

QUOTES FROM INDUSTRY PROFESSIONALS

“Edwin displays not only the capabilities of a fine composer, but the rarer attributes of a special collaborator who effortlessly interfaces with the talented people around him.”

DENNIS S. SANDS, Oscar-nominated recording engineer and scoring mixer,
Chicago, American Beauty, Godzilla (2014)

“My musicians immediately responded to the quality of Edwin’s music combined with his professional approach and pleasant working manner, and delivered him a score of which he can justifiably be very proud.”

ANDY BROWN, managing director, London Metropolitan Orchestra,
Reign Of Fire, 10,000 BC, The Impossible, The Young Victoria

“A truly gifted composer as well as a thoughtful, responsible, and hard-working person.”

GERALD FRIED, Emmy-Award-winning and Oscar-nominated film composer,
Star Trek (television series)

“A composer of uncommon talent, ingenuity and knowledge. His versatility and good nature made the process of working with him a delightful journey indeed.”

TEMÍSTOCLES LÓPEZ, director, *Home: The Horror Story, Chain Of Desire*

“A talented and capable composer who has taken his craft to a very high level.”

STEVEN BRAMSON, Emmy-Award-winning composer, *J.A.G.*

“His exceptional understanding of, and love for, film music composition helped separate my project from many that tried to be like it.”

JOSÉANTONIO W. DANNER, director, *Wrong Hollywood Number*

“There are very rare moments in life when one little glimpse is all you need to know something is completely and utterly right for you. That’s how I felt when I first heard Edwin’s music.”

HANK BRAXTAN, director, *Unnatural, Dragon Soldiers*

“Edwin Wendler is one a handful of composers in Hollywood today who is truly committed to furthering the art and quality of film music.”

MARK NORTHAM, *Film Music Network*

“I have listened to thousands of hours of film music, and I think that Edwin Wendler has a profound and genuinely rare talent as a music composer.”

SIMON DUFF, *Music From The Movies*

SOUNDTRACK ALBUM REVIEWS

CHRISTMAS WITH A CAPITAL C

“Overall, it’s a score that’s nicely sedate for the jingling jingoism on screen, using just the right, light comedic touches, magical warmth and tender emotion to make his Christmas work with a Capital M, as in melody.”

DANIEL SCHWEIGER, *Film Music Managize*

“The material is varied enough to hold your interest, and that theme is certainly ear-catching.”

THOMAS KIEFNER, *Film Music: A Neglected Art*

I SPIT ON YOUR GRAVE III: VENGEANCE IS MINE

“To say I was pleasantly surprised by Edwin Wendler’s score for *I Spit On Your Grave III: Vengeance Is Mine* is a bit of an understatement. [...] Wendler delivers a score with a soul; with its own personality, and this helps to make it an album you can enjoy outside of the movie. [...] If you’re a fan of electronic scores with a lot of substance, then you should check out Edwin Wendler’s work here.”

DARREN REA, *Review Graveyard*

“The fact that I felt I needed a shower when the music was over means the composer did a great job of putting all the weight and tension of the story into notes. Add to that the raw, industrial sound and you get a very efficient score.”

MIHNEA MANDUTEANU, *A Small Measure Of Peace (Soundtrackdreams.com)*

“The score by Edwin Wendler is also pretty solid and adds to the atmosphere of the piece.”

CHRISTOPHER BEAUMONT, *Critical Outcast*

“In its quieter interludes, the score builds genuine tension and dread by utilizing string melodies and electronic drones. Rich in sound, these cues are the most emotively vibrant, playing off the trauma felt at the heart of the narrative.”

HANNAH LAMARQUE, *Film Score Monthly*

“[...] Edwin Wendler’s excellent score.”

JIM HEMPHILL, *The Digital Bits*

TALES OF HALLOWEEN: Episode "Friday The 31st"

“Edwin Wendler jumps in with bombastic, Theremin-a-raging sci-horror and just a bit of childish sweetness to hilariously switch dismembering positions between predator and prey.”

DANIEL SCHWEIGER, *Film Music Managize*

“It’s a track bursting with personality and one that perhaps has the strongest personality of all the tracks on here, feeling fueled by B-cinema and shlock from the ‘80s (even right down to the track’s exploitative title), *Limbchoppapalooza!* is a crazy good time.”

DANIEL KURLAND, *Films On Wax*

“[...] a mix of fun classic ghost music with the Theremin and everything, and then it’s an excellent action horror cue as well.”

JØRN TILLNES, *Soundtrack Geek*

UNNATURAL

“The score for *Unnatural* is an awesome score ripe with horror archetypes we love plus an added element of more intense thrills. [...] a horror score worth exploring.”

KAYA SAVAS, *film.music.media*

“*Unnatural* certainly keeps the listener on their toes, much like the characters desperately holding their breath for fear of becoming bear meat, its bio-engineered snarls heard in the truly unnatural samples that keeps the film, and score, running for its life towards the salvation of unmarred melody.”

DANIEL SCHWEIGER, *Film Music Managize*

“What I like about this score is the mood it creates. There’s not a single cue I would label as mediocre or bad. They are all there to tell a story. [...] a very good score.”

JØRN TILLNES, *Soundtrack Geek*

“Wendler proves that he can create a powerful and emotional effect through his music.”

JON KITLEY, *Kitley’s Krypt*

“It’s a potent horror score that is both creepy and often vividly scary, and it’s to Wendler’s credit that it never shrapnels out of control but retains its cohesive form and thematic base.”

RANDALL D. LARSON, *Randall Larson’s Soundtrax*

NON-STOP

“Does *Non-Stop* deliver the goods? Yes it does. [...] John Ottman along with additional composer Edwin Wendler, who has worked with Ottman on many of his scores, executed a great action distraction.”

KAYA SAVAS, *film.music.media*

“[...] what Wendler wrote is the score’s strongest asset.”

DANNY GONZALEZ, *Examiner*



ESCAPE

“Wendler’s subtle writing and tenderly anguished use of melody makes *Escape* into a thoroughly engaging ordeal, powerfully charting a hero’s rise from his own inner grief at losing a child, along with the more palpable goal of getting away from his captors.”

DANIEL SCHWEIGER, *Film Music Magazine*

“Both in concept and in performance the score attains an effective and pleasing sound quality, and its journey through the Thai landscape and imprisonment is enthusiastically captured by Wendler in this very fine score.”

RANDALL D. LARSON, *Randall Larson’s Soundtrax*

“[...] this is a score that does hit all the high marks and really unleashes a beautiful theme for its locale. [...] Recommended.”

DANNY GONZALEZ, *Examiner*

“In *Escape*, Wendler delivers one of his finest efforts to date.”

STEVEN A. KENNEDY, *Film Score Monthly*

“*Escape* is a worldly but cohesive score, ripe for recycling by any major studio who want to make their latest action-adventure seem more adventurous.”

GEORGE BASS, *Glass Base*

THE RIGHT TO LOVE: AN AMERICAN FAMILY

“I believe that I am better for having taken this journey and highly recommend this score for inclusion in your collection.”

CRAIG LYSY, *Movie Music UK*

“It’s a beautiful yet melancholy work invested with much heart, and makes for a very pleasant listening experience.”

RANDALL D. LARSON, *Randall Larson’s Soundtrax*

“It is crazy good and haunting.”

JØRN TILLNES, *Soundtrack Geek*

“Wendler finds the perfect balance for the music. [...] Edwin Wendler's score does a fantastic job of supporting the emotions of the story.”

KAYA SAVAS, *F.M.M*

“If you like your music to be thought-provoking and introspective then this is a wonderful score.”

JIM PATERSON, *mfiles*

AZUREUS RISING

“Epic score by Edwin Wendler. Geek Score: 10”
JØRN TILLNES, *Soundtrack Geek*

“Film music fans should [...] take note.”
MARK R. HASAN, *mondo mark*

“Propulsive, exciting music [...] Wendler achieves a huge sound.”
JEFF HALL, *ScreenSounds*

“Wendler delivered an exciting, action-packed score of epic proportions, perfectly accompanying the stunning visuals.”
RANDALL D. LARSON, *Randall Larson’s Soundtrax*

“Stunning [...] excellent.”
JIM PATERSON, *mfiles*

CHESHIRE ADVENTURES

“Rich with melody, a variety of moods and styles, and genuine emotion [...] these scores are something special and rare [...] a thoroughly enjoyable listen.”
JIM LOCHNER, *Film Score Click Track*

“Rousing and exciting.”
STEVE MCQ, *Sounds Of The Cinema*

“Awesome [...] soaring [...] cool as hell [...] I welcome you to music with a heart and soul.”
THOMAS GLORIEUX, *Main Titles*

“In his melodic writing and powerfully-flavored orchestration, Wendler gives all three scores a superlative tone of teamwork and triumph amidst adversity [...] very captivating and expressive.”
RANDALL D. LARSON, *Randall Larson’s Soundtrax*

HOME – THE HORROR STORY

“The overall carnival atmosphere of the larger score is a real winner [...] much fun indeed.”
MICHAEL BEEK, *Film Music And More Besides*

“Wendler peppers his score with interesting bouncy sounds, sometimes casting them in lighter shades and other times moving them into far darker territories [...] Wendler’s thematic ideas are strong [...] well conceived.”
STEVEN A. KENNEDY, *Film Score Monthly*



THE INTERIOR

“Brilliant score [...] beautiful keyboard signatures [...] Wendler keeps things low-key and creepy, allowing our imagination to fill in the blanks [...]”

BILL GIBRON, *Pop Matters*

“There’s no doubt about it, you have a really good score here to go with [...] your darkest dreams and moods. Highly recommended.”

JØRN TILLNES, *Soundtrack Geek*

“*The Interior* is about as intense a reflective psychological tone poem as I’ve heard in recent years [...] the composer bears down with some truly thought-provoking and striking musical structures that develop progressively across the score.”

RANDALL D. LARSON, *Randall Larson’s Soundtrax*

WRONG HOLLYWOOD NUMBER

“This bright and very varied little score then is a pure delight.”

JEFF HALL, *Screen Sounds*

CALLING CARD (Promo)

“Melodic invention and polished professionalism.”

MARK HOCKLEY, *Film Music on the Web*

“Austrian composer Edwin Wendler delivers an exhilarating, lyrically orchestrated adventure setting in his orchestral demo.”

MIKAEL CARLSSON, editor, *MovieScore*

“Unparalleled musical inventiveness.”

SIEGLINDE PFABIGAN, editor, *Der Neue Merker*