

DANIEL ELMS



SELECTED CREDITS

NOSFERATU (Additional Music, Orchestration, &
Score Production) (2024)

AFTER US (2023)

THE NORTHMAN (2022)

INDUSTRY (202-24)

MY BRILLIANT FRIEND (2018)

PROMISE AT DAWN (2017)

BIOGRAPHY

Luminous [The Telegraph], monolithic [Bach Track], and emotionally powerful [Seen and Heard], Daniel Elms' distinctive voice in 21st-century music unashamedly obscures the distinctions between composer and producer; between classical and eclecticism.

A line can be traced from a youth spent compiling mix tapes of classical, grunge, and electronic recordings to Elms' eclectic sonic and conceptual language. In 2022, his symphonic work *Consolations in Travel*, commissioned by the BBC Concert Orchestra, premiered at London's Queen Elizabeth Hall and was broadcast on a special edition of BBC Radio 3's *Unclassified Live*. This work is defining of Elms' voice: the orchestra is brought into dialogue with loops cut from the cassette compilations made by Elms as a teenager. The music is distinctly 21st century, but coloured, mediated and expanded by technology; informed yet heartfelt.

Elms' prominence as a "post-genre" artist emerged with his first album *Islandia*, released in 2019 on Brooklyn-based label New Amsterdam Records. *Islandia* is a remarkable set of five works for chamber orchestra, electric guitar, synthesisers and found sounds that was completed by Elms 'playing' the studio (Abbey Road) as an additional instrument. Works from the album, including *Soft Machines* and *North Sea Quartet*, have been broadcast on BBC Radio 3's *Unclassified*, *Night Tracks*, and *In Tune*, and the album topped Apple Music's classical playlist.

In 2019, Elms toured *Islandia* across the UK alongside long-term collaborators Manchester Collective, who commissioned Elms' visceral *100 Demons* ("...it was spectacular, but God it shook us."), and most recently hosted Elms and choreographer Alexander Whitley's collaboration *The Age of Spiritual Machines*: a piece in which the two artists stripped away the technology regularly employed by each, to reveal the soft tissue of movement and music beneath, irreversibly altered by its past interactions with electronic and mechanical devices

Another work from Elms' debut album, *Bethia* was originally commissioned by the British Film Institute as part of Hull City of Culture 2017 and PRS Foundation's New Music Biennial. It is a work that contains and embodies the history and atmosphere of Elms' hometown of

Hull: fragments of maritime shanties, work songs and hymns are set within a tidal wash of tone clusters and shimmering electronics that swell and subside with the shriek of gulls and the pealing of Hull Minster's bells.

Elms is not bound to the concert hall and its traditions, and his diverse musicality has been employed across the spectrum of music: his role in Robert Eggers' 2024 feature film *Nosferatu* included additional music, orchestration and score production, as well as acting as music producer on Eggers' 2022 *The Northman* for Robin Carolan (Triangle Records) and Sebastian Gainsborough (Vessel); producer, mixer and recording engineer of doom metal band *Blind Monarch's* debut album; composer of additional music for Ridley Scott's *Taboo*, which was Emmy-nominated for best score; Elms has also lent his technical abilities in the recording, production and editing to HBO's *My Brilliant Friend*, the Academy-Award nominated *Never Look Away*, J.J. Abrams' *11.22.63*, and the captivating *Promise at dawn*.

<http://www.danielelms.co.uk>

FILM & TELEVISION CREDITS

The Copenhagen Test (2025)

Created by Thomas Brandon
Music composed by Nathan Micay
Music Editor

Nosferatu (2024)

Directed by Robert Eggers
Music composed by Robin Carolan
Additional Music, Orchestrator, and Score
Production

Sexy Beast (2023)

Created by Michael Caleo
Music by Nathan Micay
Music Editor

The Northman (2022)

Directed by Robert Eggers
Music composed by Robin Carolan |
Sebastian Gainsborough
Music Producer

Industry (2020-24, S1, 2 & 4)

Directed by Tinge Krishnan | Ed Lilly |
Lena Dunham | Mary Nighy
Music composed by Nathan Micay
Music Editor

Never Look Away (2018)

Directed by Florian Henckel von
Donnersmarck
Music Composed by Max Richter
Assistant Composer and Recording
Logistics

My Brilliant Friend (2018-22, S1 & 3)

Directed by Saverio Costanzo
Music Composed by Max Richter
Music Editor and Additional Music

Promise at Dawn (2017)

Directed by Eric Barbier
Music Composed by Max Richter
Music Editor

Taboo (2017)

Directed by Anders Engström & Kristoffer
Nyholm
Music Composed by Max Richter
Music Editor and Additional Music

11.22.63 (2016)

Directed by Kevin Macdonald
Music Composed by Alex Heffes
Assistant Composer

The Take (2016)

Directed by James Watkins
Music Composed by Alex Heffes
Assistant Composer and Additional Music

Sky Ladder: The Art of Cai Guo-Qiang (2016)

Explosion Art · Kevin Macdonald
Music Composed by Alex Heffes
Assistant Composer and Additional Music

The Program (2015)

Directed by Stephen Frears
Music Composed by Alex Heffes
Assistant Composer



Palio (2015)

Directed by Cosima Spender
Music Composed by Alex Heffes
Music Editor

Road Games (2015)

Directed by Abner Pastol
Composer

Ten Billion (2015)

Directed by Peter Webber
Music Composed by Alex Heffes
Assistant Composer

Mandela: Long Walk to Freedom (2014)

Directed by Justin Chadwick
Music Composed by Alex Heffes
Soundtrack Editor

What We Did On Our Holiday (2014)

Directed by Andy Hamilton & Guy Jenkin
Music Composed by Alex Heffes
Assistant Composer and Additional Arrangements

VIDEO GAME CREDITS**After Us (2023)**

Piccolo Studios
Composer

