Original Score by
Craig Armstrong

Music Director
Marius De Vries

Music Supervisor and
Executive Music Producer  Anton Monsted
Co-Music Supervisor  Laura Ziffren
Supervising Music Editor  Simon Leadley
Additional Music Editor  Tim Ryan
Music Continuity/Vocal Editor  Danielle Wiessner
Music Department
Production Assistant  Sondra Clarke
Music Assistant  Daniel Schwarze
Singing Coach/
On Set Musical Direction  Andrew Ross
Vocal Coach  Amanda Colliver
US Post Production Team
Music Editors:  Stephen Lotwis
Lee Scott
Coordinating Music Editor  Christine Luethje
Additional Score:  Marius Devries
Chris Elliott
Steve Sharples
Music Arrangers:  Craig Armstrong
Chris Elliott
Steve Sharples
Swing Arranger  Steve Sidwell
Additional Music Arranger  Matt Dunkley
Orchestra Conductor (London)  Cecilia Weston
Additional Conductor  Chris Elliott
Orchestra Contractor (London)  Isobel Griffiths
Orchestra Contractor (London)  Gavyn Wright
Choir Master  Jenny O'Grady
Music Preparation:  Nick Mera
Matt Dunkley
Music Recording
and Mix Engineer  Geoff Foster
Additional Mixers:  Andy Bradfield
Brad Haehnel
Vocal Production
and Engineering  Simon Franglen
Assistant Engineers:
John Bailey   Chris Barrett   Nick Cevenero
Ricky Graham   Jake Jackson   Clare Manhood
Dave Morgan   Neale Ricotti   Jepson Staral
          Jason Wormer

Music Programmers:
Steve Sharples  Stephen Hilton  Pete Davis
Marty Frasu     Alexis Smith  Ryan Freeland
          Greg Morgenstein

Music Clearance                Shelly Hogan
Melbourne Symphony             Barb Glaser
Orchestra Contractor           Hartl Music Enterprises
Orchestra Contractor (Sydney)  Hartl Music Enterprises
Orchestra Conductor           Christopher Gordon
(Melbourne and Sydney)         Christo Curtis
Recording Engineers            Richard Lush
(Melbourne and Sydney)
Music Preparation                Peter Mapleson
(Melbourne and Sydney)         Laura Bishop
Music Coordinator              Paul McKay
Music Development Editor/       Josh G. Abrahams
Music Programmer
Music Editor
Trackdown Digital

SONGS

Nature Boy
Written by Eden Ahbez
Performed by John Leguizamo
Produced by Blam,
Josh G. Abrahams
and Craig Armstrong

Complainte De La Butte
Music by Georges Van Parys
Lyrics by Jean Renoir
Performed by
Rufus Wainwright
Produced by Michel Pepin
and Rufus Wainwright
Rufus Wainwright performs
courtesy of
Dreamworks Records
Children of the Revolution
Written by Marc Bolan
Performed by Marius Devries
Produced by Blam,
Josh G. Abrahams
and Marius Devries

The Sound of Music
Written by Richard Rodgers
& Oscar Hammerstein II
Performed by Ewan McGregor
Produced by Blam,
Josh G. Abrahams
and Marius Devries

Children of the Revolution
Written by Marc Bolan
Performed by Ewan McGregor,
Jacek Koman, John Leguizamo,
Garry MacDonald, Kylie Minogue,
Ozzy Osbourne
and Matthew Whittet
Produced by Blam,
Josh G. Abrahams
and Marius Devries
Kylie Minogue performs
courtesy of Parlophone Records
and Festival Mushroom Records
Ozzy Osbourne performs
courtesy of Epic Records

Zidler's Rap (Medley)
Featuring:
Zidler's Rap
Written by Baz Luhrmann,
Craig Pearce and Marius Devries
Performed by Jim Broadbent
Produced by Blam,
Josh G. Abrahams
and Marius Devries

Sparkling Diamonds (Medley)
Featuring:
Diamonds are a Girl's Best Friend
Written by Jule Styne & Leo Robin
Performed by Nicole Kidman,
Jim Broadbent, Natalie Mendoza,
Lara Mulcahy
and Caroline O'Connor
Natalie Mendoza performs
Lady Marmalade
Written by Bob Crewe and Kenny Nolan
Performed by Christina Aguilera, Lil' Kim, Mya and Pink
Produced by Missy Elliott for Mass Confusion Productions, Inc. and Rockwilder for F-5 Productions, Inc.
Christina Aguilera performs courtesy of the RCA Music Group
Lil' Kim performs courtesy of Queen Bee Entertainment, Inc./Undeas/Atlantic Recording Corporation
Mya performs courtesy of A&M Records
Pink performs courtesy of Laface Records

Material Girl
Written by Peter H. Brown and Robert S. Rans
Performed by Nicole Kidman, Natalie Mendoza, Lara Mulcahy and Caroline O'Connor
Natalie Mendoza performs courtesy of EMI Music Australia Pty (Limited)
Produced by Blam, Josh G. Abrahams, Craig Armstrong and Marius Devries

Smells Like Teen Spirit
Written by Kurt Cobain, Chris Novoselic and Dave Grohl
Produced by Danny Saber

Because We Can
Written by Norman Cook
Performed and Produced by Fatboy Slim
Fatboy Slim performs courtesy of Astralwerks/Skint Records
Rhythm of the Night
Written by Diane Warren
Performed by Valeria
Produced by Blam,
Josh G. Abrahams,
Marius Devries
and Alexis Smith
Valeria performs courtesy of
Farmclub.com/Interscope Records

Diamond Dogs
Written by David Bowie
Performed and produced by Beck
Beck performs courtesy of
Geffen Records

Meet Me in the Red Room
Music by Marius Devries
Lyrics by Amiel Daemion
Performed by Amiel
Produced by Blam,
Josh G. Abrahams
and Marius Devries
Amiel performs courtesy of
Festival Mushroom Records

Your Song
Written by Elton John
and Bernie Taupin
Performed by Ewan McGregor
and Placido Domingo
Produced by Blam,
Josh G. Abrahams,
Craig Armstrong,
Marius Devries
and Patrick Leonard

The Pitch (Medley)
Featuring:
The Can Can from
Orphée Aux Enfers
Music by Jacques Offenbach
"The Pitch" lyrics by
Baz Luhrmann and Craig Pearce
The Sound of Music
Written by Richard Rodgers
& Oscar Hammerstein II
Your Song
Written by Elton John
and Bernie Taupin  
Performed by Nicole Kidman,  
Ewan McGregor, Jim Broadent,  
Jacek Koman, John Leguizamo,  
Garry MacDonald,  
Richard Roxburgh  
and Matthew Whittet  
Produced by Blam,  
Josh G. Abrahams  
and Marius Devries  
Love is like Oxygen  
Written by Andrew Scott  
and Trevor Griffin  
Love is a Many Splendored Thing  
Written by Paul Francis Webster  
and Sammy Fain

Children of the Revolution  
Written by Marc Bolan  
Performed by Bono, Gavin Friday  
and Maurice Seezer  
Produced by  
Richard "Biff" Stannard,  
Julian Gallagher, Bono,  
Gavin Friday and Maurice Seezer  
Bono performs courtesy of  
Universal-Island Records UK

One Day I'll Fly Away (Medley)  
Featuring:  
One Day I'll Fly Away  
Written by Will Jennings  
and Joe Sample  
Performed by Nicole Kidman  
Your Song  
Written by Elton John  
and Bernie Taupin  
Performed by Ewan McGregor  
Produced by Blam,  
Josh G. Abrahams,  
Craig Armstrong  
and Marius Devries

Gorecki  
Written by Andrew Barlow  
Louise Rhodes  
Performed by Nicole Kidman  
Produced by Blam  
and Josh G. Abrahams
Elephant Love Medley
Featuring:
All You Need Is love
Written by John Lennon
and Paul McCartney
I Was Made for Lovin’ You
Written by Paul Stanley,
Desmond Child and Vini Poncia
One More Night
Written by Phil Collins
Pride (in the Name of Love)
Music by U2
Lyrics by Bono and the Edge
Don't Leave Me This Way
Written by Kenneth Gamble,
Leon Huff and Cary Gilbert
Silly Love Songs
Written by McCartney
Up Where We Belong
Written by Jack Nitzsche,
Buffy Sainte-Marie
and Will Jennings
Heroes
Written by David Bowie
and Brian Eno
I Will Always Love You
Written by Dolly Parton
Your Song
Written by Elton John
and Bernie Taupin
Performed by Nicole Kidman,
Ewan McGregor
and Placido Domingo
Produced by Blam,
Josh G. Abrahams,
Craig Armstrong
and Marius Devries

Like A Virgin
Written by Billy Steinberg
and Tom Kelly
Performed by Jim Broadbent,
Richard Roxburgh
and Anthony Weigh
Produced by Blam,
Josh G. Abrahams
and Marius Devries

Come What May
Written by David Baerwald
Performed by Nicole Kidman
and Ewan McGregor
Produced by Blam,
Josh G. Abrahams,
Craig Armstrong
and Marius Devries

El Tango De Roxanne (Medley)
Featuring:
Roxanne
Written by Sting
Performed by Ewan McGregor,
Jose Feliciano, Jacek Koman
and Richard Roxburgh
Jose Feliciano performs courtesy of Universal Music Latino
Le Tango Du Moulin Rouge
Music by Marianito Mores
Lyrics by Baz Luhrmann
and Craig Pearce
Performed by Ewan McGregor,
Jose Feliciano, Jacek Koman
and Richard Roxburgh
Jose Feliciano performs courtesy of Universal Music Latino
Come What May
Written by David Baerwald
Performed by Nicole Kidman
Produced by Blam,
Josh G. Abrahams,
Craig Armstrong
and Marius Devries

Fool To Believe
Written by Baz Luhrmann,
Craig Pearce, Marius Devries
and Craig Armstrong
Performed by Nicole Kidman
and Jim Broadbent
Produced by Blam,
Josh G. Abrahams,
Craig Armstrong
and Marius Devries

Hindi Sad Diamonds (Medley)
Featuring:
Chamma Chamma
Written by Sameer
Performed by Alka Yagnik
Chamma Chamma
Diamonds Are A Girl's Best Friend
Written by Jule Styne & Leo Robin
Performed by Nicole Kidman
Produced by Blam, Marius Devries and Steve Sharples

The Hindi
Written by Steve Sharples
Performed by John Leguizamo
Produced by Blam, Marius Devries and Steve Sharples

The Show Must Go On
Written by Freddie Mercury, Brian May, Roger Taylor and John Deacon
Performed by Nicole Kidman, Jim Broadbent and Anthony Weigh
Produced by Blam, Josh G. Abrahams, Craig Armstrong and Marius Devries

Musical Score Includes portions of
Gaite Parisienne
Arranged by Manuel Rosenthal
Written by Jacques Offenbach
Golden Bowls
Written and performed by Richard Karma Moffett
Courtesy of Padma Tapes
The Lonely Goatherd
Written by Richard Rodgers & Oscar Hammerstein II
Nature Boy
Written by Eden Ahbez
One Day I'll Fly Away
Written by Will Jennings and Joe Sample
Tanguera
Written by Marianito Mores
Voyage to the Moon
Orpheus in the Underworld
Written by Jacques Offenbach
Your Song
Written by Elton John and Bernie Taupin
Nature Boy
Written by Eden Ahbez
Performed by David Bowie
and Massive Attack
Produced by Robert "3D" Del Naja,
Neil Davidge and Craig Armstrong
Massive Attack performs
courtesy of
Virgin Records America, Inc./
Virgin Records Limited

Soundtrack Available on
Festival Mushroom Records
Festival Mushroom Records - *logo* *(domestic)*

Soundtrack Available on
Interscope Records
*Interscope Records - logo* *(international)*

**CD:**

Assorted CDs of the soundtrack were released, too many to note here without becoming as bloated as the film. The best solution for devotees is to google a site like Discogs, which lists *33 different versions* of Lady Marmalade releases and tie-ins alone.

This was the basic release featuring songs from the film:
There was a 2 CD collector's edition:
MOULIN ROUGE
01 NATURE BOY - DAVID BOWIE 02 LADY MARMALADE - CHRISTINA AGUILERA, LIL' WAYNE, NIA AND PINK
03 BECAUSE WE CAN - PATRICK SUEDE - SPARKLING DIAMONDS - NICOLE KIDMAN, JIM BROADBENT
04 CAROLINE O'CONNOR, NATALIE MENDELSSOHN AND LARA KULJAC
05 RHYTHM OF THE NIGHT - VALENTINA, ON YOUR SONG - Ewan Mcgregor AND ALESSANDRO SAPIA
06 CHEROKEE OF THE REVOLUTION - ANDY WARHOL AND MAURICE SEZER
07 SONG, DAVID BOWIE AND MAURICE SEZER
08 SHE'S ON FIRE - NICOLE KIDMAN, JIM BROADBENT
09 ELEPHANT LOVE MEDLEY - NICOLE KIDMAN, Ewan Mcgregor AND JIM BROADBENT
10 COME WHAT MAY - NICOLE KIDMAN AND Ewan Mcgregor
11 MUSICAL MEDLEY - EVAN Mcgregor, JACOB JOSLIN, JACOB KIDMAN
12 EL TANGO DE ROSANNE - Ewan Mcgregor, JACOB JOSLIN, JACOB KIDMAN
13 COMPLEMENTS DE LA BUTTE - RUPERT WAINWRIGHT
14 HINDI SAD DIAMONDS - NICOLE KIDMAN, JOHN LEGUIZAMO AND ALKA YAGNIK
15 NATURE BOY - DAVID BOWIE AND MISSISSIPPI
16 LADY MARMALADE (THUNDERPUSS RADIO MIX) - CHRISTINA AGUILERA, LIL' WAYNE, NIA AND PINK

MOULIN ROUGE 2
01 YOUR SONG - INSTRUMENTAL - FROM THE WICKED ROYAL MONTAGE SCENE
02 SPARKLING DIAMONDS - NEIL BROADBENT
03 ONE DAY I'LL FLY AWAY - TONY PHILLIPS REMIX - PERFORMED BY NICOLE KIDMAN, JIM BROADBENT
04 THE PITCH (INTERMEZZO) - PEARL JAM - ORIGINAL FILM VERSION
05 COME WHAT MAY - NICOLE KIDMAN, Ewan Mcgregor, JIM BROADBENT, JACOB KIDMAN, JOHN LEGUIZAMO, GABBY MARCHAND, RICHARD ROSEBUD AND MATTHEW WINTERS
06 LIKE A VIRGIN - ORIGINAL FILM VERSION
07 GHOST ME IN THE RED ROOM - ORIGINAL FILM VERSION
08 THE SHORE MUST GO ON - ORIGINAL FILM VERSION
09 ASCENSION/NATURE BOY - FROM THE "DEATH AND ASCENSION" SCENE
10 CLOSING CREDITS - "BELLEVUE" - ORIGINAL FILM VERSION
There was a second standalone release, which was folded into the collector’s edition:
Nicole Kidman and Ewan McGregor also made out:
Lady Marmalade made out like a re-mix bandit:
MOULIN ROUGE!
CHRISTINA AGUILERA
LIL' KIM
MYA
PINK
LADY MARMALADE
(TOOLSE YOUR CRACKER AT THE ROUGE SHOW
DO YOU WANT TO SLEEP WITH ME TONIGHT?)

TRUTH • BEAUTY

FREEDOM • LOVE
This is not to count assorted versions using different artwork:
Nor does it count the shameless ‘trading off’ compilations:
The VHS pamphlet also listed the CD’s tracks:
The soundtrack also generated stories, as with this one in *The Sydney Morning Herald* on 24th May 2001, about tracks omitted from the film:
The soundtrack also attracted all over the place, as with this review in *The Tampa Tribune*, 1st June 2001:

**Several cuts to settle the score**

**THE SOUNDTRACK**

Although Baz Luhrmann managed to fit a lot of music into the *Moulin Rouge* soundtrack, not every song survived the final cut.

Several were recorded and then jettisoned – often reluctantly – for one reason or another.

Not used, according to Marius DeVries, the film’s musical director, were: Richard Roxburgh, who plays the evil Duke of Monroth, singing the Rolling Stones’ *Under My Thumb* “in the most satanic way” possible” to Kidman’s character, Satine, the courtesan star of the *Moulin Rouge*; Kidman doing a “lovely version” of *I’m Not in Love* by 10cc; Ewan McGregor, who plays writer Christian, singing the Harry Nilsson hit *Without You* and David Bowie’s *Changes*; and John Leguizamo, as the artist Henri de Toulouse-Lautrec, doing a version of Stephen Sondheim’s *Send in the Clowns*.

Sounds like these cuts would make a great out-takes album or something for the DVD.

*The New York Times*
‘Moulin’
music hit and miss

By Bob Ross

You might not think that “Moulin Rouge,” “A Knight’s Tale” and “Streik” have anything in common except that they came out in the same three-week span.

But each movie relies heavily on musical anachronisms.

“Streik,” supposedly an ancient fairy tale, fractures its time-line with a rousing chorus of “I’m a Believer” and tunes by current bands such as the Eels and Smashmouth.

“A Knight’s Tale,” a tongue-in-cheek adventure set in 1372, offers a full slate of 20th-century hits including “We Will Rock You,” “The Boys Are Back in Town” and David Bowie’s “Golden Years.”

Bowie sings on the “Moulin Rouge” soundtrack, too. But his two versions of “Nature Boy” — a 1960 Nat King Cole hit — open and close the CD like melodic bookends on a cacophonous shelf. The rest of the album exemplifies over-produced excess, as if to suggest that noisy filler is better than a thoughtful pause. Like the movie itself, the soundtrack employs high energy and scattered styles to create an engaging pastiche that never quite coalesces.

But at least Baz Luhrmann’s movie (review, this page) takes chances by turning familiar tunes into, well, something entirely other. Actor Jacek Koman, for example, who plays a passed-out Argentinean in the film, belts a hoarse "ROXXY-anise" to start "32 Tango de Roxanne" on the soundtrack. It’s even more grotesque than Ewan McGregor’s Elton John imitation on “Your Song.”

Nicole Kidman, who plays the movie’s glamorous, tragic heroine, shows up on five soundtrack cuts, including a dramatic duet with McGregor on “Come What May.”

Christina Aguilera, Lil' Kim and Mya and Pink deliver a credible “Lady Marmalade” if you don’t mind the raps and altered lyrics, but that tune scarcely surfaces during the movie. Still, if you lose the film, the soundtrack becomes a worthy souvenir.
This barely leaves any room for the two main creative credits in the film (nor is there any point attempting to illustrated the many musical numbers that fill the film. See this site’s various galleries for that):

**Composer of the original score elements, Craig Armstrong:**

Armstrong, a regular collaborator with Luhrmann, had done *Romeo + Juliet* with him, and would go on to do *The Great Gatsby*. Armstrong started out as a Scottish composer who graduated from the Royal Academy of Music in 1981, helping explain the UK connections in the recording credits.

Armstrong has a detailed wiki listing [here](#), and he also had an eponymous website [here](#) which contained this profile, and much else:

*Craig Armstrong’s music is as varied as it is successful. Born in 1959 in the east end of Glasgow, the musician and composer headed to London in 1977 to train at the Royal Academy of Music. Under the tutelage of such greats as Cornelius Cardew and Malcolm MacDonald, he developed an approach that evokes the most delicate shifts in atmosphere and emotion. On his return to Glasgow, Armstrong became in-house composer at the influential Tron Theatre, working for the first time with director Michael Boyd (now at the Royal Shakespeare Company). It was also at the Tron that Armstrong met actor/director Peter Mullan, whose films (including *The Magdalene Sisters* and *Neds*) he continues to provide the music for today.*

**Hollywood greats**

Armstrong’s early work, scoring for theatrical productions such as Boyd’s radical 1993 interpretation of Macbeth, laid the foundations for a spectacular career in film. Since the mid-nineties, he has created scores for both Hollywood and independent films, from Mullan’s directorial debut The Close Trilogy to Bafta, Golden Globe and Novello award-winning soundtracks for Baz Luhrmann’s *William Shakespeare’s Romeo and Juliet* and Moulin Rouge! Many more films have benefited from Armstrong’s expert touch, including Richard Curtis’ *Love Actually* and Taylor Hackford’s Oscar-winning biopic *Ray*. Armstrong has composed two scores for Oliver Stone; *World Trade Centre* and in 2010, *Wall Street: Money Never Sleeps*. Most recently Armstrong collaborated with Baz Luhrmann on their third feature film together, *The Great Gatsby*, for which Armstrong’s score was awarded an AACTA (Best Original Music Score award) and received a Grammy nomination.

**Classic and modern**

Running alongside his scoring work, Armstrong has built an impressive repertoire of both popular and classical music; a distinction of genres that he would prefer not to make, focusing simply on the excitement and integrity of the music itself. Shared inspiration with Bristol trip-hop outfit Massive Attack led to the platinum-selling album Protection, and Armstrong’s talents for arranging, remixing and composition have also been called upon by names as diverse as the London Sinfonia, Yoko Ono, the Barbican and Sakamoto.
Collaborative energy

He has nurtured a long-time collaboration with Berlin-based poet and electronic artist AGF, working with her on various pieces as well as forming three-way collective The Dolls with Finnish musician Vladislav Delay. Armstrong's influence extends to the world of visual arts, too, with pieces such as One Minute: 15 Pieces for Orchestra seeing him work with Scottish artists Dalziel + Scullion to mark the unveiling of the new Perth Concert Hall. Other orchestral works include Gesualdo, an operetta with words from author Ian Rankin commissioned by Scottish Opera, as well as acclaimed pieces for the BBC Symphony Orchestra, Royal Scottish National Orchestra, choral ensemble Cappella Nova and award-winning violinist Clio Gould. In 2012 Armstrong received a Herald Angel award for a new Scottish Opera commission The Lady From The Sea, featuring a libretto from Zoë Strachan which premiered at the Edinburgh International Festival.

A central virtuosity

His series of solo albums, including the collaborative As If to Nothing (2002), and 2004's Piano Works, reveal a more personal insight into a composer whose virtuosity is at the heart of every note. Armstrong's third studio album It's Nearly Tomorrow will be released this October on BMG Chrysalis and features work with long term Glasgow collaborators Paul Buchanan, Jerry Burns, James Grant and Katie O'Halloran. Other guests include Vladislav Delay (The Dolls), and Chris Botti on trumpet. The album was recorded all over the world: Glasgow, Babelsberg – Berlin, Prague, London, Sweden, Finland and Los Angeles.

Working primarily from his studio in Glasgow, Armstrong continues to work internationally in film and composition. In 2010 he accepted an OBE at the Palace of Holyroodhouse for his contribution to music.

Music director Marius de Vriese:

Marius de Vriese is another English producer and composer, with a wiki listing here. He too had worked with Luhrmann on Romeo + Juliet.

De Vriese had an eponymous website, here, which contained this profile:

Marius de Vries has been behind some of the most culture-defining recordings and soundtracks of the past three decades, and has won two BAFTAs and an Ivor Novello award for his film composition work, as well a Grammy and five Grammy nominations for soundtrack and record production.

Beginning his music career playing keyboards for the English eighties pop-soul band The Blow Monkeys, he has since written, arranged and produced across a wide range of styles and genres for artists such as Madonna, Bjork, David Bowie, Rufus Wainwright, Chrissie Hynde, Neil Finn, Annie Lennox, Bebel Gilberto, David Gray, P.J. Harvey, U2, Massive Attack, Elbow, Perry Farrell and Josh Groban, amongst many others. In the film and theatre world, his work includes music direction, score composition and song productions for Baz Luhrmann, George Lucas, Damien Chazelle, Andrew Lloyd Webber, A.R. Rahman, Tom Hooper, Zack Snyder, Daniel Kramer, and Stephan Elliott.

Marius' work in the early 1990s with The Sugarcubes led to a key role on Björk's
"Debut," which marked the beginning of a long collaborative relationship with Nellee Hooper, forming the team responsible for landmark recordings with Massive Attack, Björk, Madonna, The Sneaker Pimps, Tina Turner, and U2, and ultimately the soundtrack and score for Baz Luhrmann's Romeo + Juliet, for which he received the first of his two BAFTAs. A few years later, he music-directed the groundbreaking Moulin Rouge, resulting in another Grammy nomination, a second BAFTA, and numerous other awards. Marius composed the scores for Stephan Elliot's (Priscilla Queen of The Desert) surreal thriller The Eye of the Beholder, and the jazz-age period comedy Easy Virtue. The early 2000s saw Marius exploring other musical languages and cultures, in India, China, and Brazil, with A R Rahman, Sa Ding Ding and Bebel Gilberto, as well as producing landmark releases for singer-songwriters Neil Finn (Try Whistling This) Rufus Wainwright (Want One and Want Two) and David Gray (Life in Slow Motion).

In Music Theatre, Marius has worked with Andrew Lloyd Webber on several projects, co-producing the cast album for A.R Rahman’s Bombay Dreams, and contributing music production and arrangements to the sequel to Phantom of the Opera, Love Never Dies. He also produced the cast album for Richard Thomas’ hugely successful (and equally controversial) West End comedy hit Jerry Springer The Opera. Relocating from London to Los Angeles in 2010, Marius contributed score and song productions to Matthew Vaughn’s irreverent superhero film Kick-Ass, and Zack Snyder’s music-driven action fantasy Sucker Punch, as well as co-producing an LP with Robbie Robertson, featuring guests Eric Clapton, Steve Winwood, Tom Morello and others, and served as Music Director and Composer on George Lucas’ animated fairytale musical, Strange Magic, released early in 2015. Another collaboration with Rufus Wainwright (and William Shakespeare) arrived in early 2016, an album of musical settings of 9 sonnets, released to coincide with the 400th anniversary of Shakespeare's death, entitled "Take all My Loves" and featuring Florence Welsh, Sian Philips, Helena Bonham Carter, Carrie Fisher, William Shatner, and the german soprano Anna Prohaska, among others. Marius narrates the title track. He is perhaps most widely known recently for his role as Music Director and Music Producer on Damien Chazelle’s multi-award winning musical La La Land, which won both music prizes at the 2017 Academy Awards, as well as an unprecedented seven Golden Globes, countless other accolades, and the 2018 Soundtrack Grammy. In 2018, Marius served as Executive Music Producer on The Lego Movie 2 and Katharine O’Brien’s debut feature Lost Transmissions, starring Simon Pegg and Juno Temple.

2019 will see the arrival of Cats the movie, directed by Tom Hooper, which Marius is Music-Directing; Max Minghella’s Teen Spirit, starring Elle Fanning; and a new jazz-inflected solo album from Chrissie Hynde, entitled Valve Bone Woe. Looking further ahead, Marius is attached to Leos Carax’s forthcoming musical Annette, with songs by Sparks; and he is developing a radically reimagined version of Strauss’ Elektra for the English National Opera, in collaboration with Massive Attack’s Robert Del Naja.

He lives in Los Angeles and London, and has two children, Benedict (also a record producer) and Ellie.

(Below, in order: Craig Armstrong in advertising for one of his shows, and Marius de Vriese at the Grammys in 2018)
CRAIG ARMSTRONG

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& SPECIAL GUESTS
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JERRY BURNS
HERO FISHER
KATIE O

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