla CEC de los Escritores Cinematográficos and a Premio Goya nomination.



*This project has been carefully thought out in every respect for several years by director Pablo Berger. He wanted a jazzy score with a New York flavour, for a story that takes place in that town during the 80´s. Pablo requested several piano solo pieces. They accompany tenderest and melancholic moments between Robot and Dog, the characters of the story. There are also some more dynamic pieces with piano trio and a vibraphone, to illustrate more dynamic and light scenes. For me, one of the highlights is a choreographed dance and song called Flowerland, with an instrumentation a little more old-fashioned, a small big-band, the piano trio, a bunch of tap dancers and female singers in the style of the 20's. It also includes some solo interventions of a human whistler, that gives voice to the birds and the robot.*



**Meet the  
nominees**

**Best Score for a  
Feature  
Documentary**





# Best Score for a Feature Documentary

## Nainita Desai

### United Kingdom

#### **"The Deepest Breath", directed by Laura McGann**

Acclaimed with three recent Emmy nominations and a win in 2022 for "The Reason I Jump", Nainita Desai is a previous winner of a Camille Award, RTS Award and the World Soundtrack Awards 2021 for Discovery of the Year. Amongst her work on various BAFTA, Academy Award, and Emmy acclaimed productions, Nainita's recent projects also include "14 Peaks: Nothing Is Impossible", "For Sama", "Body Parts", "Crossfire", "Funny Woman", and "The Tower".



*The score weaves together the parallel stories of free divers Alessia and Stephen. I wanted to capture the warmth of their romance, the thrilling danger of the extreme sport, the immersiveness of the meditative nature of free diving and the breath taking peril of the deep. Coupled with stunning seascapes, the interior nature of freediving and the high stakes in the film, the music had to traverse a wide emotional spectrum.*

## Anna Rice

### Ireland

#### **"I Dream in Photos", directed by Ollie Aslin and Gary Lennon**

Anna Rice is an IFTA and Camille Award-nominated screen composer, lyricist, arranger and music producer. Over the past twenty years she has produced her scores, songs and arrangements for a host of acclaimed performers. She has written and orchestrated for numerous orchestras worldwide. Anna also produced, arranged and orchestrated "The Christmas Album" for Andrea Corr, released in 2022. Anna's scores can be heard onscreen worldwide, while she has also scored over two hundred episodes of TV animation and in 2019, she co-founded Ash and Harold - a collaborative music studio focused on the scoring and production of music for animation. As orchestrator, Anna collaborated with a wide range of composers.



*This is a film in which the trauma of human experience is exposed in an unfiltered state. When I spoke with director Gary Lennon about the score's role in the film, he wanted no "softening" of the viewing experience; this was not scripted drama, this was real life. Yet Gary and I both felt there was no need for music to amplify the emotion of the often-shocking visuals onscreen either. On-screen were real people suffering some of the most traumatic situations of our time. I felt that the most respectful way for music to maintain a presence was to allow the score to feel 'lost for words' much of the time.*

## Jonas Struck

### Denmark

#### **"Apolonia, Apolonia", directed by Lea Glob**

Award winning composer Jonas Struck has worked more than 15 years as a film composer scoring various of Scandinavian feature films, national TV - drama series and a large number of documentaries. Among others, Struck has scored music for "Borg McEnroe", "Qeda- Man Divided", "Conrad & Michelle- If Words Could Kill", and "Democracy Noir". Struck's sound is a mix of Nordic organic instruments combined with electronic soundscapes. For his score for "Apolonia Apolonia", a documentary about the painter Apolonia Sokol, Struck has been nominated for The Nordic Council Music Prize and the HARPA 2024.



*Inspired by artist Apolonia Sokol's work, Struck started off creating small sketches and composing short melodies on his uniquely crafted pianette with cotton pads attached to the mechanics, which produces an intimate sound that harmonized effortlessly with Sokol's on-screen presence. The delicate textures of the cottonpads echo her brushstrokes on the canvas. Later, Struck introduced his wife's voice to amplify the narrative's feminine essence, adding layers of depth to the storytelling. Finally, a grand string ensemble and 10-piece female choir called were incorporated, elevating the musical crescendos and enriching the dynamic storytelling.*



**Meet the  
nominees**

**Best Music for a  
Drama Series**



# Best Original Music for a Drama Series

## Blair Mowat

**United Kingdom**  
**"Nolly", directed by Peter Hoar**

Blair Mowat is a BAFTA-nominated composer with over 15 years' experience working on numerous international projects. His credits include Class, McDonald & Dodds and The Amazing Mr Blunden. Originally from Scotland, he gained early recognition in 2012 with nominations for 'Best New Talent' at both the BAFTA Scotland and Creative Scotland Awards. He scored Russell T Davies's recent drama Nolly, earning him a BAFTA nomination and winning 'Best Soundtrack' at the World Entertainment Awards. Blair has received six Music + Sound Award nominations, including 'Best TV Score' for Nolly and 'Best Feature Film' score for Doctor Jekyll.



*Blair approached the score in two parts, with half of the score feeling like a 'toy band' where he could play the instruments in his studio himself such as banjo, harp, melodica and even typewriter. The other aspect of the score is best heard in the final scenes of the show where a more traditional orchestral palette is used to emotional effect - as Nolly looks back on her entire life. With very little dialogue for almost five minutes Blair said "the ending scene was a gift for a composer, and whilst composing for it, I found myself very moved, shedding a tear more than once." The score draws on an electric array of styles, including jazz, musical theatre, and old school Hollywood orchestration.*

## Hannah Peel

**Northern Ireland, United Kingdom**  
**"The Midwich Cuckoos", directed by David Farr**

Hannah Peel's music is often rich with analogue electronic music, unique instrumental sound design and live orchestration. In 2023, she won the Ivor Novello 'Best TV Soundtrack' award for 'The Midwich Cuckoos', and was Emmy nominated in 2019 for her soundtrack to 'Game of Thrones: The Last Watch'. Her solo albums include the shortlisted 2021 Mercury Music Prize album, 'Fir Wave' and she is also a regular weekly presenter on BBC Radio 3's Night Tracks.



*With analogue synthesisers recreating the horror of the children's 'Hive Mind', tape manipulations, drones, woodwind and vocal melodies echoing the song of the cuckoo bird, the score had to perfectly balance the organic instrumentations and melodies of a normal sunlit logical world, juxtaposed with an increasingly dark embryonic awareness of extreme danger and fearful electronic 'invasion'. The music as a character, had to conjure the terror-inducing nightmares yet still express the naïve beauty of childhood, emphasising a mother's undying love... at any cost.*

## Arnau Vilà

**Spain**  
**"Las Noches de Tefía", directed by Miguel del Arco**

Arnau Vilà has worked as musician, composer, producer and musical director. His film credits include the soundtrack for "Las Furias" and a number of shorts and TV movies, while in the theatre he has been Musical Director on "Mamma Mia!", "Sister Act", "Saturday Night Fever" and others. Vilà has also been Musical Director on various TV formats, including "Operación Triunfo" and "Tu Cara Me Suena". Moreover, Vilà worked as Musical Producer for various national teams at the Rio 2016, Tokyo 2020, and Paris 2024 Olympic Games.



*The soundtrack is composed of two very different soundtracks. For the sound universe of Tefía, we recorded sounds of the island of Fuerteventura and sampled them to use as textures and atmospheres in Tefía's soundtrack. I didn't want to use any specific instrument that could be recognized for the melodic part, so we played with the processed sounds of an electric cello, and a more ethnic sound with a portuguese guitar and a lagouto. For the soundtrack of the world of Tindaya, I composed and produced without setting any limits. Great orchestra, programming, choirs and voices... As long as it was dramaturgically justified. Only in this way we could create a contrast between Tefía and Tindaya.*



*Recipient of the Camille Award  
for Outstanding Contribution*



## Miriam Cutler



American three time Emmy-nominated composer Miriam Cutler has an extensive background in scoring for independent film & TV projects, with a particular passion for documentaries. She wrote the scores for RBG (CNN) and Dark Money (PBS) which both premiered at Sundance 2017 and Love, Gilda (CNN) which premiered at Tribeca 2018. All three films had theatrical releases with RBG being one of the highest earning documentaries ever. RBG was nominated for an Oscar and four 2019 Primetime Emmys (1 for score), winning 1 Emmy. Love, Gilda was nominated for two Primetime Emmys (one for score). Other highlights include BAFTA nominated *Lost In La Mancha*, Emmy winners *One Last Hug*, *Vito*, *Ghosts of Abu Ghraib*, *Desert of Forbidden Art* (score also nominated); Oscar-nominated shorts *Poster Girl* and *Kings Point*; Emmy nominated *Ethel*, *Thin*, and *Pandemic: Facing Aids*. Sundance Special Doc Jury Prize winners *American Promise* and *License To Kill*.

One of her most recent 2019 projects, *Flannery*, a biography of the great American writer, Flannery O'Connor, has been awarded the inaugural Library of Congress Lavine/Ken Burns Prize for Film. Just complete *Dilemma of Desire* will premier at SxSW as part of the Documentary Spotlight.

Miriam is a member of the Documentary Branch of the Academy of Motion Picture Arts and Sciences and currently serves on the Branch Executive Committee. She also serves on the Executive Committee of the Music Branch of the TV Academy. As part of American Film Showcase, Miriam represents Documentary Film abroad for the US State Department Program in collaboration with USC School of Cinema. She has also been Composer in Residence at Columbia College of the Arts, taught a semester at California Institute of the Arts, and overseas at the Hollywood Music Workshop in Vienna. She's presented workshops at USC, UCLA, Chapman College, Berklee College of Music and internationally in Iceland, Borneo, Georgia, Austria, Spain, Germany.

Miriam Co-Produced as well as scored *Dark Money* (PBS) and *One Lucky Elephant* (OWN). She has served as Lab Advisor for the Sundance Institute Documentary Composers Lab since it began in 2003, as well as on documentary juries for the Sundance Film Festival, Independent Spirit Awards, International Documentary Association Awards, and American Film Institute's Film Festival Awards. She is a co-founder of The Alliance For Women Film Composers, and has been a long-time Society of Composers and Lyricists Board member.

Chris Smith, composer and member of the Camille Awards Steering Group, states:

"With the 2024 Outstanding Contribution Award, we wish to acknowledge and celebrate Miriam's illustrious career as a composer of many outstanding scores for both feature and documentary films as well as her groundbreaking work as a champion of female film composers, most especially as co-founder of the Alliance for Women Film Composers, in an industry in which women are still highly underrepresented. Moreover, her work as an educator, sharing her knowledge and experience, has been invaluable for many composers in the early stages of their careers".

Receiving this award, Miriam Cutler joins a select group of distinguished composers, including Maestro Ennio Morricone, who received the award in 2020.



# Women in Film Music: State of Play

## Panel session



**Sarah Glennane**  
Screen Composers  
Guild of Ireland



**Hannah Peel**  
Camille Award  
nominee



**Maggie Rodford**  
Air-Edel Group



**Delphine Ciampi**  
UNAC  
SACEM  
Collectif Troisieme Autrice



**Miriam Cutler**  
Alliance for Women Film  
Composers  
Winner Camille Award for  
Outstanding Contribution

For too long, scoring films has been a profession almost exclusively executed by male composers. In recent years, a slow but steady process towards a more inclusive film music business has been taking place, with more and more compositions from female composers being heard on the silver screen. However, much work still needs to be done and we are far from an equal film music business. What advice can we give to female film composers in the early stages of their career to break through these barriers? And, in a broader sense: how can the film music business become more inclusive and diverse? How can we work towards a situation in which everyone receives equal chances?

13 November, Petit Auditorium, BnF  
17:00 - 18:00



# Meet the International Jury



## Dirk Brossé (Belgium)

Conductor and award winning composer Dirk Brossé is currently Music Director of the Chamber Orchestra of Philadelphia, and Music Director of the Ghent Film Festival. He is also professor of composition and conducting at the School of Arts / Royal Conservatory of Music in his hometown Ghent, Belgium. He has guest-conducted many top orchestras all over the world. As composer, his body of some 400 works includes concerti, oratorios, lieder, chamber music and symphonic pieces, as well as scores for cinema, television and stage, such as the Emmy-nominated score for the BBC/HBO series Parade's End. Other scores include Prince of Africa, Daens, Sacco & Vanzetti, Tintin, Rembrandt, Ben X, Pauline & Paulette, 14-18 and Scrooge.



## Maggie Rodford (United Kingdom)

Maggie Rodford is Managing Director of the Air-Edel Group. She works closely with composers, negotiating contracts, producing, music supervising and co-ordinating music recordings. She has worked as music producer, co-ordinator and supervisor on high profile films including the forthcoming Wicked and Snow White. Recent credits include Paddington 2, Pinocchio, Cinderella, The King's Speech, Pride & Prejudice and Harry Potter and the Goblet of Fire. Maggie served as a PRS Director and as Chairman of BAFTA Archive Heritage Committee and was a member of the PRS Executive Board and BAFTA Film committee. She is currently a board member of BAFTA Media Technology. Maggie has been awarded with the Malaika Award; an APRS Fellowship; a BASCA Gold Badge Award and a Krakow Film Music Festival Ambassador Award.



## Philippe Rombi (France)

Philippe Rombi is a well known composer and conductor in the French and international film music industry, known for many compositions since the start of this century. With many awards and nominations behind his name, including the César Award for Best Original Music (Joyeux Noël, Dans la maison, Frantz and Boîte noire), and the IFMCA Award for Best Original Score for a Drama (Angel, Le temps des secrets) and Best Original Score for a Comedy (Bienvenue chez les Ch'tis, Potiche and Mon Crime, Rombi established himself as a respected composer. In addition to composing, Rombi frequently conducts for the recording of his own scores, such as for Astérix et Obélix: le domaine des dieux with the Brussels Philharmonic.



## Manel Santisteban (Spain)

Manel Santisteban is a self-taught musician, initially dedicated to jazz, and later exploring pop. In film, he arranged music for Matador by Pedro Almodovar and won the Circle of Cinematographic Writers prize for best music. He also gained acclaim for composing music for TV series like La Casa de Papel (Money Heist) and Sky Rojo. His film compositions include works for directors like Fernando González Molina and Carlos Theron. Santisteban has garnered several prestigious awards, including the Jerry Goldsmith Award and the 2022 Camille Award for Best Original Music for a Series for La Casa de Papel together with Iván Martínez Lacámara.



## Stephen Warbeck (United Kingdom)

Stephen Warbeck is one of the the most successful British composers working in film today. His many credits include Shakespeare in Love, for which he won an Oscar for Best Original Score; Captain Corelli's Mandolin, Billy Elliott, Birthday Girl, Quills, Mrs Brown and My Son the Fanatic. His most recent scores include DNA, which received a César Award nomination for Original Score, Uncle Vanya, The Children Act, Hampstead, and The Time Of Our Lives. Other recent film credits include Mon Roi, Keeping Rosy and Seve.



# Meet the Camille Awards Steering Group







**Sarah Glennane** is CEO of the Screen Composers Guild of Ireland. Sarah also works as an independent music supervisor on Film and TV productions, she is passionate about creative music supervision and the role music plays in the development of narrative and depth in audiovisual productions. Sarah has delivered modules on music for film and the business of music for film, as guest lecturer at Dublin's Pulse College; Scoring for Film and Visual Media (MA) and Film Base; Film Production (MA).



**Bernard Grimaldi** is a French music composer for film and television and also a singer-songwriter. He is one of the founding members of the U2C (*Union des Compositrices et des Compositeurs*), as well as Honorary President. Mr. Grimaldi has also been Chairman of ECSA's committee for film and audiovisual music (FFACE), and is Honorary Vice-President of ECSA.



**Luis Ivars** is a Spanish composer who worked in diverse musical genres and wrote scores for cinema, television, advertisement, theater and museums. Highly involved in the defence of the creators rights, he is Honorary President of *Musimagen*, Board member of the Spanish Film Academy, one of the founding members of ECSA's committee for film and audiovisual music and was elected as member of ECSA's Board in February 2014. Finally, Luis is President of the Audiovisual Alliance, the federation that brings together professionals and technicians of the Spanish AV.



**Chris Smith** is a British composer and producer whose work spans songwriting, TV commercials, corporate films, sound branding, television, film, theatre, animation and library music. Chris has been involved in the production of critically acclaimed and award winning music for hundreds of TV commercials, television programmes, films and theatrical productions. Chris is a passionate defender of creators' rights and has served on the boards of PRS/MCPS, BASCA and ECSA. He is a director of PCAM, the Society of Composers & Producers of Applied Music.

*The Camille Awards Steering Group consists of members of ECSA's FFACE (film and audiovisual) committee, and is responsible for the Camille Awards' creative direction as well as the general supervision of the awards.*







# L'Orchestre Pasdeloup

We are pleased and honoured that tonight, the legendary *Orchestre Pasdeloup* will perform various of the nominated pieces. The orchestra, being the oldest symphony orchestra in France, celebrated its 160th anniversary in 2021. They perform an eclectic repertoire, ranging from great classical masterpieces to contemporary compositions, including musicals and new creations with jazz, cinema, body arts or multi-orchestras.

The eighty permanent member musicians participate in all decisions of the orchestra. The orchestra does not have a permanent conductor: the musicians regularly invite the greatest conductors from around the world each season, each with their own characteristics that open their repertoire in original, broad and varied genres. While the orchestra performs primarily in Paris, it also plays in France and abroad. The orchestra has formed partnerships with other orchestras from various countries.

Tonight, the Orchestre Pasdeloup performs various of the nominated pieces live. Moreover, the orchestra will perform the very first film music in the history of cinema: *The Assassination of the Duke of Guise*, by Camile Saint-Saëns ("Overture" and "Tableau 1" - arrangement and orchestration: Benoît Coutris).

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