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FSM's Golden & Silver Age Soundtrack Collection

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VOLUME 13. ISSUE 12

- Editorial
- Contributors
- News
- Record Round-Up
- Assignments
- Concerts

- Mail Bag
- Downbeat
- Cover Story
- Features
- Reviews
- Composer's Corner

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- Backissue Archive
- Member Benefits
- Podcasts

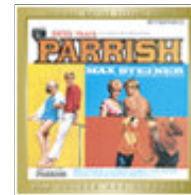
P.J. ***



NEIL ARGO
Promotional
37 tracks - 58:22

Considering its budget of \$1 million, it might be difficult to call this Russ Emanuel film “small,” but given the nature of Hollywood today it is essentially a low-budget indie drama. The movie tackles issue of faith, focusing on a man who becomes extremely withdrawn after witnessing a horrible automobile accident. You may be unfamiliar with Neil Argo, but he has been active in film and television for over two decades, going back to his work as an orchestrator on *Dynasty*. He is a recipient of numerous awards including two Emmys, one most noticeably for a National Geographic presentation *Survivors of the Skeleton Coast*. He has worked often with Russ Emanuel, with the resulting scores often receiving critical acclaim at festival showings. This is the case as well for the present score, which garnered him the Bronze Medal in the category of “Best Impact of Music” at the Park City 2008 Film Music Festival.

P.J.’s “[Main Title](#)” is a gorgeous piano-driven piece reminiscent of the likes of *Stanley and Iris*. Overall the album does not quite live up to this introduction, but it has its moments. Many of the cues here are relatively short in length and are not re-edited into larger pieces—with that comes the good and the bad. On



the positive side, it's in the smaller gestures that one can really hear Argo's technique, where slight alterations in an instrumental color or dynamic intensity serve to heighten or release a moment of tension in the narrative.

The music moves between more intimate settings for solo guitar, with a light jazz touch, and passages for strings with solo instruments. There is some wonderful flute writing here as well, serving to warm up the music and draw in the listener.

P.J. proves to be a restrained and subtle backdrop for this intimate film. Argo's score is a pleasure to listen to, made all the more so by the fine summarizing "End Title," a beautiful piece of music in its own right. The album's real flaw is perhaps in its "completeness," where the seemingly endless series of short tracks (a la Thomas Newman) break up the musical flow of the score as a listening entity. The CD is currently available as a limited edition through [the composer's site](#). —**Steven A. Kennedy**

Comments regarding this review can be sent to: stev4uth@hotmail.com.

