

ALBERTO IGLESIAS San Sebastián (Spain) 1955

Spain's most acclaimed composer, **Alberto Iglesias**, has solid classical training that includes piano, guitar, composition and counterpoint, as well as electronic music studies. His considerable experience in film composition began in 1980.

A composer for the concert hall (orchestra, ensemble and string quartet), Alberto Iglesias' work in ballet also includes original scores for dancer/choreographer **Nacho Duato** and his **National Dance Company**. He wrote and produced "*Cautiva*" (1992), "*Tabulae*" (1994), "*Cero Sobre Cero*" (1995) and "*Self*" (1997), all of which were performed worldwide.

He has composed scores for such avant-garde Spanish directors as **Pedro Almodóvar** "*The Flower of My Secret*", "*Live Flesh*", "*All About my Mother*", "*Talk to Her*", "*Bad Education*", "*Volver*", "*Broken Embraces*", "*The skin I live in*", "*Los amantes pasajeros*", "*Julieta*"; **Julio Médem** "*Vacas*", "*La ardilla roja*", "*Tierra*", "*Los amantes del Círculo Polar*", "*Sex and Lucia*", "*Ma Ma*"; **Iciar Bollain** "*Take my eyes*", "*Even the rain*", **Bigas Luna** "*La camarera del Titanic*" and **Carlos Saura** "*Dispara*"; **Isabel Coixet** "*Spain in a Day*".

Mr. Iglesias also composed scores for the films "*Comandante*" **Oliver Stone**, "*The Dancer Upstairs*" **John Malkovich**, "*The Constant Gardener*" **Fernando Meirelles** and "*The Kite Runner*" **Marc Foster**, "*Che*" **Steven Soderbergh**, "*Tinker Tailor Soldier Spy*" **Tomas Alfredson**, "*Two faces of January*" **Hossein Amini**; "*Exodus: Gods & Kings*" **Ridley Scott**.

He won the **European Film Award** for **Best Original Soundtrack** for "*Volver*" and the World Soundtrack Award for **Soundtrack Composer of the Year** and **Best Original Soundtrack of the Year** (Flanders International Film Festival, Ghent) as well as his nominations for both an **Academy Award** and **BAFTA** for "*The Constant Gardener*". He has also been awarded ten Goyas and numerous European accolades. He has also won the **Satellite Award** for **Best Original Soundtrack** for "*The Kite Runner*" and he was nominated for the **Golden Globes** and for the **Academy Awards** for second time in 2008.

His next score was written in 2008 for the two films of Steven Soderbergh about Ernesto Guevara's life, **CHE El Argentino** and **Che Guerrilla**.

In 2009 Alberto Iglesias wrote the music for Almodovar's latest film "**Broken Embraces**".

During 2010, he composed the music for "**También La Lluvia**", directed by Icíar Bollaín, and "**Le Moine**", directed by Dominik Moll.

In 2011, Alberto Iglesias worked with Almodóvar in his film "**The Skin I Live In**". Also, and in the same year, he wrote the music for "**Tinker Tailor Soldier Spy**", a film directed by Tomas Alfredson.

Finishing 2011, Alberto Iglesias received the **Hollywood Film Composer Award** for both "*Tinker Tailor Soldier Spy*" and "*The Skin I Live In*" in the 15th annual Hollywood Film Festival and Hollywood Film Awards.

In 2012 he was nominated for the **Academy Awards** -for third time- and for the **BAFTA** price for the film "**Tinker Tailor Soldier Spy**". Mr. Iglesias also composed the music for the film "**Los Amantes Pasajeros**", directed by **Pedro Almodóvar**.

Between 2013 and 2016 Mr. Iglesias composed the music for the films "**Two Faces of January**" (Hosseini Amini, 2013), "**Exodus: Gods & Kings**" (Ridley Scott, 2014), "**Ma-Ma**" (Julio Médem, 2015), "**Julieta**" (Pedro Almodóvar, 2016), "**Spain in a Day**" (Isabel Coixet, 2016), "**La Cordillera**" (Santiago Mitre, 2017), "**Quién te Cantará**" (Carlos Vermut, 2018), "**Yuli**" (Icíar Bollaín, 2018).

During these years, Alberto Iglesias is awarded the **Platinum Prize for Ibero-American Cinema** in three consecutive editions for his work in "**Julieta**" (2017), "**La Cordillera**" (2018) and "**Yuli**" (2019).

In 2019 he received the **Gold Medal of the Fine Arts** of the Culture Ministry and again collaborated with Pedro Almodóvar in his next film "**Dolor y Gloria**", with a great reception by the public and the specialized critics.